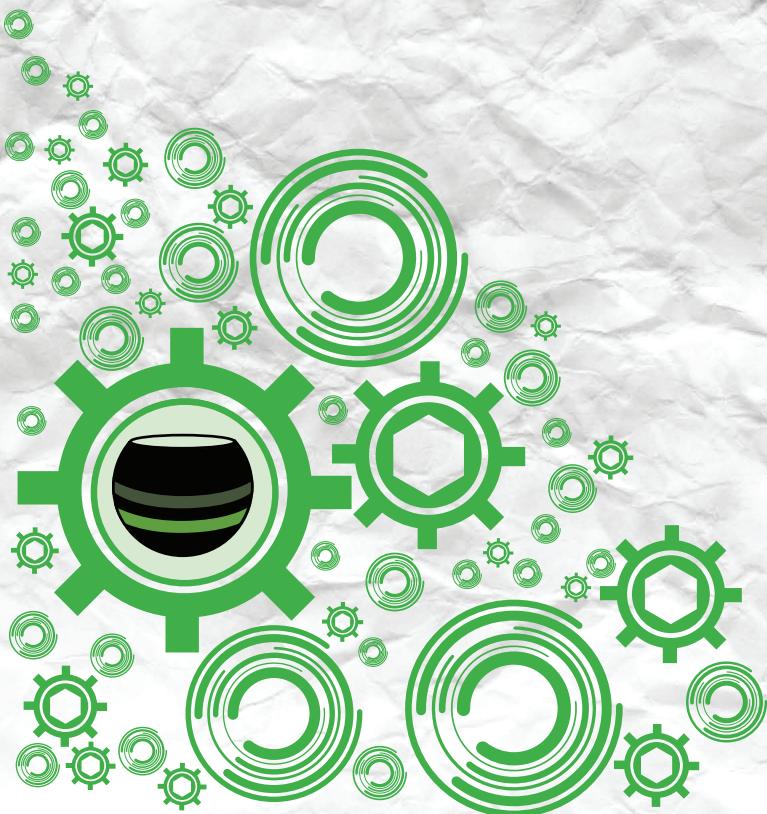




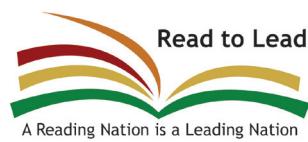
MULTIGRADE TOOLKIT

FOR
CREATIVE ARTS
SENIOR PHASE



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA



MULTIGRADE TOOLKIT

CREATIVE ARTS

SENIOR PHASE



MULTIGRADE TOOLKIT CREATIVE ARTS SENIOR PHASE

FOREWORD BY THE MINISTER OF BASIC EDUCATION TO THE MULTI-GRADE TOOLKIT AND TRAINING MANUALS

Initiatives to improve rural schooling need to extend beyond just fixing schools in rural areas, by also contributing to improving the quality of teaching and learning. The need to improve and advance the quality of education in all our schools, including all multi-grade schools, is articulated in the 27 national goals of *Action Plan TO 2014, Towards the Realisation of Schooling 2025*. This includes ensuring that the learner performance is drastically improved in all subjects.

Teachers in rural schools often face unique challenges and therefore have specific developmental needs, one of which is to deal effectively with multi-grade classrooms and a curriculum that is based on a single grade structure. The Report of the Task Team for the Review of the Implementation of the National Curriculum Statement (2009) highlights the fact that no specific training has been provided for teachers teaching multi-grade classes, and there is a lack of support and guidance for these teachers. Many teachers consequently have limited skills in managing different content at different levels and the implementation of the curriculum is therefore largely compromised in these schools.

A large number of children access education through multi-grade schools. In 2011 approximately 26% of schools were reported to have multi-grade classes. Multi-grade schools often have a negative impact on the quality of learning and teaching and learner performance due to the challenges that teachers encounter in the implementation of the curriculum. The Department has made a pledge that as long as multi-grade schools exist in the system focused dedicated service and support must be provided to these schools at all levels.

The Department has launched a number of initiatives in supporting multi-grade schools, such as the following:

- **The Training of Teachers in Multi-grade Teaching**

In 2010 the Department appointed the Centre for Multi-grade Education of the Cape Peninsula University of Technology to train teachers and subject advisors in multi-grade teaching. The training helped to capacitate a total of 679 teachers and subject advisors with the requisite skills and knowledge that they needed to effectively and efficiently manage multi-grade classes.

- **The Multi-Disciplinary Support Initiatives**

A multi-disciplinary Committee for multi-grade schools was established within the Department of Basic Education to provide a multi-disciplinary approach to effectively address the multi-faceted challenges that are experienced by multi-grade schools throughout the system. The purpose of this committee is to



leverage all initiatives and interventions that are aimed at improving the quality of teaching and learning to benefit all multi-grade schools.

- **Infrastructure Improvement**

The Accelerated Schools Infrastructure Delivery Initiative (ASIDI) is an ongoing programme to implement basic safety norms and standards in school infrastructure in the democratic and modern era of South Africa.

To date the programme has built and completed 99 schools; provided water to 381 schools for the first time; sanitation to 371 schools; connected 289 schools to electricity for the first time; and drew and approved prototypes of small, medium and large rural schools.

The Department of Basic Education has also, in its endeavour to support multi-grade teachers and strengthen the implementation of the curriculum in multi-grade schools, developed the following:

- Training manuals that will be used in the training of teachers in multi-grade teaching. The training will ensure that teachers are capacitated with the requisite skills and knowledge that will enable them to teach effectively and efficiently in multi-grade schools; and
- A multi-grade toolkit wherein General Education and Training curriculum in all subjects is repacked into a format that will be more user friendly to multi-grade teachers.

The multi-grade Toolkit will, amongst others:

- Strengthen the implementation of the curriculum in multi-grade classes;
- Give guidance to teachers on how to approach curriculum delivery in multi-grade settings;
- Enable teachers to plan lessons with ease; and
- Provide teachers with exemplar lesson plans, formal and informal assessment tasks and worksheets in all subjects in the Foundation, Intermediate and Senior Phases.

With the envisaged training of teachers in multi-grade teaching and the implementation of the toolkit in multi-grade schools, improving learner performance in the schools that practice multi-grade teaching is the expected outcome.

Special recognition and acknowledgment is hereby given to all the national and provincial subject specialists and subject advisors who championed the process to develop the multi-grade toolkit and the training manuals.

I invite all provinces to support the multi-grade schools by:

- Training all teachers in multi-grade schools in multi-grade teaching;
- Orientating the teachers on the multi-grade toolkit;
- Implementing the multi-grade toolkit in multi-grade schools; and
- Monitoring the training of the teachers and the implementation of the multi-grade toolkit.

Eloisa Motshekga

MRS AM MOTSHEKGA, MP

MINISTER

DATE: 12.04.2015



SUBJECT: CREATIVE ARTS**PHASE: SENIOR****PREFACE/ PREAMBLE:**

The subject Creative Arts provides exposure to and study of a range of art forms including dance, drama, music and visual arts (including design and crafts) from Grade R to Grade 9. The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education and Training (FET).

In Grades 7, 8 and 9, Creative Arts is allocated two hours per week. To allow for depth of study and to prepare them for arts subject choices from Grade 10 to Grade 12, learners study only **TWO** art forms. The selection of art forms in Senior Phase will be determined by each school, based on the following criteria:

- Availability of the minimum facilities and resources required for the subject
- Availability of specialist arts teachers on the staff or accessible to the school (e.g. itinerant teachers, parents, community artists)
- Learner abilities/talents and preferences

In selecting which art forms to offer, schools should be cognizant of the demands of the art form in allocating or selecting learners. Learners could be taught both art forms by the same teacher capable of teaching both art forms (2 hours per week) or each of the two art forms could be taught by a specialist in each art form (1 hour per week each).

The art forms should be taught throughout the year and not in half-year modules. Learners should select or be selected according to their abilities in the art forms and their preferences. It would be preferable for learners to begin to specialize as early as possible but learners *with potential* who have not had access to an art form in Grade 7 and who wish to select it in Grade 8 or 9, should not be excluded. Since art learning is both circular and linear, the same topics are repeated throughout the year, and in each subsequent year, with increasing complexity. It takes a long time to build up skills and it requires regular practice.

(Extracts of passages taken from the Creative Arts

CAPS document p.2-11)

Preamble of the Creative Arts Multi-Grade Toolkit

As a teacher in a multi-grade school you normally face more challenges and constraints than a teacher in mono-grade classes, therefore this toolkit was prepared as supplementary training material to help you to meet these challenges and overcome the restraints. It suggests strategies for teaching and classroom arrangement and management. The Toolkit is divided into two sections: a generic volume dealing with aspects that all multi-grade teachers struggle with and then the second volume is subject specific and delves into the content management per subject.

The purpose of creating this guide was to assist in the outcry of the multi-grade teacher in term of managing planning, teaching and assessment in the classroom with multiple grades, intelligences, learning styles and age groups. It is mainly to provide a set of resource guides to assist novice and experienced multi-grade teachers in improving the quality of instruction. The dimensions of classroom management relies on the teacher's ability to control the classroom, use time efficiently, delegate responsibility and understand how to use these planning documents to relieve the administrative burden that exists. (See table below)

The guide is based on the CAPS document and does not in any way replace it, but is interpreted and collated for the use of the grade 7, 8 and 9 multi-grade classrooms. It starts with an overview of the topics in all grades and the highlighted areas indicate the correlation and scaffolding of similar content

areas that formed the basis of the common lesson planning and task setting. Then the Programme of Assessment is outlined for Formal Tasks to give the teacher an annual view of all grades, all terms. The Annual Teaching Plan per term follows and the three grades have again been placed next to each other for easy referencing and linking. The Term's lesson plans flow from the MATP and then task sheets, worksheets, notes to the teacher, assessment tools and exemplars have been added to serve as a guide or "ready-to-use" for the convenience of the teacher.

The following steps have been used to compile these Multi-grade lesson plans:

- Select common themes suitable to all grades
- Develop a flexible timetable
- Develop weekly lesson plans plotting the activities using the textbook as resource
- Develop relevant worksheets
- Relate concepts
- Prepare assessment items





The following teaching and learning strategies can be used in the approach to the teaching of lessons in class:

Example of an approach:

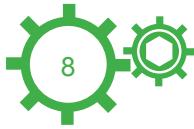
Approach A: - “multi”	Approach B – “mono in multi”	Approach C – “combination”
Teach one subject to all grades and at varying levels of difficulty	Teaching one grade, while other work independently on tasks based specifically for their grade – theory. Material/worksheets must be prepared in advance.	Using a combination of both A and B depending on the circumstances of or during the lesson
To build a classroom environment filled with group activities, information sharing, and opportunity of individual learning through the classroom library and reading corners	Develop activities for non-taught groups	Develop peer, cross-age and cross-grade teaching strategies
Whole class teaching of common concepts	Teacher-led small groups	Whole class teaching and then splitting into small work groups to complete grade specific tasks
Relate learning with daily experiences	Relate learning with daily experiences	Relate learning with daily experiences
Flexible methods of learning: cooperative learning, peer tutoring, teacher-led instruction and self-reading and study	Flexible methods of learning: cooperative learning, peer tutoring, teacher-led instruction and self-reading and study	Flexible methods of learning: cooperative learning, peer tutoring, teacher-led instruction and self-reading and study
Peers strengthening prior knowledge through participation in the lower grades knowledge acquisition.	Independent small cooperative working groups	Using approach A for assessment and B for teaching

Transitions between activities	Individual seatwork	Transitions between activities
Giving and receiving assignments	Transitions between activities	Giving and receiving assignments
Linking all learning with competency	Giving and receiving assignments	Linking all learning with competency
Keeping checklists to follow how students are completing tasks and performance per task	Keeping checklists to follow how students are completing tasks and performance per task	Keeping checklists to follow how students are completing tasks and performance per task

The textbook usage must be reiterated as there is valuable content that the teacher needs for all three grades and can be used to acquire knowledge of the arts, since the teaching of arts is cyclical and not linear, the gradual building on basic knowledge takes place over time. It cannot be emphasized enough that the multi-grade teacher needs to be extremely prepared before entering the classroom and the success of the teaching and learning depends on the interpretation and implementation of the plans and activities in this guide.

REMEMBER:

"Adapt the CAPS to the context of the local community and of your multi-grade classroom, and implement flexibly, using a variety of classroom management and teaching strategies according to the backgrounds, learning styles and needs of your individual learners"



SUBJECT: CREATIVE ARTS
SENIOR PHASE
ART FORM: DANCE

PREAMBLE

A dance curriculum cannot address the needs of every dance form. In line with international parity, this curriculum has been written with the three most popular dance forms in South Africa in mind: *African* dance, *classical ballet* and *contemporary* dance. If other dance forms are considered, the Department of Basic Education (DBE) should be provided with details of precisely how the dance form would be adapted to fit the needs of the curriculum.

The study of dance in Senior Phase as part of Creative Arts focuses on providing opportunities for learners to experience the joy of dancing, to learn how to use their bodies safely, to develop their fitness for dancing and to develop sufficient basic skills to equip them for selecting Dance Studies as a subject in FET. In dance the same topics are repeated throughout the year with increasing complexity. Developing skills such as coordination, strength, flexibility, stamina, endurance and control takes a long time and requires regular practice.

DANCE OVERVIEW OF TOPICS AND ANNUAL TEACHING PLAN
GRADES 7, 8 AND 9
Annual Overview Grade 7 – 9: DANCE



Topic	Grade 7 Topic 1 Dance performance	Grade 8 Topic 1 Dance performance	Grade 9 Topic 1 Dance performance
Suggested time	contact SUGGESTED CONTACT TIME 45 minutes per week	SUGGESTED CONTACT TIME At least 45 minutes per week during school time plus after school practice once per week	A SUGGESTED CONTACT TIME At least 45 minutes per week during school time plus after school practice once per week
Recommended resources	RECOMMENDED RESOURCES Music system, CDs or percussion instruments, textbook	RECOMMENDED RESOURCES Music system and CDs or percussion instruments, textbook	RECOMMENDED RESOURCES Music system and CDs or drum, Textbook
Content/concepts/ skills	<p>Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</p> <ul style="list-style-type: none"> Introduction to principles of posture and alignment 	<p>Dance conventions: setting up of a safe environment (class management system); greeting, focus, controls, use of space, code of conduct</p> <p>Warm-up: locomotors with change of directions and focus</p> <ul style="list-style-type: none"> Floor work: core stability exercises for strengthening back and abdominal muscles, focusing on breathing, curving and lengthening the spine 	<p>Dance conventions: greeting/acknowledgement at start and end of class, use of space (moving across the space in two's, no bumping, respect for others, class discipline)</p> <ul style="list-style-type: none"> Leg muscles and joint strengthening and mobility: knee bends and rises in parallel and turned-out positions and low leg extensions/brushes Introduction to floor-work for core stability, strength and flexibility: feet, rounding/lengthening of the spine interspersed with freezes that show variation in shape, direction and level Transfer of weight movement combinations <p>Warm-up ritual built up gradually including: spinal warm-up, arm swings/reaches/lunges as per dance form, floor work core stability exercises for back and stomach muscles: rounding and lengthening of the spine and side bends/Leg isolations and small jumps with safe</p>

	<p>rises on two legs with legs in parallel position and outwardly rotated at the hips</p> <ul style="list-style-type: none"> Transference of weight from side to side <ul style="list-style-type: none"> Preparation for safe landing from movements of elevation/aerial movements – small jumps from two feet landing “toe-ball heel-bend” Simple locomotor movement combinations across space: running, skipping and galloping Cooling down with safe slow stretching 	<p><i>landings</i></p> <p>Exercises to develop eye focus in preparation for turns</p> <ul style="list-style-type: none"> combinations across the floor with changing directions, e.g. walks and runs Cooling down with imagery and safe, slow stretching 	<p>Travelling movement</p> <ul style="list-style-type: none"> combinations across the floor with changing directions, e.g. walks and runs Cooling down with imagery and safe, slow stretching 	<p>Body part isolations, combining body parts, with rhythmic patterning</p> <ul style="list-style-type: none"> Foot warm-ups and small jump sequences
Topic		TOPIC 2	TOPIC 2	
Suggested time	Dance contact	Improvisation and composition	Dance improvisation and composition	
		SUGGESTED CONTACT TIME	SUGGESTED CONTACT TIME	SUGGESTED CONTACT TIME
		15 minutes per week i.e.	15 minutes per week	15 minutes per week
		(2 hours per term)	2 hours per term	2 hours per term
		Improvisation can be integrated with or interspersed between technical dance work)	Improvisation can be integrated with or interspersed between technical dance work	Improvisation can be integrated with or interspersed between technical dance work
Recommended texts/resources	RECOMMENDED RESOURCES textbook, music system, CDs or percussion instruments	RECOMMENDED RESOURCES Music system, CDs, instruments, , textbook	RECOMMENDED RESOURCES Music system, CDs, instruments, , textbook	RECOMMENDED RESOURCES Music system, CDs, instruments, , textbook
Content/concepts/skills	Introduction to elements of dance : space, time, energy/force, relationships	Exploration of the eight basic locomotor movements, varying space, directions and tempo: walk, run, skip, hop, jump, slide, gallop,	Exploration of natural gestures and varying them through exaggeration, slow motion and repetition	



	<ul style="list-style-type: none"> Exploration of elements of dance: space – shape, dimension, level, direction, pathways Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion 	leap	<ul style="list-style-type: none"> Exploration of non-locomotor movements: curl, uncurl, bend, twist, swing, turn, kick and others Composition of a sequence in sequence combining locomotor and non-locomotor movements, with use of varying directions, levels and tempi 	<ul style="list-style-type: none"> Composition structures: beginnings and endings, repetition, stillness Composition of a sequence in partners, based on gestures, with clear beginning and ending, repetition and stillness
Topic	Topic 3 Dance theory and literacy		Topic 3 Dance theory and literacy	Topic 3 Dance theory and literacy
Suggested contact time	Suggested Contact Time 1 hour per term plus homework time		Suggested Contact time 1 hour per term plus homework time	Suggested Contact Time 2 hours per term plus own research Time
Recommended texts/resources	Integrated with topics 1 and 2 RECOMMENDED RESOURCES Textbook, worksheet on warming up, own workbook for dance vocabulary and illustrations	RECOMMENDED RESOURCES Videos, live performances (optional), dance books, dance magazines, textbook, materials for making a poster, worksheets	RECOMMENDED RESOURCES Textbook, posters of skeleton/spine, notes on warming up and cooling down, a workbook	





TERM 1	GRADE 7	GRADE 8	GRADE 9
	Practical: Technique and Improvisation (Space, Time) 50 marks	Practical: Technique and Composition (Locomotor and axial) 50 marks	Practical: Technique and composition (natural gestures, structure) 50 marks
TERM 2	GRADE 7	GRADE 8	GRADE 9
	Practical: Technique and Improvisation (Force, Relationships) 50 marks	Practical: Technique and Performance of popular dance and composition (Time, relationships) 50 marks	Practical: Technique, Indigenous dance and composition (structure, relationships) 50 marks
	Written test: Warming-up, cooling down, elements of dance, terminology 50 marks	Written test: Terminology, purposes of warming-up and cooling down, dance literacy- popular dance 50 marks	Written test: Principles of posture and alignment, terminology, dance literacy 50 marks
			100 marks
TERM 3	GRADE 7	GRADE 8	GRADE 9
	Practical: Technique and Improvisation (Short movement sentence around a theme) 50 marks	Practical: Technique and Improvisation (Space, force, relationships) 50 marks	Practical: Technique, short fast dance sequence and composition (contrast, moods, themes) 50 marks
			50 marks
TERM 4	GRADE 7	GRADE 8	GRADE 9
	Practical Examination: Performance of class work, group dance sequence and composition (South African theme) 50 marks	Practical Examination: Performance of class work and group dance and composition (Gestures) 50 marks	Practical examination: Performance of class work, group dance and composition (stimulus, structure) 50 marks
	Written Examination: Including comparison of different dance forms, dance literacy, dance elements, terminology, self-reflection 50 marks	Written Examination: Including elements, terminology, social, community, popular dance; careers 50 marks	Written examination: including comparison of different dance forms, dance literacy, dance elements, terminology, self-reflection 50 marks

Term 1	Grade 7	Grade 8	Grade 9
Topic	Topic 1 Dance performance	Topic 1 Dance performance	Topic 1 Dance performance
Suggested contact time	45 minutes	At least 45 minutes per week during school time plus after school practice once per week	At least 45 minutes per week during school time plus after school practice once per week
Recommended texts/resources	Music system, CDs or percussion Instruments	Music system and CDs or percussion instruments, textbook	Music system and CDs or drum, Textbook
Content/concepts/skills	Content/concepts/skills	Content/concept	Content/concepts/skills
	Dance conventions: setting up a safe classroom environment (control cues, environment, personal cleanliness, personal hygiene); establishing greeting, focus, controls, use of space, code of start and end of class, conventions for entering, leaving and greeting; conduct Code of conduct in the dance class of space (moving establish a classroom code of conduct; discussion, negotiation and generating a class across the space in two, establish codes for required dancewear, poster appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises	Dance conventions: setting up of a safe environment (class management system, setting/acknowledgement of start and end of class, cues, environment, personal hygiene); establishing greeting, focus, controls, use of space, code of start and end of class, conventions for entering, leaving and greeting; conduct Code of conduct in the dance class of space (moving establish a classroom code of conduct; discussion, negotiation and generating a class across the space in two, no bumping, respect for others, class discipline)	<ul style="list-style-type: none"> • Warm-up: ritual built up conventions: setting up of a safe environment (class management system, setting/acknowledgement of start and end of class, cues, environment, personal hygiene); establishing greeting, focus, controls, use of space, code of start and end of class, conventions for entering, leaving and greeting; conduct Code of conduct in the dance class of space (moving establish a classroom code of conduct; discussion, negotiation and generating a class across the space in two, no bumping, respect for others, class discipline) • Warm-up: locomotors with change of direction including: spinal warm-up, arm swings/reaches/lunges as per dance form • Floor work: core stability exercises for strength and flexibility: flexing and stretching back and abdominal muscles; focusing on breathing, curving and lengthening the spine • Introduction to floor-work for core stability, strength and flexibility: flexing and stretching back and abdominal muscles; focusing on breathing, curving and lengthening the spine • Joint mobility: knee bends and rises on two legs with legs in parallel position and outwardly rotated at the hips • Leg muscles and joint strengthening: knee bends and rises in parallel and turned-out positions and low extensions/brushes • Exercises to develop eye focus preparation for turns



	<ul style="list-style-type: none"> • Transference of weight from side to side • Introduction to principles of posture and alignment 	<ul style="list-style-type: none"> • Transfer of combinations 	<ul style="list-style-type: none"> of weight movement
	<ul style="list-style-type: none"> • Preparation for <i>safe landing</i> from movements of elevation/aerial movements – small jumps from two feet landing “toe-ball-heel bend” 	<ul style="list-style-type: none"> • Articulation of the feet and mobility of the ankles and knee joints: foot isolations and smooth sequences 	<ul style="list-style-type: none"> Body part isolations, combining body parts, with rhythmic patterning
	<ul style="list-style-type: none"> • Simple locomotor movement combinations across space: running, skipping and galloping • <i>Cooling down</i> with safe slow stretching 	<ul style="list-style-type: none"> • <i>Travelling movement combinations</i> across the floor with changing directions, e.g. walks and runs • <i>Cooling down</i> with imagery and safe, stretching 	<ul style="list-style-type: none"> Combinations of locomotor steps moving across space, changing old directions • <i>Cooling down</i> with relaxation imagery and slow, safe stretching
Topic	TOPIC 2 Dance Improvisation and composition	TOPIC 2 Dance Improvisation and composition	TOPIC 2 Dance Improvisation and composition
Suggested time	<p>contact</p> <p>15 minutes per week i.e. (means 2 hours per term)</p>	<p>2 hours per term</p> <p>Improvisation can be integrated with or interspersed between technical dance work</p>	<p>2 hours per term or integrated with technical classes</p>
Recommended texts/resources	Textbook, music system, CDs or percussion instruments,	Music system, CDs, instruments, textbook	Music system, CDs, instruments, textbook



Content/concepts/ skills	<p>Content/concepts/skills</p> <p>Introduction to elements of dance: space, time, energy/force, relationships</p> <ul style="list-style-type: none"> Exploration of elements of dance: space – shape, dimension, level, direction, pathways <p>Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</p>	<p>Exploration of the eight basic locomotor movements, varying space, directions and tempo: walk, run, skip, hop, jump, slide, galllop, leap</p> <p>Exploration of non-locomotor movement structures: curl, uncurl, bend, twist, swing, turn, kick at beginnings and endings, repetition, stillness</p> <p>Composition of a short dance sequence: combining locomotor and non-locomotor movements, with use of varying directions, levels and tempi</p>	<p>Content/concepts/skills</p> <p>Exploration of natural gestures and varying them through exaggeration, slow motion and repetition</p> <p>Composition of a composition structures: in partners, based on gestures, with clear beginning and ending, repetition and stillness</p>
Topic	Topic 3 Dance theory and literacy	Topic 3 Dance theory and literacy	Topic 3 Dance theory and literacy
Suggested contact time	Integrated with topics 1 and 2	Contact time 1 hour per term plus homework time	2 hours per term plus own research time



LESSON NO.	PLAN 1	NAME OF SCHOOL	TOPIC	NAME OF TEACHER
TERM	1			Dance Performance (Topic 1)
SUBJECT	CREATIVE ARTS: Dance	DURATION	1HR	
RESOURCES	Textbook, music system, CDs or percusion instruments	CONTENT	<ul style="list-style-type: none"> Dance conventions: establishment of classroom code of conduct; trust exercises (7) Dance conventions: setting up a safe environment; greeting; focus; controls; use of space and code of conduct (8) Dance conventions: greeting; use of space; respect for others and class discipline (9) 	
CONCEPTS DEVELOPMENT	Dance conventions, code of conduct, space, trust exercises, safe environment, greeting,	TEACHING METHODS	Whole class teaching, Group and individual work	
INCLUSIVITY	Physically challenged	participate according to their capabilities/ on chairs/with a partner	LEARNING ACTIVITIES (What will the learners do?)	
TEACHING ACTIVITIES (What will the teacher do?)	GRADE 7	GRADE 8	GRADE 9	
WHOLE CLASS ACTIVITY	<p>Dance conventions</p> <p>Setting up a safe classroom environment. Controls used to keep members of the class well behaved Teacher sets up a safe environment by guiding learners to respond to control cues.</p>	<p>Dance conventions</p> <p>Continue setting up of a safe environment ensure the learners greet when entering the class, use the space effectively and that learners remain focused</p>	<p>Dance conventions</p> <p>Continue setting a safe environment for learners to move in. Repeat the greeting ritual that should be done every day. Encourage special awareness to avoid bumping and injuries.</p>	<p>Dance conventions</p> <p>Allow learners to be aware of their own space and others. Create a greeting ritual for the beginning and end of the class.</p>
	<p>Classwork Activity 1</p> <p>Teacher introduces a lesson by talking to the whole group of learners about classroom conventions: including safety, cleanliness, personal hygiene, conventions for entering, leaving and greeting and a classroom code of conduct.</p>	<p>Classwork Activity 1</p> <p>Learners set up a safe classroom environment (control cues, cleanliness, and personal hygiene) Learners establish conventions for entering, leaving and greeting Allow learners to do a greeting warm up to allow them to feel safe in the environment they are working in.</p>	<p>Classwork Activity 1</p> <p>Allow learners to be aware of their own space and others. Create a greeting ritual for the beginning and end of the class.</p>	<p>Classwork Activity 1</p> <p>Learners discuss what could be added to the code of conduct discuss them with the teacher.</p>
				<p>Allow them to move in the space and follow cue as well as teaching them how to pass on another without bumping into anyone.</p>





INFORMAL ASSESSMENT	INFORMAL ASSESSMENT	INFORMAL ASSESSMENT
<p>Have a brainstorm session on the code of conduct and rules of the classroom to ensure that learning has taken place. Allow learners to create a collage on an A4 page which can then be placed in their work books.</p> <p>As a group discuss the code of conduct and rules of the classroom to ensure that learning has taken place. They could add extra rules they have discussed with the teacher first and agreed on. Allow learners to create a collage on an A4 page which can then be placed in their work books.</p>	<p>Learners will individually create a collage in their workbooks of the code of conduct and rules which can then be formulated onto a poster which they will create as a group. The poster can then be displayed in the classroom, as a reminder of what was decided on for the year.</p>	

ASSESSMENT

Informal

TOOLS Classwork books and materials to create a poster.

NOTES TO THE TEACHER: Teachers could use a raised hand/ beating drum to ensure silence in the class. This will have to be repeated regularly so that it becomes a cue that learners will get used to responding to. It is not advisable to use the voice as a means of silencing the learners. Ensure that the Teacher Golden Rule is pasted up in the classroom: **NO TOUCHING ANYONE UNLESS ASKED TO DO SO!!!!!!** This will ensure that irrespective of the limited space in the multi-grade classroom, discipline will be enhanced. The Informal Assessment will give the teacher an indication of what learning has taken place and where more attention needs to be placed for learners to fully understand the code of conduct and rules that apply in the dance class.

LESSON PLAN NO. 2

TERM	2	NAME OF SCHOOL		TOPIC	NAME OF SCHOOL
SUBJECT	CREATIVE ARTS: Dance	DURATION	2HRS	CONTENT	Dance Performance (Topic 1)
RESOURCES	Music system and CDs or percussion Instruments, drums, hand clapping shakers, etc.), textbook				
KEY CONCEPTS	Principles of posture and alignment, Warm-up, arm swings and lunges	TEACHING METHODS	Whole class teaching and Group teaching (9)		
INCLUSIVITY	Physically challenged learners participate according to their capabilities/ on chairs/with a partner				
TEACHING ACTIVITIES (What will the teacher do?)	LEARNING ACTIVITIES (What will the learners do?)	GRADE 7	GRADE 8	GRADE 9	
WHOLE CLASS ACTIVITY	<p>Classroom Activity 1 Warm-up: In their own space, allow learners to walk to the beat of the music, stop the music whenever you want learners to freeze. Allow them to walk again once the music has started. Repeat this at least 4 times before allowing them to do the same with runs instead of walks.</p> <p>Repeat this 4 times before adding some variation in shape, direction and levels in the freeze position.</p>	<p>Classroom Activity 1 Warm-up: Start the warm up as the Grade 7's with walks and runs and interspersed freezes. Now allow the learners to do the same activity using other locomotors like gallops, hops, slides, leaps and jumps.</p> <p>Allow them to repeat this before introducing change of directions and focus.</p>	<p>Classroom Activity 1 While the Grades 7 and 8 are doing the warm up activity the Grade 9's perform their warm-up ritual: Spinal roll down in 8 counts, roll up in 8 counts,</p> <p>Repeat. Do 4 arm reaches to the ceiling with alternative arms, each in 2 counts using lungs on the same leg as arm lifted in 8 counts.</p> <p>Repeat the reaches with lunges to the sides of the body using another set of 8 counts. Swing</p>	<p>Classroom Activity 2 When learners have done activity 1, introduce them to the principles of posture and alignment. Allow learners</p>	



fundamental in the prevention of injury. Even though this is only stipulated in the CAPS for Grade 7, Grades 8 and 9 should be reminded of these concepts that are embedded in all practical their work to improve the dance technique..

Froggy position



to mirror one another and ensure that the correct concepts of good posture and alignment are implemented. Allow one learner to assist the other in working on these concepts before swapping roles.

Classroom Activity 3

Place both hands and both knees on the floor in a cat position. Keep head in line with the spine. Use 8 counts to slowly curve the spine as round as possible. Uncurl for another 8 counts to lengthen to starting position. Repeat this twice. Go into a back stretch by lowering the buttocks onto your heels in 4 counts and return to the starting position in 4 counts. Repeat the whole activity again.



Cat like position with the spine curved



COOLING DOWN

Sit on the floor with legs apart. Reach hands forward on the floor to ensure slow, safe stretching for 4 counts. Hold the stretch for another 4 counts. Return to sitting position for 4 counts, breath in and out for 4 counts. Repeat. Repeat with side bends.

alignment. Allow learners to mirror one another and ensure that the correct concepts of good posture and alignment are implemented. Allow one learner to assist the other in working on these concepts before swapping roles.

Classroom Activity 3

Sitting on the floor with knees bent and soles of the feet together (froggy position). Sit upright with a good posture and hands relaxed over the knees. In 8 counts do a spinal roll (curving the spine) and

Classroom Activity 2

use 8 counts to lengthen the spine again (uncurl the spine). Repeat this twice thereafter. Lengthen the legs ahead of you and keep the feet flexed (toes to the ceiling) and place your hands flat on the floor slightly away from your body. Stretch the feet (point) in 4 counts and flex for another 4 counts. Repeat this twice before bending the knees and sitting in the starting position (froggy) to repeat the activity again.

Classroom Activity 3

Sitting on the floor with knees bent and soles of the feet together (froggy position). Sit upright with a good posture and

COOLING DOWN

Imagine being caught inside a ball. Use personal space and try to break through this huge

Purpose of Cooling down: Helps your heart rate and breathing return to normal. Reduces stiffness in the

muscle.



STRADDLE STRETCH

ball by using every part of the body to stretch and extend beyond its walls. Reach arms and hands in different directions. Repeat with the legs and feet, using slow, safe stretching.

Hold the stretches for at least 4 counts each time.

hands relaxed over the knees. In 8 counts do a spinal roll (curving the spine) and use 8 counts to lengthen the spine again (uncurl the spine). Repeat twice in 4 counts. Place left lower arm on the floor next to the body and extend right arm over the head to do a side bend in 8 counts. Allow the head to tilt sideways still looking ahead. Repeat to the other side.

This activity takes up 8 sets of 8 counts.

COOLING DOWN

Use personal space in the room facing any direction, curl into a ball as if you are the tiniest seed. Imagine you are baking in the sun and growing as your uncurl at a very slow pace using one vertebrae at a time, growing into a little plant becoming aware of the various levels at which movement takes place and exploring body isolation. Allow yourself to use the imagery of blowing in the wind and use your arms





and legs as your branches as you continue to grow and stretch into the biggest tree ever. Eventually you will curl into a ball and sit on the floor. Reach hands forward on the floor to ensure slow, safe stretching for 4 counts. Hold the stretch for another 4 counts. Return to sitting position for 4 counts, breath in and out for 4 counts. Repeat. Repeat with side bends ending curled up as you started.

ASSESSMENT	Formal Assessment	TOOLS	Observation sheet/Checklist

NOTES TO THE TEACHER: Once again learners will be reminded of the **Golden Rule: NO TOUCHING OF ANYONE UNLESS ASKED TO DO SO!!!!!!** Remind learners of the code of conduct and the rules agreed on in the previous lesson. Teachers will have to take learners through the importance of warming up by allowing them to understand it practically and use their workbooks as consolidation. At the start of every lesson, all learners should first do a warm up activity to increase the heart rate, warm up the body, increase the blood flow, warm the muscles and increase breathing. This is vital in the prevention of injuries. Freezes are a way of getting learners focus and concentrating on the activity. Keep reminding learners about the importance of breathing through the nose and exhaling through the mouth.

Posture and Alignment: when learners work in pairs it is important for the teacher to continuously facilitate the process by moving between the learners to ensure that the correct technique is being applied by all.

Spinal rolls (Curving of the spine): it is important to continue using the strong posture and breathing concepts. Remind the learners that the spinal roll starts with the dropping of the chin, slowly curving the spine one vertebrae at a time, until the weight of the upper body becomes too heavy to accommodate and the body drops forward, without any tension in the shoulders. This is a continuous movement that should not be performed in a jerky manner.

Stretching: allow learners to only stretch as far as their bodies will allow them to stretch without forcing the stretch and injuring themselves.

Cool Down: this activity will be performed at the end of each class and will eventually become a ritual in the dance class. Add more movements as learners become more flexible.

Example of stretching exercises



Learners show an understanding and implement the code of conduct with the classroom rules.

<p>Learner demonstrates an understanding of the freeze concept with locomotors</p> <p>Use of various shapes, directions and levels</p>	<p>Learner shows some discipline and adheres at times</p> <p>Learner has no understanding of the concepts</p> <p>Lacks variety and shows lack of understanding of the concepts</p> <p>Lacks strength and control</p> <p>Little understanding of safe stretching</p>	<p>Learner shows some discipline and adheres to the code of conduct and rules</p> <p>Learner has poor understanding of the concepts</p> <p>Shows some understanding of the concepts</p> <p>Some strength and control shown at times</p> <p>Perform stretching with some understanding of slow stretching</p>	<p>Learner is disciplined and adheres to the code of conduct and rules</p> <p>Learner has an understanding of the use of concepts</p> <p>Demonstrate an understanding of the concepts</p> <p>Demonstration shows strengths and control</p> <p>Cool down is slow</p>	<p>Learner is consistent and adheres to the code of conduct and rules</p> <p>Learner is competent in the understanding of the concepts</p> <p>Spontaneously uses a variety of these concepts</p> <p>Excellent strength and maintained control throughout activity</p> <p>Cool down is well performed with clear understanding of stretching</p>	<p>Learner is well disciplines and consistent in adherence</p>
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FORMAL ASSESSMENT-TERM 1

GRADE

Criteria	1-2	3-5	6-7	8-10
Learners show an understanding and implement the code of conduct with the classroom rules.	Learner lack of discipline and adherence	Learner shows some discipline and adheres at times	Learner shows discipline and adheres to the code of conduct and rules	Learner is well disciplined and consistent in adherence
Learner demonstrates the warm up by using a variety of locomotor movements	Little or no knowledge of movements demonstrated	Some knowledge of movements demonstrated	Demonstrates knowledge of movement skills	Confident demonstration in understanding of skills and movements
Learner perform the spinal rolls and footwork with strength and control	Lacks strength and control	Some strength and control shown at times	Demonstration shows strengths and control	Excellent strength and control maintained throughout activity
Learner performs the cool down activity with slow stretches	Little understanding of safe stretching	Perform stretching with some understanding of stretching	Cool down is performed stretching	Cool down is well performed with clear understanding of stretching
Use of imagery	Lacks use of imagination	Used imagery at times	Demonstrated use of imagery	Confidently uses imagery
Total = 50				



24

FORMAL ASSESSMENT-TERM 1

GRADE	9	1	2	3	4
Criteria	Learner shows lack of discipline	Learner shows some discipline	Learner shows some discipline	Learner is well disciplined and	Learner is well disciplines and
Learners show an understanding and implement the code of conduct with the classroom rules.					

Leaner knows the warm up ritual	and adherence Little or knowledge warm up ritual demonstrated	non-times no of ritual demonstrated	adheres at times Some knowledge of the demonstrated	adheres to the code of conduct and rules Demonstrates knowledge of the warm up ritual	consistent adherence Confident demonstration of the warm ritual
Learner perform the spinal rolls with control and side bends with strength and flexibility	Lacks control and strength flexibility	Some control, strength and flexibility shown at times	Demonstration shows strengths flexibility	Excellent sense of control, strength and flexibility maintained throughout activity	
Learner performs the cool down activity with slow stretches	Little understanding of safe stretching	Perform stretching with some understanding of stretching	Cool down is performed stretching	Cool down is well performed with clear understanding of stretching	
Use of imagery	Lacks use of imagination	Used imagery at times	Used imagery at times	Demonstrated use of imagery	Confidently uses imagery
Total					50

Multi-Grade Annual Teaching plan: DANCE TERM 2

Term 2	Grade 7	Grade 8	Grade 9
Topic	Topic 1 Dance Performance	Topic 1 Dance Performance	Topic 1 Dance Performance
Suggested time Recommended	contact 45 MINUTES PER WEEK	45 MINUTES PER WEEK	45 MINUTES PER WEEK
	Music system	Music system	Music system



texts/resources	Content/concepts/skills	CDs, or drum, textbook	CDs, or drum, textbook	CDs, or drum, textbook
	<ul style="list-style-type: none"> • Consolidation of work done in term 1 • Warm-up exercises, focusing on posture and alignment • Floor work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening exercises for abdominal and spinal muscles • Body-part isolations: head, shoulders, torso and hips • Arm movements to develop mobility, coordination and control. • Transference of weight forward and backward • Introduction to principles of spotting during turning movements • Small jumps off two feet, changing direction with emphasis on safe landings • Learning a short movement sequence using travelling locomotor steps • Cooling down with 	<ul style="list-style-type: none"> • Consolidation of work done in term 1 • Warm-up ritual, focusing on posture and alignment • Floor work for: developing strength and mobility in hips and feet. • Body-part isolations: combining different body part: shoulders, ribs and hips and knees • Hand gestures, articulation and coordination. • Leg muscles and joint strengthening and mobility as before plus lunges, leg lifts and kicks • Transference of lunges and steps in all directions • Simple turns with eye focus • Articulation of the feet and mobility of ankle and the knee joints – foot isolation, small jumps landing on two feet with rhythmic patterns and landing safely • Aerial/travelling movements moving across the space using a range of music genre and rhythms • Articulation of the feet in preparation for small jump 	<ul style="list-style-type: none"> • Consolidation of work done in term 1 • Add to the warm up ritual focusing on safe dance practice, e.g. stance with knees aligned over middle toes when bending, placement of feet and arms, strong lifted Centre • Floor work for core stability and strengthening exercises with focus on breath, flowing and lengthening from a strong centre • Ankle, knee and shoulder joint mobility and strengthening; knee bends and rises with coordinating arms • Leg exercises for balance and control focusing on outward rotation in the hips, and in turn outs • Transference of weight at a slow pace with control and balance • Turning on the spot and traveling with the eye focus 	<ul style="list-style-type: none"> • Consolidation of work done in term 1 • Add to the warm up ritual focusing on safe dance practice, e.g. stance with knees aligned over middle toes when bending, placement of feet and arms, strong lifted Centre • Floor work for core stability and strengthening exercises with focus on breath, flowing and lengthening from a strong centre • Ankle, knee and shoulder joint mobility and strengthening; knee bends and rises with coordinating arms • Leg exercises for balance and control focusing on outward rotation in the hips, and in turn outs • Transference of weight at a slow pace with control and balance • Turning on the spot and traveling with the eye focus



	<ul style="list-style-type: none"> Steps and sequences from a social or popular dance form Cooling down with gradual reduction of speed and size of movement and stretching Learning dance steps and a style from an Indigenous South African dance 	sequences changes direction
Topic	TOPIC 2 : Dance improvisation & composition	TOPIC 2 : Dance improvisation & composition
Suggested contact time	2 HOURS PER TERM	2 HOURS PER TERM
Recommended texts/resources	Music system CDs, or drum, Music system textbooks	Music system CDs, or drum , Music system textbooks
Content/concepts/ skills	<ul style="list-style-type: none"> Exploration of dance elements: <i>force – flow of energy, opposites (strong/light, jerky/smooth)</i> Exploration of dance elements: relationships to the floor, other dancers, props 	<ul style="list-style-type: none"> Dance elements: time – slow motion, double time, varying accent and polyrhythm's Relationships: leading and following, unison movement
Topic	TOPIC 3: Dance theory and literacy	TOPIC 3: Dance theory and literacy



Suggested time	contact	2 HOURS PER TERM – integrated in Topic 1 + 2	1 HOUR PER TERM RESEARCH TIME	PLUS OWN	2 HOURS PER TERM – PLUS OWN RESEARCH TIME
Recommended texts/resources		Music system CDs, or drum, textbook reference books, internet, magazines etc.	Music system CDs, or drum, textbook reference books, internet, magazines etc.		Music system CDs, or drum, textbook reference books, internet, magazines etc.
Content/concepts/skills		<ul style="list-style-type: none"> • Dance terminology • Importance of spotting during turning movements • Importance of cooling-down • Talking about own and others' dance work in class • With sensitivity • Discussion of elements of dance: energy/force and relationship 	<ul style="list-style-type: none"> • Purpose of warming up: to increase oxygen and heart rate, flexibility and elasticity of muscles and reduce risk of injury and focusing of the mind • Purpose of cooling-down: gradually reducing speed and size of movements, returning heart rate to normal • Discussion of social or popular dance: original characteristics, effects of the dance and the audience 	<ul style="list-style-type: none"> • Dance Terminology – names of steps, (as covered in practical components), dance elements (time, space, force) • Analysis of own and other dances using the dance terminology: clarity of idea, composition, structure, use of design elements 	



TERM	2	NAME OF TEACHER		NAME OF SCHOOL	
SUBJECT	CREATIVE ARTS: DANCE	DURATION	2hrs	TOPIC	Dance Performance (Topic 1)
RESOURCES	Music system and CDs or textbook drum,	CDs or	CONTENT	Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine(7) Floor work: core stability exercises for strengthening back and abdominal muscles, focusing on breathing, curving and lengthening the spine (8) Floor work core stability exercises for back and stomach muscles: rounding and lengthening of the spine and side bends Warm ups (9)	
KEY CONCEPTS				TEACHING METHODS	W/whole class teaching
INCLUSIVITY				Learners should be allowed to participate according to their capabilities/ on a chair/ with a partner	
TEACHING ACTIVITIES (What will the teacher do?)				LEARNING ACTIVITIES (What will the learners do?)	
	GRADE 7	GRADE 8	GRADE 9	GRADE 9	



Learners should do warm up activities at the beginning of each class	Classroom Activity 1 Warm up: Stand with feet apart in parallel. Spinal roll down in 8 counts, roll up in 8 counts, Repeat. Do 4 arm reaches to the ceiling with alternative arms, each in 2 counts using transference of weight from one leg to another. Breathing in raise both arms up to the ceiling, in 4counts and lower them while breathing out in 4 counts. Repeat the whole activity.	Classroom Activity 1 Warm up: Stand with the feet apart and in parallel! Spinal roll down in 8 counts, roll up in 8 counts, Repeat. Do 4 arm reaches to the ceiling with alternative arms, each in 2 counts using lunges on the same leg as arm lifted in 8 counts. Repeat the reaches with lunges to the sides of the body using another set of 8 counts. Swing both arms forward bending the knees, swing both arms back and end by doing a full swing ending by reaching up to the ceiling on a rise to focus on balancing on the ball of the foot in 8 counts and slowing off the activity by dropping the arms and lowering the heels for the last 8 counts. This ritual takes up 8 sets of 8 counts. Now repeat the whole activity with the spinal rolls in 4 counts.
		

Use a slow piece of music for this activity.

Classroom Activity 2 Floor work: Sit on the floor with hands next to the body supporting and lengthening the spine. Legs extended parallel (next to each other knees facing the ceiling) and feet stretched. Bend the left knee sliding the foot towards the body, in counts of 1-2. Swing the right leg across and over the bent leg as far as is possible in 1 count. Continue the leg swings using alternate legs for 5 counts. On 6 swing leg and come up in a kneeling position on 6 and lower in on count 3. The bent left leg will now be flat on the floor to starting with the other leg first.
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the floor to accommodate the right leg. Lean slightly back to onto the hands, keep bottoms on the floor and accommodate the leg swing. Swing right leg back again as far as it will go across to the other side, on count 4. Keep the swinging leg straight and secured on the floor. Repeat the swings again for the count 5-6, then go back to starting position on count 7-8. Repeat with the other leg.	accommodate the right leg. Lean slightly back to onto the hands, keep bottoms on the floor and accommodate the leg swing. Swing right leg back again as far as it will go across to the other side, on count 4. Keep the swinging leg straight and secured on the floor. Repeat the swings again for the count 5-6, then go back to starting position on count 7-8. Repeat with the other leg.
<p>End every class with a cool down activity</p>	

FORM OF ASSESSMENT	Informal	ASSESSMENT TOOL/S	Classroom Observation

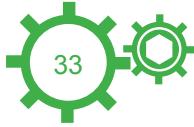
NOTES TO THE TEACHER: In Grade 7 the emphasis in the warm up is placed on the correct alignment and posture. Grade 8 the learners start to gradually build on a warm up ritual and in Grade 9 it is important to work on the alignment of the knees over the middle toes in the warm up. This prevents strain placed on the knees when bending them. It is important to move between the learners as they perform the activity. Do an observation of their demonstration and give corrections to ensure that they are implementing it correctly. Remind learners that parallel position is standing with their feet apart (place under the hips), feet facing the front.

Floor work: this activity strengthens the core and assists in the mobility of hip and leg joints. Relax the both feet and legs to allow freedom of movement. Relax in the hip joint to allow wider range of movement. For learners who are still finding the les swings challenging in Grade 9, allow them to do the Grade 8 activity as the Grade 9 activity is faster and more demanding.

LESSON NO		PLAN 2		NAME OF TEACHER	DURATION	TOPIC	NAME OF SCHOOL
TERM	OF	SCHOOL	SUBJECT				
RESOURCES	CREATIVE ARTS: DANCE	A large space for learners to move around to move in, Textbooks, music or other accompaniment, watch or clock for timing	CONTENT	Composition, strengthening muscles and joints Learning steps from a SA dance(7) Learning a social or popular dance(8) An Indigenous SA dance (9)	TEACHING METHODS	performance technique	Dance Performance (1) Dance Theory and Literacy (3)
KEY CONCEPTS		Floor work, knee bends and leg brushes focusing on balance and mobility in the hips: add coordinating arms, kicks and lunges and South African dances and styles					
INCLUSIVITY		Learners with barriers especially with physical challenges would be assisted and will be given alternative roles					
TEACHING ACTIVITIES (What will the teacher do?)		LEARNING ACTIVITIES (What will the learners do?)					
ACTIVITY 8	GRADE 7	Classroom Activity 1	GRADE 8	Classroom Activity 1	GRADE 9	Classroom Activity 1	
WHOLE CLASS ACTIVITY							
Teacher should take the learners through their warm up ritual at the start of every lesson. After the learners have performed their warm up activity, the body and mind is prepared for the activities which follow.	Body part isolation: allow learners to stand in their own space facing any direction. Allow them to listen to music with a fast tempo. Now call out different body parts that they should dance with their head, shoulders, torso /upper body, and hips. They should not move any other body part exempt the one that is called out.	Body part isolation: allow learners to stand in their own space facing any direction. Allow them to listen to music with a fast tempo. Now call out different body parts and how they should move, e.g. circle the wrists, shake the hips, shake the legs. They should not move any other body part exempt the one that is called out. Once they have danced with these body parts they should then explore dancing with body parts in combination e.g. leg and arm. This will enhance their co-	Body part isolation: allow learners to stand in their own space facing any direction. Allow them to listen to music with a fast tempo. Now call out different body parts and how they should move, e.g. circle the wrists, shake the hips, shake the legs. They should not move any other body part exempt the one that is called out. Once they have danced with these body parts they should then explore dancing with				



Feet in a parallel position	<p>Classroom Activity 2</p> <p>Transfer of weight: Stand with feet parallel. Step forward on the right foot swinging both arms forward. Use the bent legs to transfer the weight onto the right (front) foot in a swaying motion, count 1-2. All the weight should be transferred onto the front foot with ending with straight legs. Repeat the transfer back onto left foot with right foot swinging to the back. Repeat forward on 5-6 and place feet in parallel on 7-8. Repeat whole activity starting with the left foot.</p> <p>Classroom Activity 3</p> <p>Learners will learn steps from a South African dance chosen by the teacher. After their performances they should be able to talk about one another's performances critically yet sensitively.</p>	<p>Classroom Activity 2</p> <p>Transfer of weight: Stand with feet parallel. Step forward on the right foot swinging both arms forward. Use the bent legs to transfer the weight onto the right (front) foot in a swaying motion, in 1 count. All the weight should be transferred onto the front foot ending with straight legs. Repeat the transfer back onto left foot with right foot stretched to the front on 2 and arms swinging to the back. Repeat forward on 3-4. Step forward onto right foot into a lunge(front leg bent and the back leg straight) on 5 lifting the back leg and raising arm to the front on 6-7.Recover back to starting position on 8. Repeat the whole activity starting with the left foot.</p> <p>Classroom Activity 3</p> <p>Learners learn steps and style of an indigenous South African dance. Learners should be able to reflect on each other's and own work and analyse according to dance terminology taught.</p>	<p>Classroom Activity 3</p> <p>Learners will perform steps and sequences from a social or popular dance. Learners should then discuss the origin, characteristics, effect on the dancers and audience of the dance they performed (social or popular).</p>
FORM OF ASSESSMENT	Performance	TOOLS	Rubric



NOTES TO THE TEACHER: Remind learners of the code of conduct and golden rule at all times. Remember that every practical class should begin with a warm up activity and end with a cool down activity. Remind learners about the importance of both these concepts in the prevention of injuries. Allow learners to use their class work books/ journal to reflect on their work.

EXAMPLE PICTURES OF THE INDIGENOUS DANCES

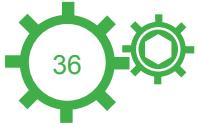




CRITERIA FOR FORMAL ASSESSMENT – TERM 2
In Performance the teacher will observe and assess learners accordingly. Use this rubric to assess the above performance

GRADE CRITERIA	7 - 9 8-10	7-6	5-3	2-1
Clear beginning and end in the dance	Clear and suitable beginning and ending	There is a beginning and ending position	There is a beginning and ending however not very suitable	No clear beginning and ending position.
Use of dance elements: space,time,energy	Optimal use of the arts elements	Made use of most art elements	Made use of some elements	Minimal use of art elements
Use of suitable steps suitable to the chosen dance	Variety of steps suitable to the dance performed	Steps performed where suitable to the dance	Steps were not always suitable for the chosen dance	Steps did where not suitable for the chosen dance
Participation	Eager to participate and very focussed	Good participation and focussed	Participated and focussed at times	Lack participation and focus
Performance Style	Outstanding performance style shown throughout	Good performance style was seen in the dance	Use performance style was only evident at times	Limited performance style used
Overall Comments				Total: /50

NOTES TO THE TEACHER: The same rubric can be used for the above assessment in this case as all the grades have done a performance of a dance learnt. The totals can remain 20 for all unless the teacher would like to add more criteria for grade 8 and/or 9.



CRITERIA FOR FORMAL ASSESSMENT – TERM 2
SCHOOL BASED ASSESSMENT ITEM BANK
GRADE 7
ACTIVITY 11
WRITTEN ASSESSMENT – TERM 2



POSSIBLE QUESTIONS AND ANSWERS

QUESTION 1

State whether the following statements are TRUE OR FALSE?

- a. Gumboot dance is danced in overalls and rubber boots. - **TRUE**
 - b. Popular and social dances are also known as genre - **FALSE**
 - c. Alignment – the way your body parts are positioned in relation to each other -**TRUE**
 - d. The amount of energy used to perform a movement is known as tempo - **FALSE**
 - e. Choreographer is someone who creates dance steps - **TRUE**
 - f. A technique used by the dancer to remain focus and balanced when turning is called floor work - **FALSE**
 - g. When you uncurl your spine your head is the part to rise up - **TRUE**
- 1.8 Flexibility describes the ability to bend your knees - **FALSE**
- 1.8 Literal gestures are gestures that show movement that describes the usual meaning of a word without adding exaggeration - **TRUE**
- 1.10 Hand gestures is when the dancer is moving hands only whilst the rest of the body is still – **TRUE**
- (10)

QUESTION 2

Explain the following words:

- 2.1 Indigenous dance (**is a dance that originates from a cultural tribe/ from a cultural group**)
- 2.2 Dance genre (**a form or category particularly in relation to art forms such as music, drama,**



a) What problems or dangers could Pamela experience if she joins in the class without having warmed up?

Lack of concentration/ lack of focus/ increased risk of injury/ muscle stiffness/
[2]

b) How could Pamela warmed up quickly in order to join in the class?
She could quickly do some leg and arm swings/ knee bends and rises/ Walking and running
[2]

c) Explain to Pamela why warming up is important so that she does not come late again.
[2]

It prepares your body and your mind for dancing/ avoids muscle stiffness/ ensures focus and Concentration/ increases the heart rate/ Increased oxygen to the lungs.

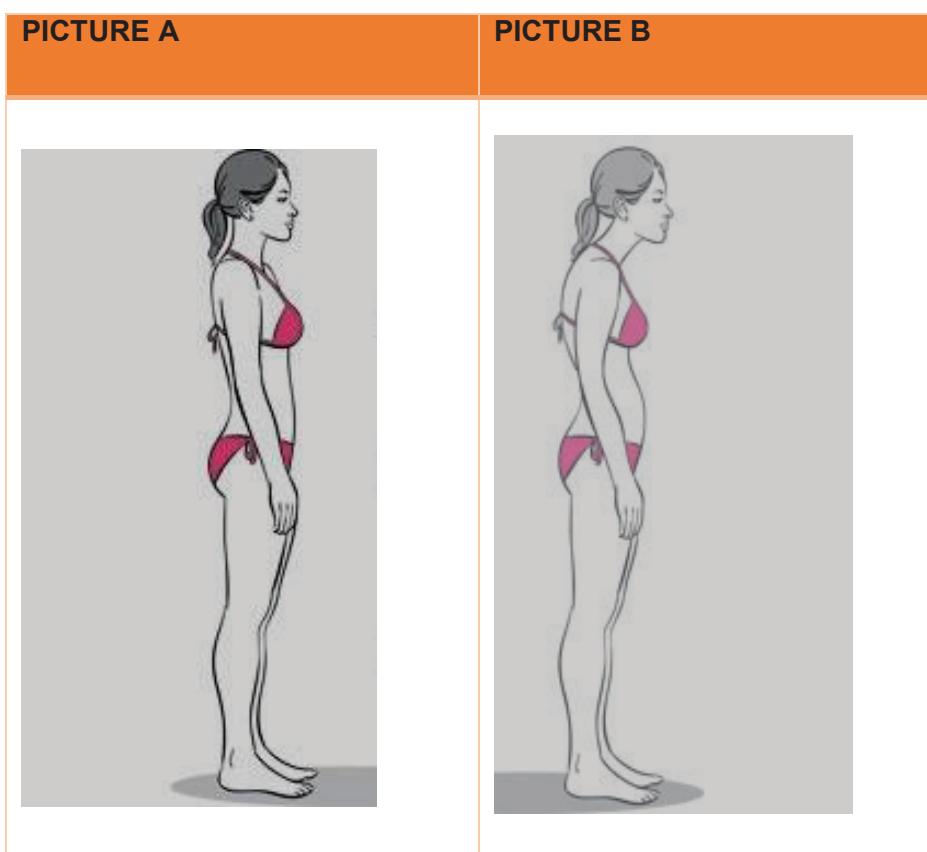
d) Sipho has sore and stiff legs after a dance class. What could have caused this?
Not warm up properly/ not cool down properly/ not stretch enough/ Overstretched a muscle
[2]

e) What does transference of weight mean?
Moving the weight of the body from one supporting leg to another
[2]

f) Name five different kinds of locomotor movements.
Running/ skipping/ jumping/ hopping/ gliding/ leaping/ galloping/ running, etc.
[5]

QUESTION 4

Study the pictures below and answer the questions that follow:



- 4.1 Which one of the pictures above shows the correct posture? **Picture A** [1]
- 4.2 Give a detailed explanation of how you should place your body to ensure that the alignment is correct to ensure the correct posture in Dance?

The body should be placed in an upright position with a lengthened spine. The chin should be slightly lifted with the head resting comfortably on the shoulders. The shoulders should be relaxed, not raised nor showing any form of tension.

The chest should be relaxed and stomach held tight. Breathe comfortably with arms hanging in a relaxed manner alongside the body. The hips should be in line with the knees and the knees held over the middle toe. The weight should be distributed over the three points of the foot, namely the big toe, little toe and the heel to ensure you are well balanced.

[4]

SCHOOL BASED ASSESSMENT ITEM BANK

GRADE 8

ACTIVITY 11

WRITTEN ASSESSMENT – TERM 2

QUESTION 1

State whether the following statements are **TRUE or FALSE**:

- a. Hopping is a small jump on one foot – **TRUE**
- b. Choreographer is someone who creates drama steps – **FALSE**
- c. Tension is a tightness of muscles which can lead to injury – **TRUE**
- d. Gesture is not a common feature in dance – **FALSE**
- e. The amount of energy used to perform a movement is known as force – **TRUE**
- f. Popular dance in SA is a mix of local and imported dance forms - **TRUE**
- g. Ballet is danced in overalls and rubber boots.- **FALSE**
- h. Music compliments the choreography in dance – **TRUE**
- i. Basic rules every dancer should adhere to in a dance class is called lunges – **FALSE**
- j. Moving only one body part while the rest is still is called flexibility – **FALSE**

QUESTION 2

Match the definition in **Column B** with terms in **Column A**. Write only the letter next to the correct number:

COLUMN A	ANSWER	COLUMN B
2.1 Canon	B	A. To bring the body into a straight line
2.2 Complementary shapes	E	B. Dancers doing a movement one after the other
2.3 Unison	D	C. Different sides of your body and body parts are doing different things
2.4 Alignment	A	D. Doing the same steps at the same time
2.5 asymmetrical	C	E. Bodies work together to create a shape that is symmetrical [5]

QUESTION 3

Answer the questions below:

- 3.1 Give **three** principles of posture and alignment. [3]
- 3.2 Name **two** non-locomotor movements –**bending/ twisting/ etc.** [2]
- 3.3 Name **one** social and one popular dance – **indlamu/ umxhenso/ ingoma/ ballet/ hip hop/ etc.** [2]
- 3.4 Mention **three** dance- related careers you know – **Director/choreographer/ designer/etc.** [3]

QUESTION 4

Answer the following questions by referring to you own classroom experience:

- 4.1. What happens to your body when you do perform warm up activities?
The body warms up/ it's easier to stretch muscles/ increased heart rate/ breathing increases [3]



- 4.2 When doing improvisation, there are aspects that need to be considered for the dance to be interesting. Name **four** of these aspects.

Consider the stimulus/use of space/ musical accompaniment/ use of levels/ beginning, middle and end/ climax/expression

- 4.3 Name 3 things you have to consider when you are working effectively in a group?

Respect towards others/ listen/ participate/ be part of the decisions making/ take turns to lead and be led/ focus on the instruction [3]

QUESTION 5

Choose from the words in the table and categorise them under locomotor and non-locomotor movements.

gallop	run	walk	twist	turn
--------	-----	------	-------	------

Locomotors: Run, Walk, Gallop

Non Locomotors: Twist, Turn

[5]

QUESTION 6

In every dance class, learners are made aware of dance conventions that each learner should understand and abide by. In the space provided below, design a poster for your class whereby various aspects of these conventions are represented. Use the rubric provided to guide you.



RUBRIC TO ASSESS THE POSTER OF DANCE CONVENTIONS

CRITERIA	1	2	3	4
Aspects impacting on the code of conduct	Few/ none are aspects have been provided	Some aspects are mentioned and are suitable	4-5 aspects can be identified and suitable to the code of conduct	6 aspects are clearly identifiable and it enhance the code of conduct
Use of space	Very little space has been used	Only some of the space have been utilised properly	Aspects have been thought through before positioned	Aspects are well positioned and can be clearly seen
Appearance	Poster uses few images/illustrations and have is not well presented.	Poster uses some images/illustrations and is clearly presented.	Poster uses images/illustrations and is neatly presented.	Poster uses variety images/illustrations and is creatively presented.

[12]

SCHOOL BASED ASSESSMENT ITEM BANK

GRADE 9

ACTIVITY 11

WRITTEN ASSESSMENT – TERM 2

POSSIBLE QUESTIONS AND ANSWERS

QUESTION 1

1. Time, space and force are the basic elements of dance – **TRUE**
2. An indigenous dance is a dance form that that has been developed and performed by communities of people living in South Africa – **TRUE**
3. Moving only one body part while the rest is still is called body part isolation - **TRUE**
4. Arms swings/ reaches/ lunges can be performed as warm up activities - **TRUE**
5. Spotting is core stability exercises for back and stomach muscles – **FALSE**
6. Combination of locomotor steps moving across space is known as choreographer - **FALSE**
7. Cooling down and relaxation are examples of stretching -**FALSE**
8. When landing from a jump a dancer should land through the toe-ball-heel-bend– **TRUE**
9. Turning using eye focus is known as spotting - **TRUE**
10. The use of force is an important element in dance-**TRUE**

[10]

QUESTION 2

Choose the correct answer to complete the statements below:

Levels	Posture	Alignment	Dance conventions	Flexibility	Tempo	Plié	Space	Locomotors	Floor Work
--------	---------	-----------	-------------------	-------------	-------	------	-------	------------	------------

- 2.1 The code of conduct in the dance class/ **Dance Conventions**.
- 2.2 How you hold your body when you stand and move/ **Posture**



- 2.6 Movements that take you from one place to another/ **Locomotors**
- 2.7 Movements that take place in space(low, middle or high)/ **Levels**
- 2.8 To bend the knees/ **Plié**
- 2.9 Supleness of the muscles/ **Flexibility**
- 2.10 The area in which you move/**Space**

[10]

QUESTION 3

Study the following pictures and identify the dance form for A-C

A – Hip Hop



B – Classical/Ballet



C- Traditional / African Dance



QUESTION 4

Define the following terms:

- A) Dynamics- how sharp or soft a movement is. The force with which a movement is performed.
- B) Negative space – the space not used or occupied by dancers.
- C) Repetition- doing the same movement a number of times.
- D) Unison – dancers perform the same movement sequence at the same time.
- E) Gestures – natural, everyday movements, with a social meaning, such as waving hello.
- F) Indigenous dance- is a dance that originates from a cultural tribe/ from a cultural group
- G) Stimulus – something used to provide an idea or inspiration for a movement, like a picture/photo/poem/prop etc.
- H) Call and response – a dancer or group of dancers offers movement and another dancer or group of dancers answers with a different but (related) movement.
- I) Positive space – the space used by dancers

[9]

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Multi-grade Annual Teaching plan: Dance TERM 3

Term 1	Grade 7	Grade 8	Grade 9
Topic	TOPIC 1: Dance Performance	TOPIC 1: Dance Performance	TOPIC 1: Dance Performance
Suggested contact time	Suggested contact time 45 minutes per week	Suggested contact time 45 minutes per week during school time plus after school practice once per week	Suggested contact time 45 minutes per week during school time plus after school practice once per week
Recommended texts/resources	Recommended texts/resources Music system, CD or percussion instruments, textbooks	Recommended resources Music system, CD or percussion instruments	Recommended resources Music system, CD or drum, textbooks
Content/concepts/skills	<p><i>Consolidation of work done in terms 1 and 2</i></p> <p>Warm up as before, with increased complexity</p> <ul style="list-style-type: none"> • Floor work for core stability, strength and flexibility: articulation of the feet, increasing mobility of the ankle, knee and hip joints, strengthening exercises for feet and legs, strengthening exercises for abdominal and spinal muscles • Body-part isolations: hands, arms and feet • Leg extensions, brushes, circular leg movements and kicks • Simple half and full turns with spotting • Small jumps off two feet landing on one foot and off one foot landing on one foot focusing on safe landing • Combinations of locomotor 	<p><i>Consolidation of work done in terms 1 and 2</i></p> <ul style="list-style-type: none"> • Add on to the warm-up ritual with spinal rolls, side bends, swinging arms and circling different body parts • Floor work: add on arm mobilisation, positions and sequences • Arm movements, positions, control and coordination • Leg muscles and joint strengthening and mobility: knee bends and rises with balances, circular leg movements and kicks in all directions <p>Transfer of weight combinations with rhythmic variations</p> <ul style="list-style-type: none"> • Turns on one leg, with eye focus • Articulation of the feet and mobility of the ankle and knee joints: 	<p><i>Consolidation of work done in terms 1 and 2</i></p> <ul style="list-style-type: none"> • Add on to the warm-up ritual with focus on safe dance practice and kinaesthetic awareness (correct placing of body in space), knee bends, rises and balances with coordinating arms • Arm exercises to develop fluidity • Leg exercises: strengthening and lengthening of the muscles and extending the range of movement in the joints: low and high brushes and kicks and circular movements of the legs from the hips • Building stamina through jumping, galloping, leaping and combinations of large motor movements to varied music genres and rhythms, with variations in dynamics (speed, energy)

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	<p>movements with coordinating arm movements</p> <ul style="list-style-type: none"> • Learning dance steps from a South African dance • Cooling down and leg stretches – lying down 	<p>foot isolations, small jumps off two feet landing on one foot and off one foot landing on one foot, with safe landings</p> <p>Travelling/aerial steps across space, e.g. gallops, step hops and leaps</p> <ul style="list-style-type: none"> • Learning a short group dance focusing on team work and presentation skills • Cooling down: stretching and relaxation exercises with soft gentle music 	<ul style="list-style-type: none"> • Learning a short fast dance sequence with attention to quick footwork • Cooling down – flowing lyrical movement in pairs followed by gentle, slow stretching
Topic	Topic 2 Improvisation and composition	Topic 2 Improvisation and composition	Topic 2 Improvisation and composition
Suggested contact time	15 minutes per week (2 hours per term)	2 hours per term; improvisation can be integrated with or interspersed between technical dance work	2 hours per term; improvisation can be integrated with or interspersed between technical dance work
Recommended texts/resources	Music system, CDs or percussion instruments, textbook, pictures, props	Music system, CDs, textbook	Music system, CDs, instruments, props, pictures, obstacles, textbook
Content/concepts/skills	<ul style="list-style-type: none"> • Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance • Exploration of the importance of eye contact and eye focus 	<ul style="list-style-type: none"> • Exploration of dance elements: space – symmetry, asymmetry and patterning • Exploration of dance elements: force – how the use of energy/force affects the quality of dance movement; weight; gravity; counterbalancing force • Relationships within and between bodies: active and passive 	<ul style="list-style-type: none"> • Exploration of dance elements: contrasting dynamics Exploring ideas, moods and/or thoughts through movement using different stimuli, e.g. props, obstacles, sport movement, geometric shapes, teenage mood swings <p>Composition of a movement sequence based on a stimulus, in pairs or small groups</p>

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Topic	Topic 3 Dance theory and literacy	Topic 3 Dance theory and literacy	Topic 3 Dance theory and literacy
Suggested contact time	Contact time 1 hour 30 minutes per term plus own research time	Contact time 1 hour 30 minutes per term plus own research time	2 hours per term plus own research Time
Recommended texts/resources	Textbook, pictures of different dance forms	Worksheets, performances/ dance books, textbook	Textbook, worksheets, dance books, dance magazines, writing materials, workbook
Content/concepts/skills	<ul style="list-style-type: none"> Discussion of how movements may convey meaning Selection of three different dance forms, viewing excerpts on DVD/live and discussion of their similarities and differences 	<ul style="list-style-type: none"> Discussion of a dance seen in the community, or on television or on stage: type of dance, movements used, type of music used, ideas/themes conveyed 	<ul style="list-style-type: none"> Dance literacy: discussion of a dance seen live on stage, in communities, on television, or on DVD (with reference to genre, context, description of movement, accompaniment and inventiveness) Dance and related careers research and presentation: skills, qualifications and qualities needed; description of career Comparison between three dance forms in South Africa: origin, culture, type of movements



CREATIVE ARTS: WEEKLY LESSON PLAN FOR MULTI-GRADE CLASSES

LESSON NO	PLAN 1	NAME OF TEACHER	DURATION	TOPIC	NAME OF SCHOOL
TERM	3	CREATIVE ARTS:DANCE	1 hour		Dance performance (Topic 1) Dance improvisation and composition (Topic 2) Dance theory and literacy (Topic 3)
RESOURCES		Music system, CD's Percussion instruments- Drum, shakers		CONTENT	
		Warm-up and cooling down Simple locomotor movement combinations across space: running, skipping and galloping (7) Travelling movement combinations across the floor with changing directions, e.g. walks and runs (8) Combinations of locomotor steps moving across space, changing directions (9) Discussion on space and time Importance of warming up			
KEY CONCEPTS			Warm up and cool down and use of locomotor and non-locomotors with arms swings, lunges and core stability, with various direction, shape and levels	TEACHING METHODS	Discussion and Demonstrations
INCLUSIVITY			Learners should be allowed to participate according to their capabilities: on a chair/with a partner		
TEACHING ACTIVITIES (What will the teacher do?)			LEARNING ACTIVITIES (What will the learners do?)		
GRADE 7			GRADE 8	GRADE 9	
Remind learners of the importance of warming up before a dance session. Gives the learners 5 minutes to do warm ups.	Classroom Activity 1 Warm-up with walk in different directions, freeze and change direction, shape and level.		Classroom Activity 1 Warm-up using locomotors and change in different directions	Classroom Activity 1 Warm-up with a spinal warm-up, arm swings/reaches/lunges, core stability, bends, in parallel and turn-out positions	

Planning Activities ↗



and lively music.

do 3 small jumps focussing on landing through the foot: toe-ball-heel-bend, counts & 1-3. On count 4 straighten knees and counts 5-8 lengthen the spine to repeat the jumps 3 times and on counts 5-8 open the feet to first position (heels together, feet apart). Repeat the whole activity ending with feet parallel.

Combinations in space.**Classroom Activity 3**

The learners start in a corner of the room standing in a line behind each other. The person in front of the line will be the leader. The learner leads the rest in a combination e.g.

Classroom Activity 3

The learners start in a corner of the room standing back to back. Turn head over right shoulder and do a $\frac{1}{4}$ turn to face sideways (clockwise) Repeat 3 times until facing the front again. Repeat anticlockwise.

counts, jump landing on left foot with the right foot pointed back and lifted at ankle height. Repeat left and right again ending on both feet in parallel again. Repeat whole activity with turned out legs.

Classroom Activity 3

The learners start in a corner of the room standing in a line behind each other. The person in front of the line will be the leader. The learner leads the rest in a combination e.g.

Start with right leg: run, run, jump on right, repeat with change of direction to other side with left, gallop right foot, gallop left and ending in a big, energetic leap using legs and arms.

Classroom Activity 3

Start in a corner of the room standing in a line behind each other. The person in front of the line will be the leader.

Lead the rest of the learners running, diagonally to the front corner using arms in a natural way. Repeat with skip, gallops and jumps. Repeat all these from other corner. Now create a combination e.g.

Start with right leg: run, run, jump on right, repeat with left, gallop right foot, gallop left and find an ending position using legs and arms.

ASSESSMENT
TOOL/S



NOTES TO THE TEACHER: The small jump activity prepares learners for the bigger jumps combinations. Learners have to understand the importance of safe landing and using the knees to bend before and after a jump, this serves as shock absorbers for the knees.
Combination: Work in a safe environment by ensuring that learners remember the golden rule. They need to be very aware of one another. Use a variety of music at different times.

FORMAL ASSESSMENT- RUBRIC – TERM 3

GRADE	7,8 & 9	0-1	1-2	2-3	4-5
Criteria	Warm up elements of freeze, direction, shape and levels	Limited use of dance elements	Some elements were demonstrated	Good use of dance elements	Variations in the elements were explored.
Technique	No evidence of technique	Limited use of technique	Technique explored	Technique and improvisation used	
Structure	No clear structure	Structured	Good composition	Clear sequence	
Small jumps with safe landing	Shows lack of understanding of safe landing	Shows some understanding of safe landing	Demonstrates an understanding of safe landing	Good use of technique for safe landing practices.	
Movement combinations	Movements demonstrated shows lack of strength and accuracy in footwork	Movements shows some strength and accuracy in footwork	Movements combination shows some and strength in	Movements shows good strength and accuracy in footwork	Movements demonstrated shows good strength and very accurate footwork
Overall Comments			Total: /50		



Annual Teaching plan: Dance TERM 4



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Term 1	Grade 7	Grade 8	Grade 9
Topic	TOPIC 1: Dance Performance Suggested contact time 45 minutes per week	TOPIC 1: Dance Performance Suggested contact time 45 minutes per week during school time plus after school practice once per week	TOPIC 1: Dance Performance Suggested contact time 45 minutes per week during school time plus after school practice once per week
Recommended texts/resources	Recommended texts/resources Music system, CD or percussion instruments, textbooks	Recommended resources Music system, CD or percussion instruments	Recommended resources Music system, CD or drum, textbooks
Content/concepts/ skills	<ul style="list-style-type: none"> Consolidation of class-work covered in terms 1 to 3 in preparation for formal assessment Mastering and performing a short group dance for formal assessment 	<ul style="list-style-type: none"> Mastery of the dance technique from the previous terms in preparation for formal assessment Mastery and performance of a short group dance showing commitment to the movement, attention to detail, timing and spatial awareness for formal assessment 	<ul style="list-style-type: none"> Mastery of the dance class as in previous terms with attention to detail, correct posture, correct alignment and safe landings from aerial movements, in preparation for formal assessment Mastery and performance of a group dance sequence showing commitment to movement, focus, musicality and spatial awareness between dancers, for formal assessment <p>Cooling down using flowing lyrical movements to slow, calm music followed by stretching of all body parts</p>
Topic	Topic 2 Improvisation and composition 15 minutes per week (2 hours per term)	Topic 2 Improvisation and composition 15 minutes per week (2 hours per term); improvisation can be integrated with or interspersed	Topic 2 Improvisation and composition 15 minutes per week (2 hours per term); improvisation can be integrated with or interspersed

Content/concepts/skills	<ul style="list-style-type: none"> Composition in small groups (3 to 4 dancers) of a short dance sequence based on a South African photograph or theme for formal assessment 	<ul style="list-style-type: none"> Exploring gestures and changing them from literal to abstract Combining gestures into a movement sentence Composing a movement sequence that uses gestures to explore an idea, mood or thought for formal assessment Composition of a movement sequence with a partner or group, using a theme with a prop and a poem, rap, song or music, incorporating structures, for formal assessment
Topic	Topic 3 Dance theory and literacy	Topic 3 Dance theory and literacy
Suggested contact time	Contact time 1 hour 30 minutes per term plus own research time	2 hours per term plus own revision time
Recommended texts/resources	Textbook, pictures of different dance forms on dance elements and dance terminology, examination/test paper	Worksheet/notes on dance elements and dance terminology, examination/test paper





LESSON PLAN NO.	1	NAME OF TEACHER	DURATION	TOPIC	NAME OF SCHOOL
TERM	4	CREATIVE DANCE SUBJECT	ARTS:	3 hrs	Dance Performance (1) Dance Improvisation and Composition (2) Dance Theory and literacy (3)
RESOURCES		Textbooks Music system CD's / DVD / Videos Percussion Instruments Dance Magazines Work books		CONTENT	Consolidation of term 1-3 classwork Composition of a short group dance
KEY CONCEPTS		Dance theory and literacy, simple turn and spotting, safe landing, composition and improvisation	TEACHING METHODS	Group and individual work practical work. Theory and literacy	GRADE 9
INCLUSIVITY		Activities may be broken into shorter steps/activities to accommodate learners who are practically challenged Teacher will use professional judgement to accommodate learners with disabilities.	LEARNING ACTIVITIES (What will the learners do?)	GRADE 8	Classroom Activity 1 Perform warm up activity with spinal rolls
TEACHING ACTIVITIES (What will the teacher do?)		GRADE 7	Classroom Activity 1 Perform warm up activity with spinal rolls	GRADE 9	Classroom Activity 1 Perform warm up activity with spinal rolls
TOPIC 1 : DANCE PERFORMANCE	The whole term is based on revision and mastery of work taught in previous terms.	TOPIC 2 : DANCE IMPROVISATION AND COMPOSITION	Classroom Activity 2 Explore dance elements and relationships the learners will each choose a prop /stimuli from a bag provided by the teacher. Allow learners to brainstorm ways in which the stimuli could be used/what it could symbolize. The teacher chooses a suitable piece of music for each group to work	Classroom Activity 2 Explore dance elements and contrasting dynamics dividing learners into group and allowing them to choose a prop /stimuli from a bag provided. Allow learners to brainstorm ways in which the stimuli could be used/what it could symbolize. The teacher chooses a suitable piece of music for each group to work	Classroom Activity 2 Explore dance elements and contrasting dynamics dividing learners into group and allowing them to choose a prop /stimuli from a bag provided. Allow learners to brainstorm ways in which the stimuli could be used/what it could symbolize. The teacher chooses a suitable piece of music for each group to work

TOPIC 3: DANCE THEORY AND LITERACY	on. The learners will then break away in their groups and start the composition /choreography process.	The learners will then break away in their groups and start the composition/ choreography process.	could symbolizes and what emotional connotation emerges when listening to the music provided.	on. The learners will then break away in their groups and start the composition /choreography process.
	Classroom Activity 3 Cool down activity			Classroom Activity 3 Cool down activity
	Classroom Activity 4 Allow the learners to reflect on this process in their workbooks			Classroom Activity 4 Allow the learners to reflect on this process in their workbooks to show how they planned their choreography.
				Classroom Activity 4 Allow the learners to reflect on this process in their workbooks

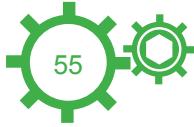
ASSESSMENT	Informal assessment Formal assessment	TOOLS	Journal / Class work book A Rubric will be used by the teacher
Language across the curriculum		Learners must know and understand the words of the dance theory and other terminologies related to this art form. Written activities and researches can be done by learners to improve their language abilities. Teacher and learners build a word wall and pictures showing all new words to enrich learners' vocabulary: Warm up / cool down / choreography / sequences and other related words for this art form.	

NOTES TO THE TEACHER: Composition and Improvisation: the teacher could use any stimuli to get learners inspired to choreograph or improvise, some examples are: stories, poems, photographs, words, a scarf, sticks, pictures, newspaper article/ headlines, colours, music, etc. Use these to explore the elements of dance taught in term 1-3. Have a discussion around the important aspects to consider when it comes to improvisation and composition. They should always have a beginning, middle and ending, a climax/highlight, use the space well, and consider the



EXAMPLE OF A FORMAL ASSESSMENT TASK – PRACTICAL – COMPOSITION AND IMPROVISATION

GRADE	7	0-1	1-2	2 - 3	4-5
Criteria		Lacked evidence of understanding of these concepts	Concepts were evident of times yet limited	Concepts explored at	Understanding of concepts demonstrated throughout the performance
Exploring dance elements: Force & Opposites		Limited use of stimuli to portray meaning/intent	Some use of stimuli to explore intent through movement	Explored the use of stimuli to convey meaning/intent	
Appropriate use of stimuli		Could not demonstrate understanding of elements explored	Choreographic elements were adequately explored	Elements of choreography were well explored and demonstrated	Choreographic elements were vastly explored and demonstrated throughout
Use of choreographic elements		Little effort shown to participate in the group	Some effort shown towards group participation	Good effort shown in group participation	Full participation was evident throughout
Group participation		Poor technique demonstrated	Technique but improvisation	Technique improvisation	Good technique and improvisation
Technique and improvisation					
Overall Comment				Total: /50	
GRADE	8	0-1	1-2	2-3	4-5
Criteria		Lacked evidence of understanding of these concepts	Concepts were evident of times yet limited	Concepts explored and is evident in performance	Understanding of concepts demonstrated well throughout the performance
Exploring dance elements: Space & Relationships and pattern		Showed limited musical interpretation meaning/ intent	Some appropriate use of musical interpretation	Explored the use of music to convey meaning/intent	Creativity explored the music meaning/intent
Appropriate use of music		Could not demonstrate understanding of elements explored	Choreographic elements were adequately explored	Elements of choreography were well explored and demonstrated	Choreographic elements were vastly explored and demonstrated throughout
Use of choreographic elements		Limited effort on showing composition and performance	Shows some composition towards the performance	Shows good relationship between composition and performance	Performance and composition relate well
Performance of popular dance and composition					



Group participation	Little effort shown to participate in the group	Some effort shown towards group participation	Good effort shown in group participation	Full participation evident throughout	was
Overall Comment				Total:	/50
GRADE	9	0-1	1-2	3 - 4	4-5
Criteria					
Exploring dance and elements contrasting dynamics	Lacked evidence of understanding of these concepts	Concepts were evident at times yet limited	Concepts explored and is evident in performance	Concepts have been explored and is evident in performance	Understanding of concepts demonstrated well throughout the performance
Performance of class work, group and dance composition	The performance lacks composition and sequence	Sequence and composition show relationship	The sequence are evident in the performance	The composition and sequence in the performance	The performance shows good relationship and sequence in the composition
Appropriate use of stimuli	Limited use of stimuli to portray meaning/intent	Some use of stimuli to explore intent through movement	Explored the use of stimuli to convey meaning/intent	Creativity explored the stimuli to convey meaning/intent	Creativity explored the stimuli to convey meaning/intent
Use of choreographic elements	Could not demonstrate understanding of elements explored	Choreographic elements were adequately explored	Elements of choreography were well explored and demonstrated	Choreographic elements were vastly explored and demonstrated throughout	Choreographic elements were vastly explored and demonstrated throughout
Group participation	Little effort shown to participate in the group	Some effort shown towards group participation	Good effort shown in group participation	Full participation was evident throughout	Full participation was evident throughout
Overall				Total:	/50
Comment					





SCHOOL BASED ASSESSMENT ITEM BANK GRADE 7 EXAMPLE OF WRITTEN ASSESSMENT TASK – TERM 4

INSTRUCTIONS

1. All questions are compulsory
2. Answer on the question paper in the space provided.
3. Write clearly and neatly.

QUESTION 1

MULTIPLE- CHOICE

Choose the most relevant answer

Space levels used in dance:

- A. high
- B. low
- C. middle
- D. All the above

1.2 At the low level of the following can be performed...

- A. crawling
- B. sliding
- C. running
- D. lunges

1.2 Concentration in .

- B. moving to the music spontaneously
- C. creating a dance
- D. standing on the toes

1.7 In dance, force has to do with _____

- A. resisting gravity
- B. the male taking the lead
- C. the easy lifting of the female
- D. yielding to and resisting

1.8 Axial movements are:

- A. running, hopping, leaping
- B. twisting, swinging, hopping
- C. running, sliding, twisting
- D. leaping, sliding, kicking

1.9 The safe landing rule is:

- A. bent-knees, ball, heel, toe
- B. toe, heel, ball, bent-knees
- C. toe, ball, heel, bent-knees
- D. toe, ball, bent-knees, heel

1.10 The agreement we make and follow in a dance class code of conduct:

- A. dance conventions
- B. personal hygiene
- C. warm ups
- D. stretch exercises

[10]

QUESTION 2

9. One can study dance at a college/university and become a professional dancer _____
(1)

10. Time in dance refers to the tempo, rhythm and accent _____
(1)



[3]

5.3 Give **three** (3) locomotor movements.

[3]

GRADE 7**MEMORANDUM CREATIVE ARTS – TERM 4**

QUESTION 1	QUESTION 2	QUESTION 3	QUESTION 4
D ✓ A ✓ A ✓ C ✓ C ✓ C ✓ D ✓ A ✓ C ✓ B ✓ [10]	2.1 True ✓ 2.2 True ✓ 2.3 True ✓ 2.4 False ✓ 2.5 True ✓ 2.6 False ✓ 2.7 True ✓ 2.8 True ✓ 2.9 False ✓ 2.10 True ✓ [10]	3.1 F ✓ 3.2 I ✓ 3.3 G ✓ 3.4 H ✓ 3.5 A ✓ 3.6 J ✓ 3.7 B ✓ 3.8 C ✓ 3.9 E ✓ 3.10 D ✓ [10]	4.1 warm up ✓ 4.2 supple ✓ 4.4 body ✓ 4.3 heart rate ✓ 4.5 concentration✓ 4.6 balls ✓ 4.7 breathing ✓ 4.8 dizzy✓ 4.9 minimal✓ 4.10 muscles✓ [10]

QUESTION 5		
5.1 Elements of dance Space Energy Technique Dynamics Form Time (Any 4) [4]	5.2 Dance genres Modern Contemporary Cultural Indigenous [3]	5.3 Locomotor movements Running Skipping Jogging Hopping Crawling Any 3 (three) [3]

GRAND TOTAL 50

57

EXAMPLER WRITTEN ASSESSMENT TASKS TERM 4

GRADE 8

INSTRUCTIONS

1. This question paper consists of ONLY Dance section.
2. Read the instructions and questions carefully before you answer them.
3. Use the mark allocation as a guide to the length of your answers.
4. All questions are compulsory and write neatly.

QUESTION 1

MULTIPLE- CHOICE

Choose the most relevant answer and write it down e.g. 1.1 - D

1.1 When we use our limbs, we refer to...

(1)

- A. Head and neck.
- B. Hands and fingers.
- C. Arms and legs.
- D. Toes and heels.

1.2 Leg swings on the floor warmed-up the...

(1)

- A. Hip sockets.
- B. Face muscles.
- C. Leg muscles.
- D. Feet muscles.

1.3 When you do a movement and then freeze, it implies...

(1)

- A. Being motionless.
- B. Being in a slow motion.
- C. Moving fast.
- D. Moderate movements.

1.4 Axial movements are ...

(1)

- A. Twist and uncurl.
- B. Run and walk.
- C. Hop and skip.
- D. Slide and leap.

1.5 Cooling down means to return the...to normal after physical activity.

(1)

- A. heart rate



- D. Arms.
- 1.7 The dance element, *time* refers to... (1)
- A. Slow motion.
 - B. Double time.
 - C. Varying accents and polyrhythm.
 - D. All the above.
- 1.8 A popular dance can be any dance that is popular at... (1)
- A. That place.
 - B. That particular place and time.
 - C. Rural areas.
 - D. Urban areas.
- 1.9 Dance can express certain emotions which can be... (1)
- A. Sadness.
 - B. Joy.
 - C. Angry and frustration.
 - D. All the above.
- 1.10 Pantsula is a dance form that originated in ... of South Africa. (1)
- A. Urban areas.
 - B. Cities.
 - C. Townships.
 - D. Nightclubs.
- [10]

QUESTION 2

Match **COLUMN B** to **COLUMN A** and write the correct answer e.g. 2.1 – C

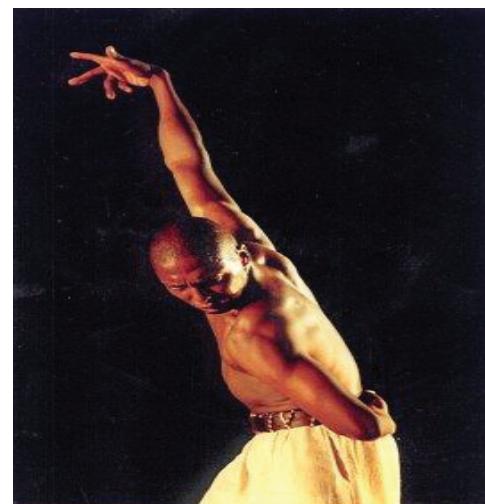
COLUMN A	ANSWERS	COLUMN B
2.1 Accent	A	Music that makes use of two or more different rhythms at once.
2.2 Improvisation	B	Refers to the speed of the music(fast or slow)
2.3 Unison	C	When dancers perform at low, middle or high levels.
2.4 Gesture	D	Free and unrehearsed movements which expresses how you feel at that time or using a stimulus
2.5 Imagery	E	Movements that allow you to move at a high level(gallop, jump, hop, leap and run)
2.6 Polyrhythm	F	When strong emphasis is placed on a note to exaggerate that specific sound.
2.7 Aerial movement	G	Doing the same movements as another, copying it at the time the movement is performed.
2.8 Tempo	H	When dancers move together doing same movement at the same time (moving as one body).
2.9 Level	I	Using your imagination to create a stimulus for movement.
2.10 Mirroring	J	A non-verbal way of communicating using an expressive action/movement.

[10]

QUESTION 3

State whether the following statements are **TRUE** or **FALSE**

- | | |
|---|-----|
| 3.1 A dance can be done in a solo, duet or in a group. | (1) |
| 3.2 Dance performance can only be done to music. | (1) |
| 3.3 The Code of conduct is not an important aspect in a dance class. | (1) |
| 3.4 Warm-ups among others increase oxygen intake, heart rate and flexibility of joints. | (1) |
| 3.5 Ballroom dance originates from South African Township in the 1980s. | (1) |
| 3.6 Sokkie dance is associated with Afrikaans community. | (1) |
| 3.7 In finding a personal space, a dancer should not touch other dancers. | (1) |
| 3.8 Floor work help strengthen the core muscles. | (1) |
| 3.9 Body part isolation refers to improvisation. | (1) |
| 3.10 Your knees serve as shock absorbers when landing from a jump. | (1) |



5.1 Name any **TWO** of the dance forms seen in the pictures above.

(2)

5.2 Where would these dances be usually be performed?

(2)

5.3 What type of music would you associate with these dance forms you have identified?

(2)

5.4 If you could do any of the above dance forms, which one would you choose and explain why?

(4)

[10]

GRAND TOTAL 50

GRADE 8 TERM 4

MEMORANDUM

QUESTION 1

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

[10]

QUESTION 2



2.8 B
2.9 C
2.10 G

[10]

QUESTION 3

- 3.1 True
- 3.2 False
- 3.3 False
- 3.4 True
- 3.5 False
- 3.6 True
- 3.7 True
- 3.8 True
- 3.9 False
- 3.10 True

[10]

QUESTION 4

- 4.1 Greetings, dance rules, setting a safe environment, being punctual, respecting others, listening to instructions, be focused, etc. (4)
- 4.2 For expressing feelings and emotions/ it's a way of celebrating/ to release our spiritual and our physical needs/ bring people together socially/ improve our fitness/ for enjoyment/ for gaining stamina and strength/ improves body awareness/ good posture/ helps with concentration/ Coordination/ Stimulates musicality and sense of rhythm/ assist in building muscle tone and strength/ enhances level of fitness/ promotes agility and flexibility/ helps with self-control and self-discipline/ helps co-operation in a group/ stimulates creativity and serves as emotional release.

(Choose any six answers) (6)

[10]

QUESTION 5

5.1 A = African Dance B= Indian C= Tap D= Contemporary

5.2 A = Rituals/ Ceremonies/Community gatherings/ Theatres

B = Celebrations/Special occasions/ Theatres/ Ceremonies

C = Theatres for entertainment

D = Theatres for entertainment

62

5.3 A =Singing/ rattles, drums/ clapping/traditional instruments

B = traditional folk music/ classical Indian music/chordophones/drums/traditional instruments/flutes

C = Feet, Jazz music, saxophone, drums, piano, etc.

D = Traditional African instruments/Drums/percussion/ any type of music

5.4 Learners give their own choice (1) and (3) for any relevant answer referring to the dance style which they prefer or like/ the costumes that are worn by dancers/ the interesting steps that are performed/ etc.

[10]

SCHOOL BASED ASSESSMENT ITEM BANK EXAMPLER WRITTEN ASSESSMENT TASKS – TERM 4

GRADE 9

INSTRUCTIONS

1. All questions are compulsory
2. Write clearly and neatly

DANCE

QUESTION 1 MULTIPLE- CHOICE

Choose the correct option (**A, B, C or D**) and write your choice, e.g. A

1.1 In dance, the performance style gives movement

- A. their meaning
- B. their character
- C. their importance
- D. all of the above

1.2 Geometric shapes are flat symmetrical shapes with very regular edges, which one of the following is not an example of a geometric shape?

- A. boxes
- B. circles
- C. squares
- D. triangles

1.3 Objects that dancers use on stage, as part of their performance are called...

- A. stimulus
- B. props
- C. movements
- D. items

1.4 Creating a rhythm by drumming or hitting a part of one's body, such as the chest or thighs is called:

- A. accompaniment
- B. amateur
- C. beat



- A. Unique
- B. Values
- C. Improvise
- D. Unison

1.6 “Anonymous” means ...

- A. not identified by name
- B. interesting movements
- C. connections between shapes
- D. copying what someone else does

1.7 A movement that is performed by one dancer and the other dancer perform it immediately after the first has started is called...

- A. imitation
- B. simultaneously
- C. canon
- D. none of the above

1.8 A South African dance form that started in the mines as a form of resistance is called...

- A. Kiba dance
- B. Makgakgasa dance
- C. Gumboot dance
- D. Pantsula dance

1.9 The common name for the spine is the...

- A. scapula
- B. coccyx
- C. vertebrae
- D. sacrum

1.10 In dance posture and ... go hand in hand.

- A. rotation
- B. alignment
- C. choreography
- D. incorrect posture

[10]

QUESTION 2 MATCH THE CONCEPTS

Select the correct statement in **COLUMN B** that matches the concept in **COLUMN A**. Write only the correct letter of the statement next to the number, e.g. 2.8 F

COLUMN A		COLUMN B
2.1	Core strength	A Variations of weight balanced bent leg and slightly on the other stretched leg.
2.2	Arm swings	B Combinations of small jumps on two feet, two to one foot, hops, small leaps
2.3	Warm-up ritual	C The way the movement is facing or going
2.4	Dance conventions	D Lowering the heart rate back to normal with regular breathing
2.5	Cooling down	E Code of behaviour, etiquette, set of rules

	sequences		
2.9	Lunges	I	A focused, daily practice to increase the heart rate and blood flow to the muscles
2.10	Feet warm-ups	J	To move freely from one place to another , walk, run, gallop, skip, slide, jump and leap

[10]

QUESTION 3

Indicate whether the following statement is **TRUE or FALSE**

- | | |
|--|-----|
| 3.1 Personal space is the space shared with others | (1) |
| 3.2 It is not that important to cool down as it is to warm up the body | (1) |
| 3.3 In order to balance you need a strong core to keep perform movements with ease | (1) |
| 3.4 Alignment means moving at the same speed with other dancers | (1) |
| 3.5 Pathways shows the path along which the movement takes | (1) |

[5]

QUESTION 4

Give definitions of the following dance terms.

- | | |
|-------------------------|-----|
| 4.1 Choreographer | (2) |
| 4.2 Alignment | (2) |
| 4.3 Body-part isolation | (2) |
| 4.4 Natural gesture | (2) |
| 4.5 Gravity | (2) |

[10]

QUESTION 5

Study the pictures below and answer the questions that follow:



- | | |
|---|-----|
| 5.1 Who do you think the person in the above picture is? | (2) |
| 5.2 What kind of dance do you think he is doing? Why do you think so? | (2) |
| 5.3 Name two things you remember him by? | (1) |
| 5.4 Was he very different from other artists? Provide three reasons for your answer | (4) |
| 5.5 Was he a South African or International Artist? | (1) |

[50]

65

QUESTION 6

Write down **five** important things you need to consider when choreographing your own dance.

[5]

GRAND TOTAL 50

MEMORANDUM CREATIVE ARTS DANCE TERM 4**GRADE 9****QUESTION 1****MULTIPLE- CHOICE**

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

[10]

QUESTION 2**MATCH THE CONCEPTS**

- 2.1. H
- 2.2. F
- 2.3. I
- 2.4. E
- 2.5. D
- 2.6. J
- 2.7. C
- 2.8. B
- 2.9. A
- 2.10. G

[10]

QUESTION 3**TRUE OR FALSE**

- 3.1 False
- 3.2 True
- 3.3 True
- 3.4 False
- 3.5 True

[5]



QUESTION 4

- 4.1 Choreographer a person creating the series of steps for the dancers (2)
4.2 Alignment lining up parts of body. Shoulders over hips, hips over knees, knees over second and third toes (2)
4.3 Body-part isolation to move one part of the body while other parts remain still (2)
4.4 Natural gesture, it may be an action that you do unaware, such as waving to great someone, flicking your eyes, using your hands (2)
4.5 Gravity is the force that pulls you down to earth (2)

[10]

QUESTION 5

- 5.1 Michael Jackson/ King of Pop/ Famous singer and dancer (2)
5.2. Hip Hop/ Disco/ Funk.....That's how he danced, can see it in the picture/ the clothes he has on (2)
5.3 He was a dancer and singer (1)
5.4 Yes, his singing was unique with high pitches/his dancing was original/he made the moonwalk famous/his style of dancing/
His style of clothes/ white socks he performed in/ wore one glove at time/ liked wearing a hat when he performed (4)
5.5 International (1)

[10]

QUESTION 6

Be punctual/ have a rehearsal schedule/ respect your dancers/ listen to the dancers/ allow the dancers in your group to give
Their own opinions/ be creative/ have a sense of humour/ be patient/ use the knowledge gained in class/ keep a journal to
Record your progress/ implement the elements of choreography/ ask for help/ respect others opinions or constructive criticism.

[5]

GRAND TOTAL 50

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TERM 1

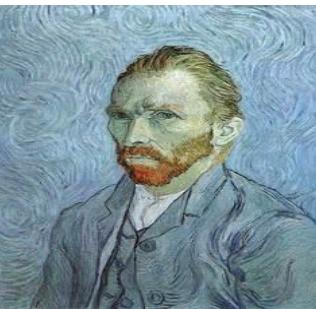


Local crafts of South Africa – Grade 7





Graffiti – Grade 8



Portraits – Grade 9

TERM 1

CREATIVE ARTS: WEEKLY LESSON PLAN FOR MULTI-GRADE CLASSES (LESSON 2)

NAME OF SCHOOL	NAME OF TEACHER				DATES
ART FORM	VISUAL ARTS	DURATION	4HOURS	TOPIC	Topic: 2, 3 Create in 3D (grade 7,8 and 9), Visual Literacy (grade 9)
RESOURCES		Grade 7: <u>Informal activity</u> <u>Recommended resources</u> Visual stimuli (e.g. African masks) Materials Recyclable materials <u>Formal activity</u> <u>Recommended resources</u> Visual stimuli in resource books (e.g. groups of figures: musicians) Materials Earthenware Modelling tools (can be stick and plastic cutlery), newspaper to work on			CONTENT Prior knowledge: The learners need to identify resources to make recyclable artwork and modelling (clay) objects. Observe, discuss and apply: Elements and design principles related to 3D project making Themes to explore : Grade 7: Recyclable artwork e.g. African masks Grade 8: Mythological artwork Grade 7,8 and 9 : Earthenware clay Grade 9: Visual literacy (Research earthenware artist) Knowledge/Concepts: All: <ul style="list-style-type: none"> Art elements: shape/form, texture: conscious application in own work, in crafting a mythological container/any artwork. Sharing resources Design principles: balance, proportion, emphasis, contrast Spatial awareness: conscious experience of working with shapes in

	<p>Photographs and/or examples from life, such as a variety of containers with different functions and forms from mythology</p> <p>Materials</p> <p>Recyclable materials: fabric off-cuts, beads, cardboard, braids, ribbons, sequins, etc., own selection</p> <p>Grade 9:</p> <p>Formal activity</p> <p>Recommended resources</p> <p>Learners' research findings: sharing and debating research</p>		<p>the modelling process</p> <ul style="list-style-type: none"> • Modelling techniques: pinching, rolling, joining techniques, surface texture • Good craftsmanship, exploratory and known techniques <p>Grade 7:</p> <ul style="list-style-type: none"> • Good craftsmanship: pasting, wrapping, tying, constructing, joining • Concern for the environment: use of recyclable materials <p>Grade 8:</p> <p>Art elements: shape/form, texture: conscious application in own work, in crafting a mythological container/any artwork.</p> <p>Grade 9:</p> <ul style="list-style-type: none"> • Class presentations about the role of the artist (potter) in global society (could be group work) • Emphasis on the learner's personal expression and interpretation
KEY CONCEPTS	<p>Knowledge/Concepts:</p> <p>Grade 7:</p> <p>Informal assessment</p> <ul style="list-style-type: none"> • Design principles: proportion, emphasis, contrast • Good craftsmanship: pasting, wrapping, tying, constructing, joining • Concern for the environment: use of recyclable materials • Sharing resources 	TEACHING METHODS	<ul style="list-style-type: none"> • Observation • Question and answer • Group discussion • Presentation

	<p><u>Formal assessment</u></p> <ul style="list-style-type: none"> • Art elements: shape/form, texture • Design principles: balance, proportion, emphasis, contrast • Modelling techniques: pinching, rolling, joining techniques, surface texture <p>Grade 8:</p> <p><u>Formal assessment</u></p> <ul style="list-style-type: none"> • Art elements and design principles: conscious application in own work • Spatial awareness: conscious experience of working with shapes in the modelling process • Develop craft skills in modelling techniques, joining, rolling, pinching, scratching, surface decoration (e.g. pinch pot with lid detail) <p><u>Informal assessment</u></p> <ul style="list-style-type: none"> • Art elements and design principles: conscious application in crafting a mythological container/any artwork • Emphasis is on imaginative representation; spatial awareness: developing understanding of depth and visual perspective in a mythological container • Good craftsmanship, exploratory and known techniques • Planning and preparation: with guidance, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final project <p>Grade 9:</p> <p><u>Informal assessment</u></p> <ul style="list-style-type: none"> • Develop craft skills in modelling techniques, joining, rolling, pinching, scratching, surface decoration (e.g. pinch pot with lid detail) <p><u>Formal assessment</u></p>		
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TEACHER ACTIVITY	LEARNER ACTIVITIES		
	GRADE 7	GRADE 8	GRADE 9
<p>Teacher collect examples of recycled materials and clay (bring to class)</p> <p>Practically demonstrate how different materials for sculpture are used</p> <p>It is much easier for the learners to construct their designs if they have seen how to put things together.</p> <p>Clearly instruct the learners on how their mask or sculpture should look like.</p> <p>Demonstrate carefully the use of the modelling tools. Learners need to know how to use scissors, pliers and modelling/craft tools</p> <p>Explain that mask making and clay work always have to work to a deadline.</p>	<p>Informal activity</p> <p>1. Learners follow the instruction of the educator.</p> <p>2. They collect waste material or found objects in their surroundings.</p> <p>3. They can make some sketches that lead to the final project, but at this stage their work is sketchy.</p>	<p>Informal activity</p> <p>Although the formal assessment will be for the clay making process, the learners should make a functional container / mythological container or object.</p>	<p>Informal activity</p> <p>Learners research mythical objects from the past in order to use it in their project/container.</p> <p><u>Formal activity (same as for grade 7)</u></p> <p>1. Cut a piece of clay the size of your fist.</p> <p>2. Wedge the clay (kneading)</p> <p>3. Work on newspaper</p> <p>4. Practise modelling the clay to make it stronger and pliable</p> <p>5. Do most of the work with your fingers, but you can shape and smooth the clay with tools.</p> <p>6. After completing the clay object, you can slowly dry the clay to prevent it from crumbling or cracking.</p> <p>7. While working with clay it is important to keep it covered with a plastic bag.</p>





Remind the learners at regular intervals how far they should be and how much time they have left.
If time allows, allow learners the time simply to play and get to know the clay before making their final work.

and formal assessment (sculpture)

Formal activity

1. Cut a piece of clay the size of your fist.
2. Wedge the clay (kneading)
3. Work on newspaper
4. Practise modelling the clay to make it stronger and pliable
5. Do most of the work with your fingers, but you can shape and smooth the clay with tools.

3D (clay)

6. After completing the clay container/object, you can slowly dry the clay to prevent it from crumbling or cracking.
7. While working with clay it is important to keep it covered with a plastic bag.
8. They can paint their artwork when it is dry with mythological patterns and decorations.

6. After completing the clay object, you can slowly dry the clay to prevent it from crumbling or cracking.
7. While working with clay it is important to keep it covered with a plastic bag.
8. They can paint their artwork when it is dry with mythological patterns and decorations.
9. They should respect the ideas of others and see art as part of own heritage.
10. Develop research skills: find out about a potter using resources e.g. textbooks, magazines and newspapers and even the community.
11. Prepare and deliver a class presentation about the chosen artist.
12. Understand the role of the artist as contributor, observer and social commentator in the wider society
13. Express own opinion using proper art terms.

Formal activity –Research project

1. After understanding the earthenware medium, they have to research a potter from global visual world.
2. Learners begin to see artists and their work in context.
3. They learn that the visual literacy they practice in class can be applied to every aspect of their world.

FORM ASSESSMENT	OF	Formal activities are highlighted in this lesson plan. Informal activities build	ASSESSMENT TOOLS	Checklist: Group discussion and Presentation NameGrade:	learner/group members:
				<input type="checkbox"/> No <input type="checkbox"/> Descriptor	<input type="checkbox"/> Yes <input type="checkbox"/> No

	up to formal assessment.	
Grade 7: Observation, Project making		<p>1. Did the learners follow instructions to use the proper techniques (mask making and modelling with clay)</p> <p>2. Did the learners manage to execute the use of 3D medium/resources appropriately?</p> <p>3. Engaged with the subject, expressed ideas and listened to others</p> <p>4. Shared resources (recycled material)</p> <p>5. Took pride in their work and complete the task?</p> <p>6. Are all learners participating in group work?</p> <p>7. Did the learner work creatively and innovatively?</p> <p>8. Did the learner cleaned up after working with the clay etc.</p>
Grade 8: Observation, Project making		

Rubric for Grade 7 and 8

Formal Assessment Task (FAT) : 3D project – Working with clay	
CRITERIA: Did the learners...	Marks
1. Engaged with the subject, expressed ideas and listened to others.	/5
2. Followed instructions, shared materials and tools and cleaned up properly?	/5
3. Took pride in his/her work and presented it carefully?	/5
4. Completed the task in time and followed instructions on designing and making a 3D object?	/5
5. Took care in decorating the surface of the 3D artwork	/5
6. Showed understanding of form, and worked effectively in this activity?	/5
TOTAL MARKS:	/30

Rubric for Grade 9

Formal Assessment Task (FAT) : 3D project – Working with clay	
CRITERIA: Did the learners...	Marks
1. Engaged with the subject and followed instructions as well as completed the research in time?	/5
2. Practised answering possible questions before presentation?	/5
3. Introduced presentation in an interesting way and summed up with a	/5



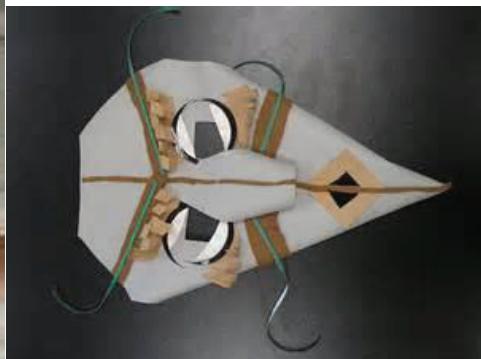
		<p>suitable conclusion.</p> <p>4. Used appropriate art terms in description of work? /5</p> <p>5. Gave good description of form and content? /5</p> <p>6. Selected the most appropriate information to present their research? /5</p>
TOTAL MARKS:		/30
ENRICHMENT OPPORTUNITIES:	Group fast learners with learners who's having barriers to learning.	

Grade 7,8 and 9: Some learners may not have the physical strength to work with all materials. Adjust the scale or material to suit them, and help them find suitable materials.

Grade 9: Some learners find public speaking very difficult. Have them by paring them with supportive classmates and reminding them to practice their speech well.

HOD SUPPORT AND MONITORING





African masks made from recycled material – Grade 7



Mythological containers – grade 8



Examples of pottery – Grade 9

Annual Teaching plan: VISUAL ART TERM 2

Term 2	Grade 7	Grade 8	Grade 9
Topic	Topic 1 Create in 2D	Topic 1 Create in 2D	Topic 1 Create in 2D
Suggested contact time	Suggested contact time: 7 hours	Suggested contact time: 3 Hours	Suggested contact time: 6 hours
Recommended texts/resource	<p>RESOURCES Photographs in resource books (e.g. musical instruments as scrapbook)</p> <p>MATERIAL White wax crayon, black waterproof ink, black tempera paint, small amount of dishwashing liquid, simple etching tools (sharp found objects: nails, pins, compass points, etc.), stiff paper/ board (approximately 15 x 20cm)</p> <p>RESOURCES (e.g. still life painting: local interpretation)</p> <p>MATERIAL Tempera paint in limited colour range and white and black.</p>	<p>RESOURCES Photographs and/or examples from life, such as personal comment on societal issues in <i>South Africa</i></p> <p>MATERIAL 2/3/4B pencils Squares of paper</p> <p>RESOURCES Appropriate visual stimuli (e.g. a logo using a <i>South African</i> motif)</p> <p>MATERIAL Recyclable and coloured paper; scissors and craft knives; glue and cardboard strips as glue applicators</p>	<p>RESOURCES <i>Visual stimuli</i> of appropriate artefacts (e.g. still life to make public comment)</p> <p>MATERIAL Tempera or acrylic paint in selected colour range; variety of brush sizes; A2 paper</p>





Content/concepts/skills • Art elements: shape , line , tone , texture • Design principles: contrast, proportion, emphasis • Own and wider world: still life arrangements • Simple etching techniques: etching, drawing, scratching	Content/concepts/skills • Art elements: shape , line , tone , texture • Design principles: contrast, proportion, emphasis, unity • Emphasis on the observation and interpretation of the wider visual world – societal issues in South Africa • Understanding of images as symbols • Planning and preparation: with guidance, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final projects • Variation of paper size and format: different scale and degrees of detail • Art elements: shape, line, tone, texture , complementary colour, tints and shades • Design principles: contrast, proportion, emphasis, unity • Own and wider world: Emphasis on the observation and interpretation local still/life arrangements • Painting: colour-mixing: tonal range, shades and tints	Content/concepts/skills • elements and design principles: use in Art own work • Painting: deepen and extend colour-mixing, brush manipulation, personal interpretation • Emphasis on the observation and interpretation of the still life to make public comment • Art elements and design principles: use in own design project to create a logo projects: • Lettering and design projects: experimentation with images and text • Pattern-making – create own in collage (experiment with various repeat methods)
Topic	Topic 3 Visual Literacy	Topic 2 Create in 3D
Suggested contact time	Suggested Time: 1 hour + 2 hours	Suggested contact time: 4 Hours Suggested contact time: 4 Hours

	MATERIAL Notebooks	etc., glue, cardboard strips for glue applicators	Content/concepts/skills <ul style="list-style-type: none"> Design: art elements and design principles in three-dimensional design projects exploring fashion design Good craftsmanship, exploratory and known techniques, stitching, tying, pasting, wrapping, and others Planning and preparation: with guidance, collects resources, visual information and makes preliminary drawings and sketches and selection of tools and materials in preparation for final project Use of tools: safety, consideration of others: shared resources, concern for the environment 	Content/concepts/skills: <ul style="list-style-type: none"> • Art elements and design principles: use in own work • Construction and modelling techniques; good craftsmanship, unfamiliar and familiar techniques (pasting, cutting, modeling, wrapping, tying, stitching, joining, scoring and other) • Spatial awareness: conscious experience of working with shapes in the construction or modeling process • Emphasis is on imaginative representation; conscious use of space; spatial awareness: developing understanding of plane, depth and visual perspective 	Content/concepts/skills: <ul style="list-style-type: none"> Content/concepts/skills • Art elements: shape, line, tone, texture, complementary colour, tints and shades • Design principles: contrast, proportion, emphasis, unity • Own and wider world: Emphasis on the observation and interpretation local still life arrangements • Painting: colour-mixing: tonal range, shades and tints Content/concepts/skills • Identifying art elements and design principles in examples of local craft • Express, identify/name, question and reflect through looking, talking, listening and writing about the visual world • Descriptions of examples of craft: 	Personal meaning and recognition of images expressed in words	• Initial research skills: Investigation of local crafter/artist/artwork/style using various sources: books, libraries, internet, etc.; formal written response or class presentation (could be group work)	CONTINUE WITH Topic 2: Creating in 3D
Suggested contact time	Topic 3 Visual literacy - Continue with Topic 3 from above	Topic 3 Visual literacy	Suggested contact time: 2 hours	2 hours				
Recommended texts/resources	RESOURCES Photographs in resource books and/or examples from life, such as fashions	same as above	same as above					



		<p>through the ages</p> <p>RESOURCES</p> <p>Photographs and/or examples from life, such as societal issues in South Africa</p> <p>Content/concepts/skills</p> <ul style="list-style-type: none"> • Art elements and design principles: use in description of fashion then and now • Express, identify/name, question and reflect through looking, talking, listening and writing about fashion • The role of the artist in society: careers in fashion • Values development: discuss fashion as an example of popular culture to engage in moral, ethical and philosophical discussions, to formulate values and to learn respect for the opinions of others; explore the world of work in visual arts/design <p>Content/concepts/skills</p> <ul style="list-style-type: none"> • Art elements and design principles: use in description of artworks, e.g. societal issues • The role of the artist as contributor and social commentator in society; current events and how these are expressed in art, craft, design and popular culture: personal meaning and recognition of images expressed in words; interpret, analyse and recognise symbolic language to talk about societal issues in South Africa • Similarities and differences, respect and understanding of self and community



VISUAL ART LESSON PLANS – MULTI GRADE - GRADE 7-9 TERM 2 (LESSON 1)

NAME OF SCHOOL	ART FORM	VISUAL ARTS	NAME OF TEACHER					DATES
				DURATION	1 hour	TOPIC	Topic: 3 Visual literacy	



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<p>Tempera or acrylic paint in a selected colour range; variety of brush sizes A2 paper</p>	<p>colour harmony, emphasis, Contrast</p> <p>Still life</p> <p>Grade 8: Art elements and design principles: use in description of fashion then and now</p> <p>The role of the artist in society: careers in fashion</p>	<p>Design principles – balance, proportion,</p> <p>Grade 9:</p> <ul style="list-style-type: none"> • Art elements and design principles: use in own work • Painting: deepen and extend colour mixing-mixing, brush manipulation, personal interpretation • Emphasis on the observation and interpretation of the still life to make public comments. 	<p>TEACHING METHODS</p> <ul style="list-style-type: none"> • Observation • Question and answer • Demonstration <p>KEY CONCEPTS</p> <p>Knowledge/Concepts:</p> <ul style="list-style-type: none"> • Art elements: use in description of art works - line, tone, texture, shape, colour • Design principles : use in description of artwork - balance, proportion, harmony, emphasis, contrast <p>Grade 7:</p> <ul style="list-style-type: none"> • Interpret, analyse and recognise symbolic language with reference to still life • Express, identify/name, question and reflect through looking, talking, listening and writing about still life
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Grade 8:	<ul style="list-style-type: none"> • Art elements and design principles: use in description of fashion then and now • Express, identify/name, question and reflect through looking, talking, listening and writing about fashion • The role of the artist in society: careers in fashion • Values development: discuss fashion as an example of popular culture to engage in moral, ethical and philosophical discussions, to formulate values and to learn respect for the opinions of others; explore the world of work in visual arts/design 	
Grade 9:	<ul style="list-style-type: none"> • Art elements and design principles: use in own work • Painting: deepen and extend colour mixing- mixing, brush manipulation, personal interpretation • Emphasis on the observation and interpretation of the still life to make public comments 	
TEACHER ACTIVITY	LEARNER ACTIVITIES	
	GRADE 7	GRADE 8
		GRADE 9



<p>along writing instruments such as paper (A4), pens, pencil, eraser and crayons.</p> <p>3. The teacher will explain in the introduction of the lesson that learners are not going to draw the still life but will look at it and reflect/identify the elements of art (line, tone, texture, shape, colour) and design principles (balance, proportion, emphasis, harmony, contrast)</p>	<p>time keeper, reporter, etc.</p> <p>3. Learners will receive the writing instruments to use when they write their written reports.</p> <p>4. Learners will listen and follow the teachers' instructions where they will explain, reflect and write a report on how art element and design principles were interpreted, recognised and analysed.</p> <p>5. Learners will present their written report to be marked by the teacher.</p>	<p>scribe, leader, time keeper, reporter, etc.</p> <p>3. Learners will receive the writing instruments to use when they write their written reports.</p> <p>4. Learners will choose whether to use photographs from resource books/examples from life to use in their discussion.</p> <p>4. Learners will choose whether to use photographs from resource books/examples from life to use in their discussion.</p> <p>5. Learners will identify/name, question and reflect through looking, talking and writing about fashion by using art elements and design principles.</p> <p>5. Learners will identify/name, question and reflect through looking, talking and writing about fashion by using art elements and design principles.</p> <p>5. Learners will identify/name, question and reflect through looking, talking and writing about fashion by using art elements and design principles.</p> <p>6. Learners in their groups will assume different roles and carry out the teachers' instructions.</p> <p>6. Learners in their groups will assume different roles and carry out the teachers' instructions.</p> <p>6. Learners in their groups will assume different roles and carry out the teachers' instructions.</p>
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report that address art elements, design principles seen in the still life observed.

7. The teacher will collect the written explanations from learners to be marked.

Grade 8:

1. The teacher and learners could collect examples of fashion from life through the ages/photographs from resource books to use in the classroom.
2. The teacher will divide learners in different groups and allocate each group a style/decade in fashion to discuss.
3. The teacher will use either photographs/fashion from life to explain and demonstrate to learner how art elements and design principles are used in the fashion in the past and now.
4. The teacher will provide learners with writing instruments and examples of photographs/fashion from life to use in their discussions.



5. The teacher will facilitate group discussion and give learners questions that will lead them to identify/explain and talk and write about the use of art elements and design principles in the description of fashion in the past and now.	6. The teacher will collect the written explanations from learners to be marked.	<p>FORMS OF ASSESSMENT</p> <p>Grade 7: Informal assessment</p> <p>Written report</p> <p>Grade 8: Informal assessment</p> <p>Written report</p>	<p>ASSESSMENT TOOLS</p> <p>Checklist: Group discussion and Written report</p> <p>Name members:.....</p> <p>Grade:.....</p> <table border="1"> <thead> <tr> <th>No</th> <th>Criteria</th> <th>Yes</th> <th>No</th> </tr> </thead> <tbody> <tr> <td>1.</td> <td>Did learners form groups and chose different roles?</td> <td></td> <td></td> </tr> <tr> <td>2.</td> <td>Did learners use the writing instruments provided?</td> <td></td> <td></td> </tr> <tr> <td>3.</td> <td>Did learners use the required resources/examples?</td> <td></td> <td></td> </tr> <tr> <td>4.</td> <td>Did learners follow the teachers' instructions?</td> <td></td> <td></td> </tr> <tr> <td>5.</td> <td>Did all learners participate in group discussions?</td> <td></td> <td></td> </tr> <tr> <td>6.</td> <td>Did learners write together a group written report?</td> <td></td> <td></td> </tr> <tr> <td>7.</td> <td>Did learners address the requirements as given in the instructions</td> <td></td> <td></td> </tr> <tr> <td>8.</td> <td>Was the written report submitted in the required time?</td> <td></td> <td></td> </tr> </tbody> </table> <p>Assessment tool for a written report for grade 7 and 8</p>	No	Criteria	Yes	No	1.	Did learners form groups and chose different roles?			2.	Did learners use the writing instruments provided?			3.	Did learners use the required resources/examples?			4.	Did learners follow the teachers' instructions?			5.	Did all learners participate in group discussions?			6.	Did learners write together a group written report?			7.	Did learners address the requirements as given in the instructions			8.	Was the written report submitted in the required time?		
No	Criteria	Yes	No																																				
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			Rating scale																																				



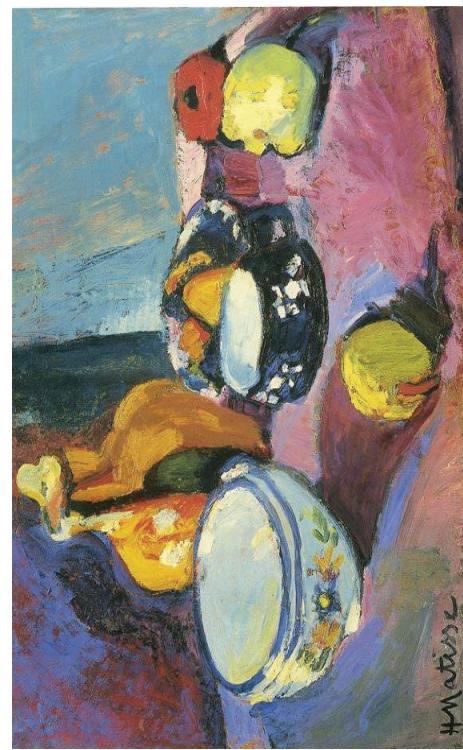
		Informal assessment																		
	Name of learner/Group members:																			
	Activity : Written report																			
	Grade:																			
	Date:																			
		<table border="1"> <thead> <tr> <th>No.</th> <th>Criteria</th> <th>Marks:</th> </tr> </thead> <tbody> <tr> <td>1.</td> <td>Art elements: use in description of art work</td> <td>5</td> </tr> <tr> <td>2.</td> <td>Design principles: use in description of art work</td> <td>5</td> </tr> <tr> <td>3.</td> <td>The theme for the grade was addressed correctly</td> <td>5</td> </tr> <tr> <td>4.</td> <td>Written report: interpretation, analysis, reflection</td> <td>5</td> </tr> <tr> <td align="right">Total:</td><td></td><td>20</td> </tr> </tbody> </table>	No.	Criteria	Marks:	1.	Art elements: use in description of art work	5	2.	Design principles: use in description of art work	5	3.	The theme for the grade was addressed correctly	5	4.	Written report: interpretation, analysis, reflection	5	Total:		20
No.	Criteria	Marks:																		
1.	Art elements: use in description of art work	5																		
2.	Design principles: use in description of art work	5																		
3.	The theme for the grade was addressed correctly	5																		
4.	Written report: interpretation, analysis, reflection	5																		
Total:		20																		
ENRICHMENT OPPORTUNITIES:	The teacher can develop a worksheet with questions and a photograph of a still life, fashion through the ages where learners can observe the photograph and answer the questions that are based on the photographs addressing the art elements, design principles and their own interpretation, analysis and reflection.																			
ADDRESSING BARRIERS:	Learners might have problems with communicating in English and feel withdrawn thus they will not actively participate. Encourage them to brainstorm and use mind maps and even pictures to describe their own interpretation. Give learners dictionaries and art dictionaries to find meaning of terms and words.																			
HOD SUPPORT AND MONITORING																				



Examples of Still lives and Landscapes



Gerald Sekoto - still life



Henry Matisse- still life



George Pemba- Landscape- Inkanyamba



Henry Matisse- Landscape



George Pemba – Still life



Gerald Sekoto- landscape

VISUAL ART LESSON PLANS – MULTIGRADE - GRADE 7-9 TERM 2 (LESSON 2)						
Name of School	Art Form	Visual Arts	Name of Teacher	Dates		
Resources	Duration	3/4 hours	Topic	Topic 1: Create in 2D		
<p>Grade 7: Recommended resources: (e.g still life painting: local interpretation) Materials: Tempera paint in limited colour range and white and black. A2 paper</p> <p>Grade 8: Recommended resources: Photographs and/or examples from life, such as personal comment on societal issues in South Africa Materials: 2/3/4B pencils Squares of paper</p> <p>Grade 9: Recommended resources: Visual stimuli of appropriate artefacts (e.g. still life to make public comment) Materials: Tempera or acrylic paint in selected colour range; variety of brush sizes; A2 paper</p>	<p>CONTENT</p> <p>Prior knowledge: The teacher can refer learners to the activity that was done in topic 3 Visual literacy where learners were looking at a still life and they discussed the art elements and design principles. Use that information and written report to build towards the activity that will be done in topic 1 create in 2D.</p> <p>Observe, discuss and apply:</p> <p>Painting: colour-mixing: tonal range, shades and tints Art elements: shape, line, tone, texture Design principles: contrast, proportion, emphasis, unity Variation of paper size and format: different scale and degrees of detail</p> <p>Themes to explore:</p> <p>Grade 7: Still life arrangements Grade 8: Observation and interpretation of the wider visual world Grade 9: Observation and interpretation of the still life</p> <p>Knowledge/Concepts: Grade 7:</p> <ul style="list-style-type: none"> • Art elements: shape, line, tone, texture, complementary colour, tints and shades • Design principles: contrast, proportion, emphasis <p>Still life arrangements (tempera painting)</p> <p>Grade 8:</p> <ol style="list-style-type: none"> 1. Art elements: shape, line, tone, texture • Design principles: contrast, proportion, emphasis, unity 					



		<ul style="list-style-type: none"> Variation of paper size and format: different scale and degrees of detail <p>Societal issues in South Africa (drawing)</p> <p>Grade 9:</p> <ul style="list-style-type: none"> Art elements and design principles: use in own work Painting: deepen and extend colour-mixing, brush manipulation, personal interpretation <p>Still life (Tempera or acrylic painting)</p>
KEY CONCEPTS	Art elements and design principles:	TEACHING METHODS
	<p>Grade 7: Art elements: shape, line, tone, texture</p> <p>Design principles: contrast, proportion, emphasis</p> <p>Grade 8: Art elements: shape, line, tone, texture</p> <p>Design principles: contrast, proportion, emphasis, unity</p> <p>Grade 9: Art elements and design principles: use in own work</p>	<ul style="list-style-type: none"> Question and answer Discussion Demonstration
TEACHER ACTIVITY	LEARNER ACTIVITIES	GRADE 7
		GRADE 8
		GRADE 9
It is important for the teacher before the lesson begins that the required materials, tools	Informal activity	Informal activity
	<p>1. Learners listen and observe the teachers' demonstration and ask questions. They</p>	<p>1. Learners will bring their own photographs and/or examples from life that are going to be used for comment with the guidance and assistance of the</p>
		Informal activity

and examples are prepared and put in the tables in different grades. The teacher will give learners the required tools and material after them giving instructions and demonstrating. The teacher should; example: Grade 7: prepare the following materials, tempera paint in limited colour range and white and black, A2 paper, water containers, pallets, brushes and cover the table tops with newspaper for protection.	assist the teacher with setting the still life.	observational work.	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p> <p>3. Learners will work together with the teacher to set up a still life.</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>3. Learners will work together with the teacher to set up a still life.</p> <p>4. Using a viewfinder, learners walk around the still life and find a suitable composition by looking through their viewfinder.</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>3. Learners listen to the teachers' instruction and demonstration. They ask questions where they do not understand.</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>4. Using a viewfinder, learners walk around the still life and find a suitable composition by looking through their viewfinder.</p> <p>5. Learners will position themselves in a place from where they would like to paint.</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>4. Using a viewfinder, learners walk around the still life and find a suitable composition by looking through their viewfinder.</p> <p>5. Learners will position themselves in a place from where they would like to paint.</p> <p>6. They will sit around the still life and choose a suitable spot to paint.</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>4. Using a viewfinder, learners walk around the still life and find a suitable composition by looking through their viewfinder.</p> <p>5. Learners will position themselves in a place from where they would like to paint.</p> <p>6. They will sit around the still life and choose a suitable spot to paint.</p> <p>7. The final drawing will show the following;</p> <p>Art elements and design principles.</p> <p>Painting: deepened and extend colour-mixing, brush manipulation, personal interpretation</p> <p>Emphasis on the observation and interpretation of the still life to make public comment.</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>	<p>2. The colourful art elements and principles of design on the attached file will be displayed on the wall as stimuli and used as reference</p>

<p>Grade 9: Tempera or acrylic paint, variety of brush sizes, A2 paper, water containers and pallets. The teacher should explain and demonstrate to learners how to handle a brush/pencil, dos and do n'ts when working with pencil, brush and paint.</p> <p>A demonstration will be provided on how to use the paper size in portrait and landscape. The teacher will give guidance and support to learners as they make their art work. The teacher will ensure that learners clean after they have finished working.</p>	<p>Understanding of symbols</p> <p>Variation of paper size and format: different scale and degrees of detail</p> <p>8. Learners present their finished drawings.</p>	<p>of images as</p>
<p>FORM ASSESSMENT OF</p> <p>Grade 7: Tempera painting</p> <p>Grade 8: Grade 8:</p>	<p>ASSESSMENT TOOL/S</p>	<p>Checklist: 2D art work in grades 7, 8 and 9</p>



<p>Drawing</p> <p>Grade 9: Tempera or acrylic painting</p>	<p>No Criteria 1. Did a learner follow the teachers' instructions? 2. Did a learner address the requirements as given in the instructions? Art elements, and design principles.</p> <p>3. Did a learner make a preliminary sketch/drawing?</p> <p>4. Did a learner make a choice of tools and materials? Pencils, brush sizes, paints (tempera/acrylic)</p> <p>5. Did a learner demonstrate the required techniques?</p> <p>6. Did a learner address the required theme? Still life/observational work that, e.g., make public comment or personal comment on societal issues in South Africa</p> <p>7. Did the learner present a finished product?</p> <p>8. Did the learner complete the product in the required time?</p>	<p>Yes</p> <p>No</p>
Rating scale for grade 7, 8 and 9		
Grade 7:		





Total:				/40

Grade 9:

Informal Assessment task: tempera or acrylic paint (e.g. still life to make public comment)	
Criteria	Marks
1.The use of art elements: shape, line, tone, texture	/10
2.Design principles: contrast, proportion, emphasis, unity	/10
3.Planing and preparation: make preliminary drawings and sketches	/5
4.Understanding of images as symbols	/5
5.variation of paper size and format: different scale and degrees of detail	/10
Total:	/40

ENRICHMENT OPPORTUNITIES:
ADDRESSING BARRIERS:

The teacher can allow learners who experience problems with mixing complementary colours and shades/tints to have exercises where they will practice how to mix colours to have confidence. There are websites that can be accessed using Google to learn how to draw or paint using either a cell phone or internet to assist learners who struggle/talented to learn more about techniques and skills in drawing or painting.

The teacher should have patience and be supportive since some learners struggle and are afraid to experiment and explore the materials and techniques. They think the first attempt should be a success and they feel disappointed if their work does not look good. Teachers should use alternative materials if the prescribed ones are not available e.g if tempera/acrylic is not available they can use watercolour if they are available.

HOD SUPPORT AND MONITORING

Term 2 Visual Arts: Formal Assessment Task Create in 2D Multi-grade teaching: Grade 7

Duration: 3 hours

Form of Assessment: GRADE 7

Create in 2D: Still Life

Notes to the teacher:

- Learners bring items from home to prepare for the still life a week in advance.
- Teacher together with the learners prepare the still life to be drawn a day before.
- The venue is prepared before they sit in. The set time should be adhered to (3 hours), but it also depends on the number of learners for the practical examination to extend time.

Content/concepts/ skills

Own and wider world: Emphasis on the observation and interpretation local still life arrangements

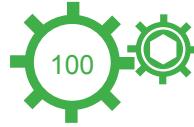
You will need the following resources

Tempera paint in limited colour range and white and black, A2 paper

Teachers' instructions

It is important for the teacher before the lesson begins that the required materials, tools and examples are prepared and put in the tables of learners in different grades. The teacher will give learners the required tools and material after giving them instructions.

The teacher should; for example: **Grade 7:** prepare the following materials, tempera paint in limited colour range and white and black
A2 paper, water containers, pallets, brushes and cover the table tops with news paper for protection.



Grade 7 Formal activity



1. Learners assist the teacher with setting the still life.
2. Learners sit in a group and individually select a spot where they will capture the still life.
3. Using a viewfinder, learners walk around the still life and find a suitable composition by looking through their viewfinder.
4. Learners will position themselves in a place from where they would like to paint.
5. They follow the teachers' instructions whereby they will make a tempera painting using the following art elements:
shape, line, tone, texture, complementary colour, tints and shades

Design principles: contrast, proportion, emphasis, unity

Painting: colour-mixing: tonal range, shades and tints

6. Learners present their finished tempera paintings.

You will be formally assessed with the following rubric:

RUBRIC FOR FORMAL ASSESSMENT: GRADE 7

CRITERIA	4 (8-10)	3 (5-7)	2 (3-4)	1(1-2)
Planning and design	Exceptional exploration of the use of the format of the sketch	Exploration of the use of the format of the sketch	Partial exploration of the use of the format of the sketch	Minimum effort in the use of the format of the sketch
The use of material (tempera painting)	Maximum use of material	Sufficient use of material	Partial use of material	Little effort to use material
Elements of art (shape, line, tone, texture, colour mixing principles of design (contrast, proportion, emphasis, unity))	Exceptional and innovative evidence of art elements and design principles used	Sufficient evidence of elements and design principles used	Partial effort in applying elements and design principles	Little effort in applying elements and design principles
Use of drawing and painting techniques (tonal range, shades and tints)	Exceptional use of drawing and painting techniques	Sufficient use of drawing and painting techniques	Partial use of drawing and painting techniques	Little effort in using suitable drawing and painting techniques

Gr 7, 8 &9: 40 ÷ 4 = 10

When you are finished with the still life drawing and painting, do a written reflection on your 2D still life made:

1. Use your 2D still life and explain how you used the following :
1.1 Line:

1.2 Tone:

2. Discuss how you applied the following principles of design with your still life painting: local interpretation (gr 7):
2.1 Contrast:

2.2 Emphasis:

2.3 Rhythm: (4)

2.4 Proportion: (4)

TOTAL: $20 \div 2 = 10$

Total marks: 10 (Practical) + 10 (Reflection) = $20 \div 2 = 10$

Formal Assessment Task
Visual Arts : Create in 2D
Multi-Grade teaching Grade 8
Term 2

Duration: 3 hours

Form of Assessment:

GRADE 8
Create in 2D
Still Life

Notes to the teacher:

- Learners bring items from home to prepare for the still life a week in advance.
- Teacher together with the learners prepare the still life to be drawn a day before.
- The venue is prepared before they sit in. The set time should be adhered to.(3 hours), but it also depends on the number of learners for the practical examination to extend time.

Content/ concepts/ skills

Emphasis on the observation and interpretation of the wider world – societal issues in South Africa.

You will need the following resources:

2/3/4B pencils, square of paper and photographs and/or examples from life such as personal comment on societal issues in South Africa

Teachers' instructions

It is important for the teacher before the lesson begins that the required materials, tools and examples are prepared and put in the tables of learners in different grades. The teacher will give learners the required tools and material after giving them instructions.



Grade 8**Formal activity**

1. Learners assist the teacher with setting the still life.
2. Learners sit in a group and individually select a spot where they will capture the still life.
3. Using a viewfinder, learners walk around the still life and find a suitable composition by looking through their viewfinder.
4. Learners will position themselves in a place from where they would like to draw.
5. They follow the teachers' instructions whereby they will draw the set still life using the following art elements learnt: shape, line, tone, texture, Design principles: contrast, proportion, emphasis, unity
6. Learners present their finished 4B pencil or charcoal drawing.

RUBRIC FOR FORMAL ASSESSMENT: GRADE 8

CRITERIA	4 (8-10)	3 (5-7)	2 (3-4)	1 (1-2)
Planning and design	Exceptional exploration of the use of the format of the sketch	Exploration of the use of the format of the sketch	Partial exploration of the use of the format of the sketch	Minimum effort in the use of the format of the sketch
The use of material (4B pencil or charcoal)	Maximum use of material	Sufficient use of material	Partial use of material	Little effort to use material
Elements of art (shape, line, tone, texture, texture, complementary colours, tints and shade and principles of design (contrast, proportion, emphasis, unity)	Exceptional and innovative evidence of art elements and design principles used	Sufficient evidence of elements and design principles used	Partial effort in applying elements and design principles	Little effort in applying elements and design principles
Use of drawing and painting techniques	Exceptional use of drawing and painting techniques	Sufficient use of drawing and painting techniques	Partial use of drawing and painting techniques	Little effort in using suitable drawing and painting techniques

Gr 8: $40 \div 4 = 10$ 

ANSWER

a. Discuss how you applied the following principles of design with your still life : personal comments on societal issues in South Africa (gr 8) :
2.1 Contrast: (4)

ANSWER

2.2 Emphasis:

(4)



2.3 Rhythm:

(4)

2.4 Proportion:
(4)

TOTAL: $20 \div 2 = 10$

Total marks: 10 (Practical) + 10 (Refection) = $20 \div 2 = 10$

**Formal Assessment Task
Visual Arts : Create in 2D
Multi-grade teaching Grade 9
Term 2**

Duration: 3 hours

Form of Assessment:

**GRADE 9
Create in 2D
Still Life**

Notes to the teacher:

- Learners bring items from home to prepare for the still life a week in advance.
- Teacher together with the learners prepare the still life to be drawn a day before.
- The venue is prepared before they sit in. The set time should be adhered to.(3 hours). , but it also depends on the number of learners for the practical examination to extend time.



Content/ concepts/ skills

Grade 9: Emphasis is on the observation and interpretation of the still life to make public comment.

You will need the following resources:

Material

Tempera or acrylic paint in selected colour range; variety of brush sizes: A2 paper.
Painting: deepen and extend colour-mixing, brush manipulation, personal interpretation.

Teachers' instructions

It is important for the teacher before the lesson begins that the required materials, tools and examples are prepared and put in the tables of learners in different grades. The teacher will give learners the required tools and material after giving them instructions.

Grade 9

Formal activity

1. Learners assist the teacher with setting the still life.
2. Learners sit in a group and individually select a spot where they will capture the still life.
3. Using a viewfinder, learners walk around the still life and find a suitable composition by looking through their viewfinder.
4. Learners will position themselves in a place from where they would like to paint.
5. They follow the teachers' instructions whereby they will make a tempera painting using the following art elements: shape, line tone, texture, complementary colour, tints and shades; Design principles: contrast, proportion, emphasis, unity; Painting: colour-mixing: tonal range, shades and tints
6. Learners present their finished tempera painting or acrylic paint.



RUBRIC FOR FORMAL ASSESSMENT: GRADE 9

CRITERIA	4 (8-10)	3 (5-7)	2 (3-4)	1 (1-2)
Planning and design	Exceptional exploration of the use of the format of the sketch	Exploration of the use of the format of the sketch	Partial exploration of the use of the format of the sketch	Minimum effort in the use of the format of the sketch
The use of material (tempera paint or acrylic paint)	Maximum use of material	Sufficient use of material	Partial use of material	Little effort to use material
Elements of art-(shape, line, tone, texture, complementary colours, tints and shade and principles of design proportion, contrast, emphasis, unity)	Exceptional and innovative evidence of art elements and design principles used	Sufficient elements and design principles used	Partial effort in applying elements and design principles	Little effort in applying elements and design principles
Use of drawing and painting techniques	Exceptional use of drawing and painting techniques	Sufficient use of drawing and painting techniques	Partial use of drawing and painting techniques	Little effort in using suitable drawing and painting techniques
Gr 9: $40 \div 4 = 10$				

When you are finished with the still life drawing and painting, do a written reflection on your 2D still life made:

A .Use your 2D still life and explain how you used the following :

1.1 Line:

(2)

1.2 Texture:

(2)



B .Discuss how you applied the following principles of design with your still life: to make public comment (gr 9):

2.1 Contrast:

(4)

2.2 Emphasis:

(4)

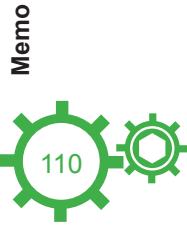
2.3 Rhythm:

(4)

2.4 Proportion:

TOTAL: $20 \div 2 = 10$

Total marks: 10 (Practical) + 10 (Reflection) = $20 \div 2 = 10$

**Memo**

1. Looking at George Pemba's Still Life the **line** was used to show form. It was also used to express the artist's emotions at that particular time or stage in his life etc.
2. **Shape** was used to portray the different objects used in the still life e.g. bottle, vase and also the drapery focusing on the folds.
3. Contrast was used to show the illusion of depth and distance amongst various objects (perspective).
4. The vase and the bottle was used to draw **emphasis** on the focal point.(vertical objects)
5. The vigorous use of brushstrokes was use to show **rhythm** in George Pemba's the still life.
6. The relation amongst the different objects used in the still life shows correct use of **proportion** within the painting.

VISUAL ART LESSON PLANS – MULTI GRADE - GRADE 7-9 TERM 2 (LESSON 3)

NAME OF SCHOOL	ART FORM	NAME OF TEACHER	DURATION	TOPIC	DATES
RESOURCES	VISUAL ARTS		3 HOURS	Topic: 1 Create in 2D	CONTENT
				<p>Grade 7: Recommended resources: Visual stimuli for drawing – outside –landscape Materials Viewfinder (10x10cm)(made of cardboard). B4-Pencil, White A-4 paper/cartridge, Acrylic or powder paint (red, blue, yellow, white and black)</p> <p>Grade 8: Recommended resources Materials Visual stimuli for drawing – outside –landscape Materials Viewfinder (10x10cm)(made of cardboard). B4-Pencil, White A-4 paper/cartridge, Acrylic or powder paint (red, blue, yellow, white and black)</p> <p>Grade 9: Recommended resources Visual stimuli for drawing – outside –landscape Materials. Viewfinder (10x10cm)(made of cardboard). B4-</p>	<p>Prior knowledge: The learners will have been introduced to the art elements in the earlier grades. They should, therefore, already know what shape, line, tone and texture are. They should also know what the difference is between shape and form. The design principles, contrast, proportion, emphasis, unity and balance might be new to most of them.</p> <p>Observe, discuss and apply: Use of viewfinder to determine part of landscape to be drawn. A variety of media and techniques – line, tone,</p>

Pencil, White A-4 paper/cartridge, Acrylic or powder paint (red, blue, yellow, white and black)	<p>texture, mark-making Practical exercises on paper of the following art elements and design Principles for example: Art elements – line, tone, texture, shape Design principles: balance, contrast, emphasis Application of paint techniques</p> <p>Themes to explore : Landscapes on A-4 paper</p> <p>Knowledge/Concepts: Art Elements and design principles:</p> <p>Grade 7: Art elements – line, tone, texture, shape Design principles – balance, contrast, emphasis</p> <p>Landscape</p> <p>Grade 8: Art elements: shape, line, tone, texture, complementary colour Design principles: contrast, proportion, emphasis, unity, balance</p> <p>Landscape</p> <p>Grade 9: Arts elements in own work Design principles</p> <p>Landscape</p>
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KEY CONCEPTS	Art Elements and design principles:		
	TEACHER ACTIVITY	LEARNER ACTIVITIES	GRADE 9
TEACHING METHODS	GRADE 7	GRADE 8	GRADE 9
Grade 7: Art elements – line, tone, texture, shape Design principles – balance, contrast, emphasis	Grade 8: Art elements: shape, line, tone, texture, complementary colour Design principles: contrast, proportion, emphasis, unity, balance	Grade 9: Arts elements in own work (e.g. portrait) Design principles Painting techniques	<ul style="list-style-type: none"> • Observation and discussion • Question and answer • Practical demonstration • Discovery method • Project making – drawing and painting
			<ol style="list-style-type: none"> 1. Observe the landscape through the viewfinder 2. Draw the objects using line and shape 3. Make more than one drawing from different angles until you have a good drawing 4. Add tone and texture to the drawing and apply all design principles e.g. composition



that they've studied.

- Emphasize on the use of different lines, tone, shape and texture (e.g. thick lines, dark lines to enhance the drawing)
- Assist learners with applying the different elements and principles of design during drawing and painting

FORM ASSESSMENT	OF	Everything in this activity is for Informal Assessment.	ASSESSMENT TOOLS	Grade:	Checklist: Project making Name _____ of learner/group members: _____	• Checklist for drawing and painting a landscape (informal)
				Grade 7: Painting a landscape	No Descriptor 1. Were the materials collected by all? 2. Are materials relevant? 3. Did they understand the instructions? 4. Is there evidence of the rough sketch of the landscape? 5. Are relevant tools available for the project? 6. Are all learners participating in the activity? 7. Did all learners complete the project of the activity? 8. Did they enjoy the activity? 9. Were the final project displayed for discussion? 10. Were projects presentable?	Yes No
				Grade 8: Painting a landscape		
				Grade 9: Painting a landscape		



ENRICHMENT OPPORTUNITIES	<p>Learners can be allocated one or more of the elements. They should find examples of landscapes in magazines, calendars and discuss the use of different elements and principles</p> <p>Fast learners can be tasked to discuss, analyse and write down a few sentences about the use of elements in their artworks.</p>
ADDRESSING BARRIERS:	<p>Learners with barriers will be given more attention with manipulative skills</p> <p>Learners can be shown the examples of interesting use of line, tone, colour, and texture during any lesson. Stick images on the classroom walls to assist learners in making their own drawings and paintings.</p> <p>Anxiety may be the biggest obstacle to effective drawing. Encourage learners to make as many drawings as possible. At the end of the session, ask them to choose the best.</p>
HOD SUPPORT AND MONITORING	



The Visual ARTS:

So much **MORE** than what **you see**...

> Learning to draw and think creatively helps prepare students for the future!

> **The truth is** that learning to paint, create a website, or design an energy-efficient home requires mastering skills which are often invisible to the naked eye, but are developed through a strong visual arts education.

While students in art classes learn techniques specific to art, such as how to draw, how to mix paint, or how to center a pot, they're also taught a remarkable array of mental habits not emphasized elsewhere in schools.

—Lois Helland and Ellen Winner (Educational researchers at Harvard's Project Zero)

> Our nation's economic and social landscapes are changing before our eyes. Now, more than ever, our kids need the lessons the visual arts teach.

Did you know that ...

We live in a visual age. Most children and youth spend 10 hours per day in front of screens composed of pictures and words, often two types of screens at once. The arts provide jobs. 1.25 million Americans currently work in the visual arts. Jobs for artists and designers are predicted to increase by 43% by 2016. Art education equips students to form mental images, which can be used to solve problems—an ability that chemists, engineers, and architects use to create models and that inventors use to think up new ideas. Art education requires students to use their eyes and hands to give form to ideas generated in the brain—a discipline that Nobel Prize winner Eric Kandel proved boosts brain power. Research also indicates that high school art programs engage students and keep in school those at-risk of dropping out.

> A "little" visual arts education is simply not adequate and would be considered unacceptable in any other core academic area. Teaching students to be creative is a deliberate process, much like teaching literacy or mathematics, and is certainly just as important. The skills learned through participation in the visual arts

10 LESSONS the ARTS TEACH

by Elliot Eisner, An Education Researcher and Scholar

- 1** The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
- 2** The arts teach children that problems can have more than one solution and that questions can have more than one answer.
- 3** The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
- 4** The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
- 5** The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.
- 6** The arts teach students that small differences can have large effects. The arts traffic in subtleties.
- 7** The arts teach students to think through and within a material. All art forms employ some means through which images become real.

ELEMENTS OF ART

LINE	A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length.
SHAPE	Shape and form define objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.
VALUE	Value describes the brightness or darkness of color, a gradient is a series of values from darkest to lightest.
FORM	Shape and form define objects in space. Forms exist in three dimensions, with height, width, and depth.
SPACE	Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture.



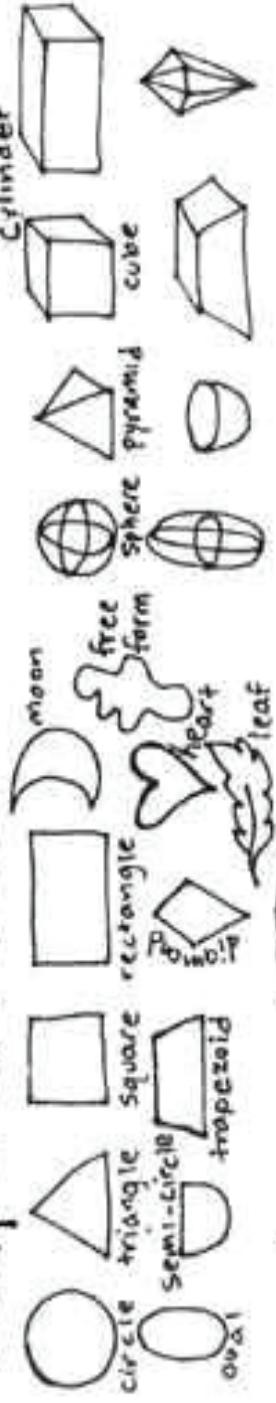
The ABCs of Art

By M.C.Gillis

Elements of Art

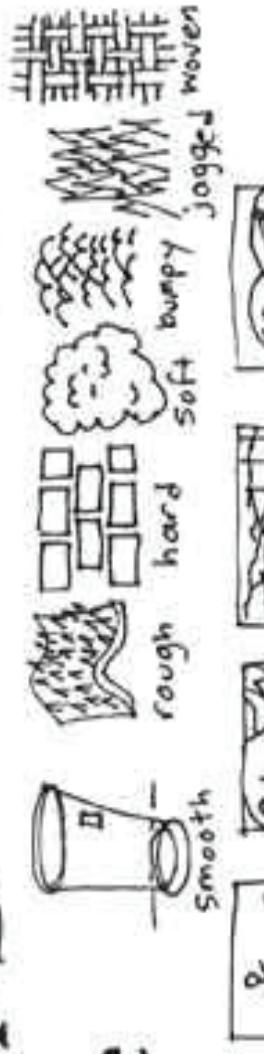


Shape & Form



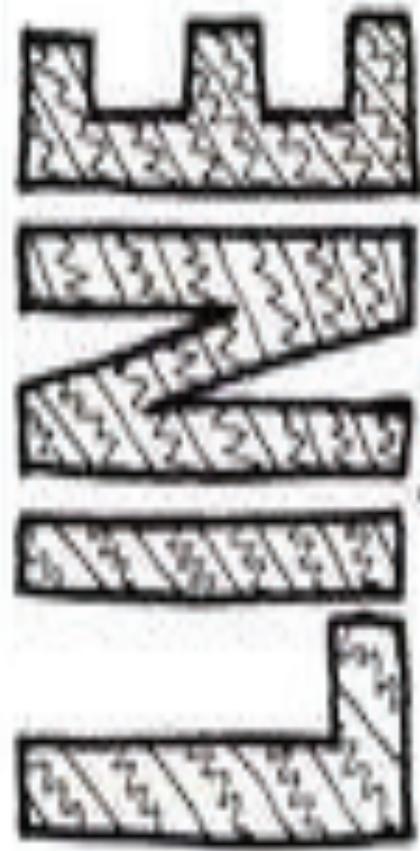
Neutral
Tints
Shades

Texture



The ABCs of Art

By M.C. Gillis



(lines)

BROKEN
(quebrado)

THICK
(grosso)

HORIZONTAL
(horizontal)



WAVY/CURLY
(ondulado)

VERTICAL
(vertical)

PERPENDICULAR
(perpendicular)



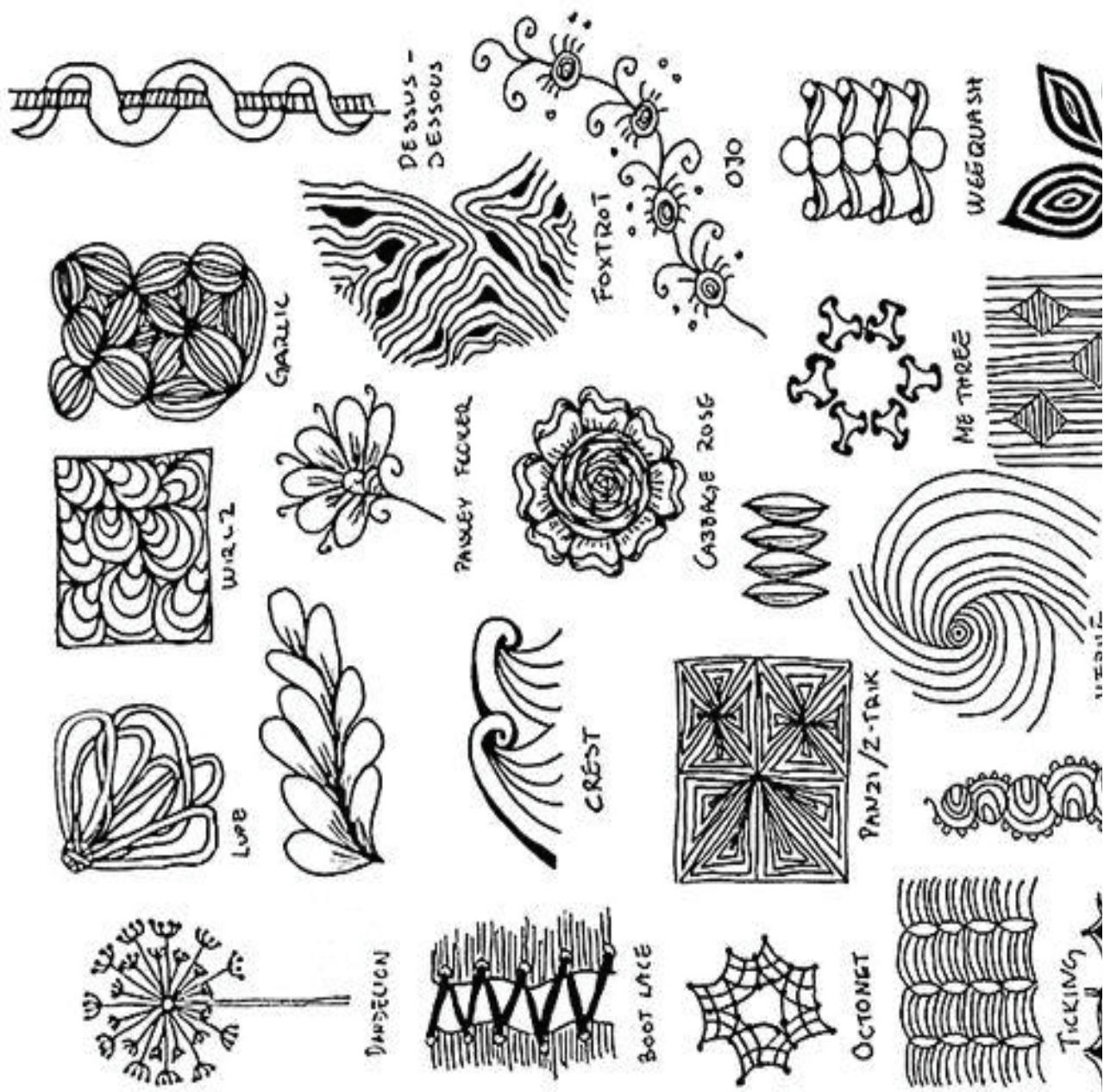
LONG (largo)
+ HORT (corto)



CURVED
(curva)

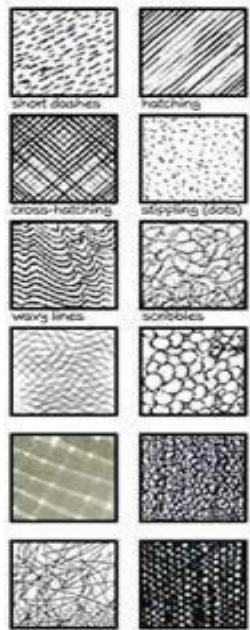
CURVED
(curva)

PARALLEL
(paralelo)



Line Drawing Techniques

www.studentartguide.com



1. Use a different line technique to fill each of the 12 small boxes. Invent your own techniques to fill the last 6 boxes.

2. Use these techniques to apply tone to the geometric objects drawn to the right. Select your own light source.

3. Connect the dots below with three straight lines: one very light, one mid-tone, and one very dark.

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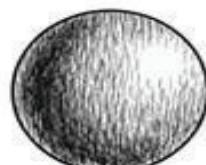
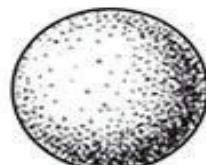
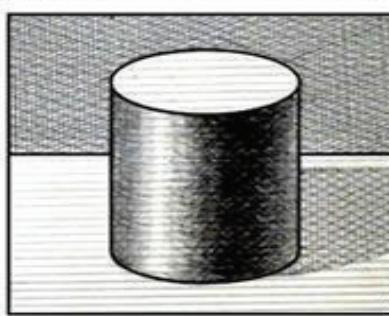
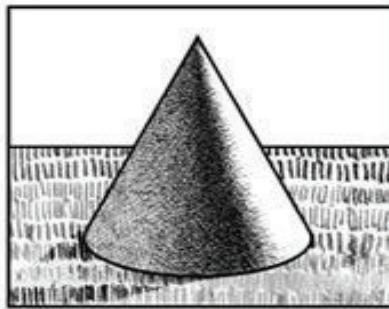
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Line Drawing Techniques

www.studentartguide.com



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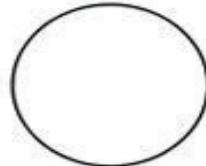
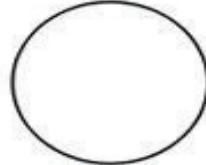
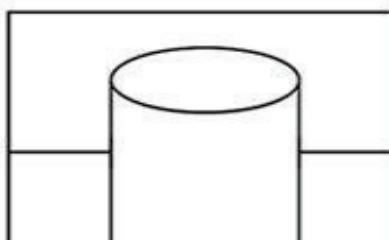
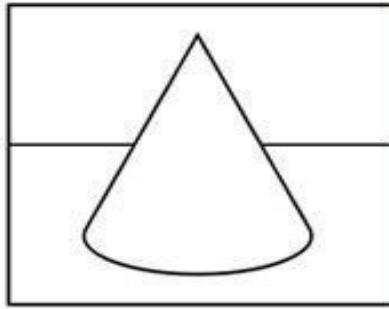
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NEUTRALIZING COLORS:

- Red + Green
- Red-Orange + Blue-Green
- Orange + Blue
- Yellow-Orange + Blue-Violet
- Yellow + Violet
- Yellow-Green + Red-Violet

PRIMARY

The three colors from which all colors are created:



BLUE



YELLOW



RED

SECONDARY

Created by mixing equal portions of two primary colors:



Yellow + Red =
ORANGE



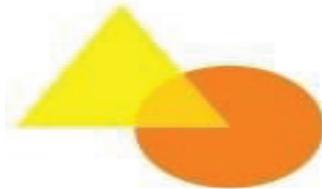
Red + Blue =
VIOLET



Blue + Yellow =
GREEN

TERTIARY

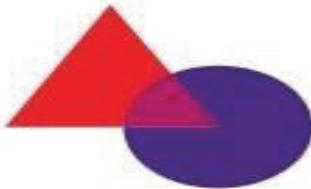
Created by mixing equal portions of one primary and one secondary color:



Yellow + Orange =



Red + Orange =



Red + Violet =

SHAPE AND FORM

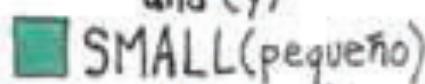
(forma y forma)

GEOMETRIC

(geometrica)



LARGE (largo)
and (y)



SMALL (pequeño)

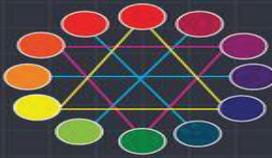
ORGANIC/FREE FORM/NATURAL

(orgánico)

(forma libre)

(natural)

Colour Theory



This is the colour wheel.

There are many others like it, but this one is mine. It is made up of primary, secondary and tertiary colours. **Primary colours** are colours that can not be made by mixing others. **Secondary colours** are colours that are achieved by mixing two primaries. **Tertiary colours** are created by a mixture of primary and secondary hues.

Analogous



The analogous colour scheme uses colours that are adjacent to each other on the color wheel. One colour is dominant, while others are used to enrich the scheme. The analogous scheme is similar to the monochromatic one, but offers more subtle differences.

Pros: The analogous colour scheme is as easy to create as the monochromatic, but looks richer.

Cons: The analogous colour scheme lacks contrast. It is not as vibrant as the complementary scheme.

Complimentary



Complementary colours are colours that are opposite each other on the colour wheel, such as blue and orange, red and green, purple and yellow. Complementary colour schemes have a more energetic feel.

Pros: The high contrast between the colours creates a vibrant look, especially when used at full saturation.

Cons: Complementary colours can be tricky to use in large doses.

Split-Complimentary



A colour scheme that includes a main color and the two colours on each side of its complementary (opposite) color on the colour wheel. These are the colours that are one hue and two equally spaced from its complement.

Pros: The split complementary scheme offers more gradual shades than the complementary scheme while retaining strong visual contrast.

Cons: The split complementary scheme is harder to balance than monochromatic and analogous color schemes.

Triad



The triadic colour scheme uses three colours equally spaced around the colour wheel. This scheme offers strong visual contrast while retaining balance, and colour richness. The triadic scheme is not as contrasting as the complementary scheme, but it looks more balanced and harmonious.

Pros: The triadic colour scheme offers high contrast while retaining harmony.

Cons: The triadic colour scheme is not as contrasting as the complementary scheme.

Tetradic



The tetradic (double complementary) scheme uses four colours arranged into two complementary colour pairs, making it a very rich scheme. It can be very hard to balance if all four colours are used equally, so you should choose a colour to be dominant or subdue the colours.

Pros: The tetradic scheme offers more colour variety than any other scheme.

Cons: The tetradic scheme is the hardest to balance.

Monochromatic



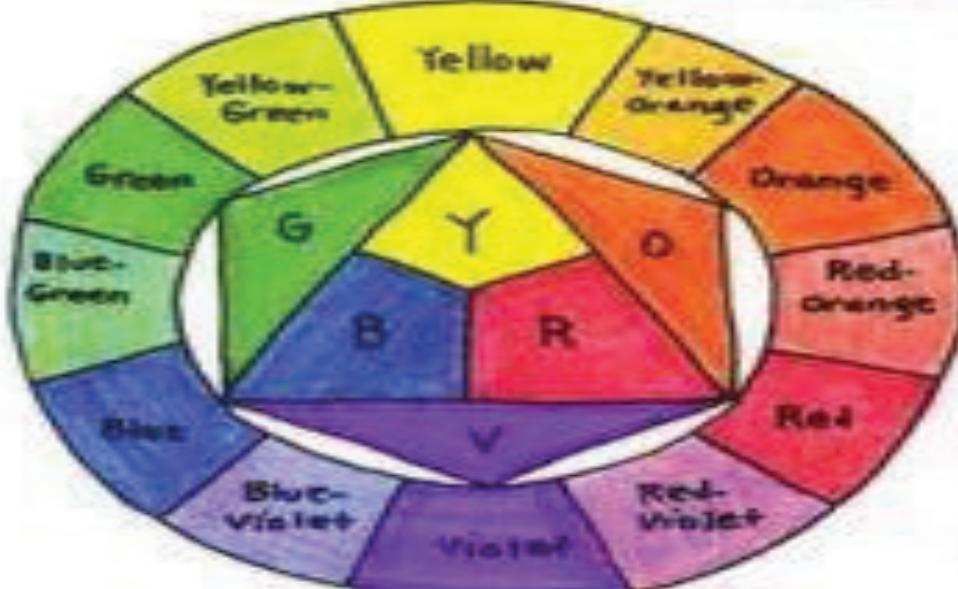
The monochromatic colour scheme uses variations in brightness and saturation of a single colour and looks clean and elegant. Monochromatic colours go well together, providing a soothing effect. Primary colours can be integrated with neutral colours such as black, white, or gray. It can be difficult, when using this scheme, to highlight important elements.

Pros: The monochromatic scheme is easy to manage, and always looks balanced and visually appealing.

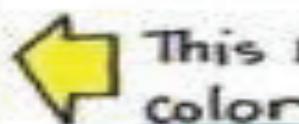
Cons: This scheme lacks contrast. It is not as vibrant as the complementary scheme.

COLOR THEORY

Color is an element of art.



Every time
use colo
I am cre
a color



The most co
color sch
are listed b

Primary.... { I can make all the other colors by mixing different amounts of

Secondary.... { I can mix two primary colors to make a secondary color.

Warm.... { Yellow and all the color tones from orange to pink are warm.

Cool.... { Violet and all the color tones from blue to yellow-green are cool.

Complimentary.... { Opposites on the color wheel are complimentary colors.

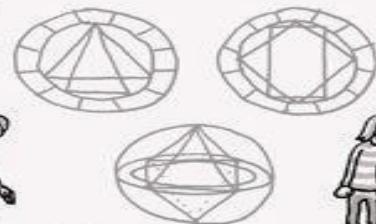
Analogous.... { Colors that are close neighbors on the color wheel are analogous colors.

Rainbow... { Using primary and secondary colors placed in order of the color wheel, I can make a rainbow.

Intermediate.... is a color term I need to know. It is a color in between the primary and secondary colors on the color wheel.

THE CONSPIRACY OF COLORS

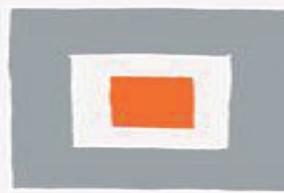
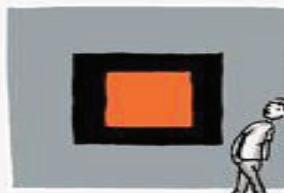
THEY ARE AN ANCIENT ORDER GOVERNED BY ARCANE SYMBOLS.



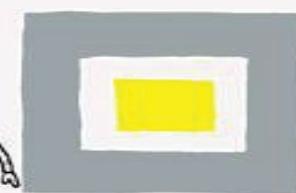
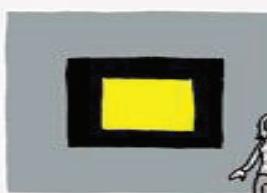
THEIR INFLUENCE HAS INFILTRATED POPULAR CULTURE.



THEY ARE GREAT DECEIVERS...



FORMING SHIFTING, SINISTER ALLIANCES.



APPEARING WARM ONE MOMENT, COLD THE NEXT.



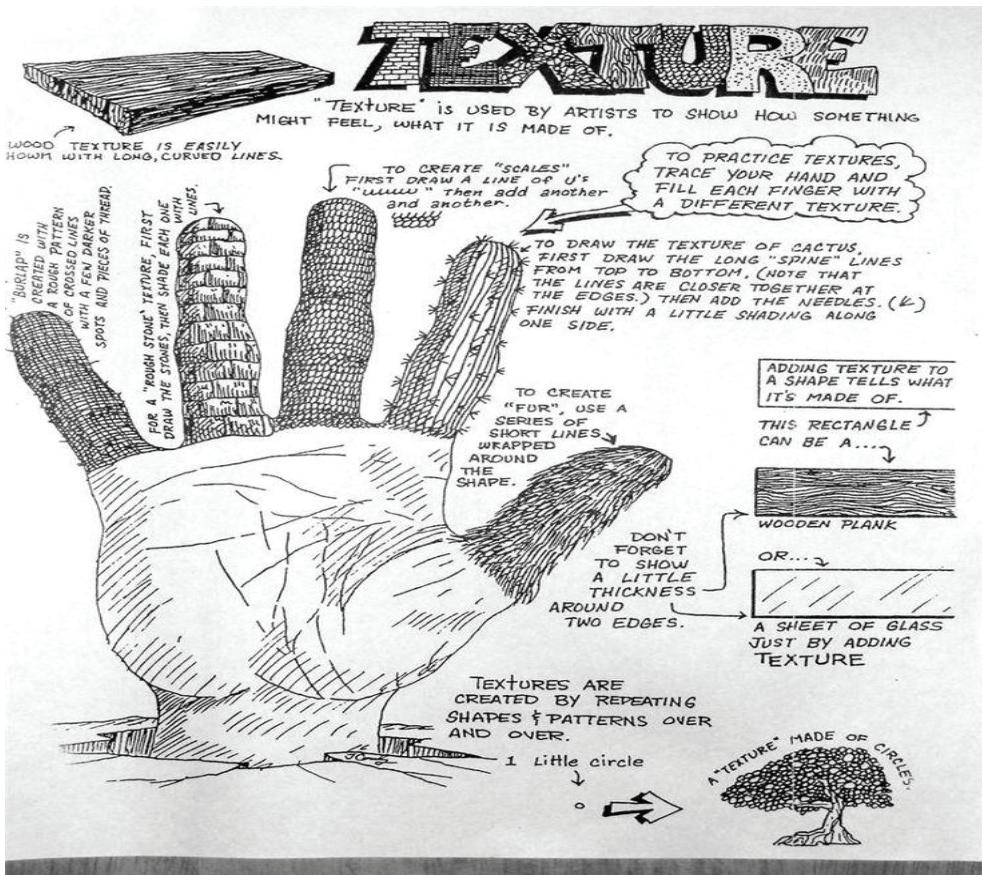
CONCEALING THEIR TRUE IDENTITY: AGENTS OF DARKNESS.



DO NOT FALL PREY TO THE INTRIGUE OF COLORS.
YOU WILL NEVER ESCAPE THEIR POWER!



GRANT SNIDER



COLOR THEORY

A VISUAL PRIMER POSTER BY SETH WILSON
FOR SANTA CRUZ COUNTY REGIONAL OCCUPATIONAL PROGRAM

PRIMARY

TRADITIONAL
Color that is Pigment Based is derived from these 3 primary colors, red, yellow and blue.

PRIMARY

MODERN
Color that is created from Light is derived from these 3 primary colors, red, green and blue.

SECONDARY

By mixing Primary colors we can derive other colors. For example yellow + red = orange blue + red = purple

TERTIARY

AND BEYOND
A Secondary color wheel can expand to Tertiary and beyond.

COLOR HARMONY

ANALOGOUS

COMPLEMENTARY

TRIAD

NATURAL

COLOR CONTEXT

The color red appears more brilliant against a black background and duller against a white background. Notice the way color changes perception.

COLOR PROPERTIES

COOL

WARM

BRIGHT

DARK

SATURATED

DESATURATED

COLOR MODES

RGB
Red, Green Blue
Light Generated Model

CMYK
Cyan, Magenta, Yellow, Black
Pigment Generated Model

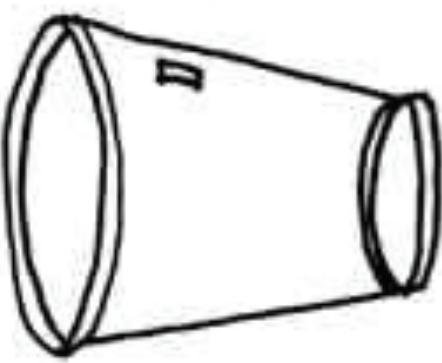
HSB
Hue (color), Saturation (how much color), Black (tint and shade).

GREY SCALE
Black and White only

http://www.op.santacruz.k12.ca.us
http://ropsch-graphicsandwebdesign.blogspot.com

The ABCs of Art

By M.C.Gillis



SMOOTH



ROUGH



SPACE



How shapes are arranged in an art work creates a sense of space.
Consider the possible ways shown below to create space.



Draw Big.



Fill the whole paper.



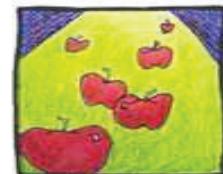
Extend lines off paper.



Placement in
relation to horizon



Smaller in distance
Larger closer up



Darker closer up
Lighter farther away



Overlapping



Foreground
(near space)



Midground
(middle space)



Background
(far space)



Positive Space
(the subject or
objects in the work
of art, not the space
around them)

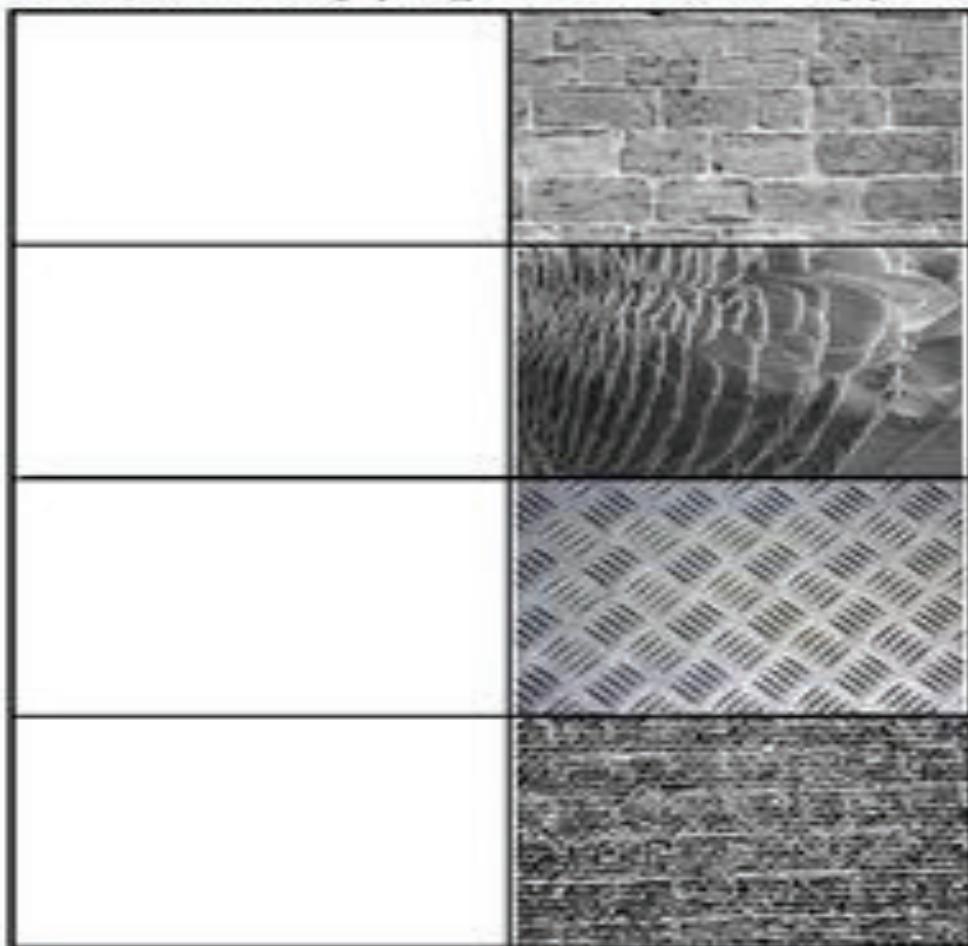


Negative Space
(The empty
space around
the subject
or objects)

Texture

Texture is how something feels or looks like it feels.

Draw or do a rubbing of a different texture in each empty box.



2-5

TEXTURE



SMOOTH



(SAND PAPER)



(BARK)



HARD



SOFT



(PILLOW)



WOVEN

(MATERIAL)
(CLOTHES)



BUMPY/LUMPY



**Creating Art
With Kids**

Authentic, Integrated Art Lessons
for Elementary Classrooms

Positive Negative Notan Design

A Math-Connected Art Lesson

A basic description: This lesson, without ideas for variations, is included in the Geometricity bundle.

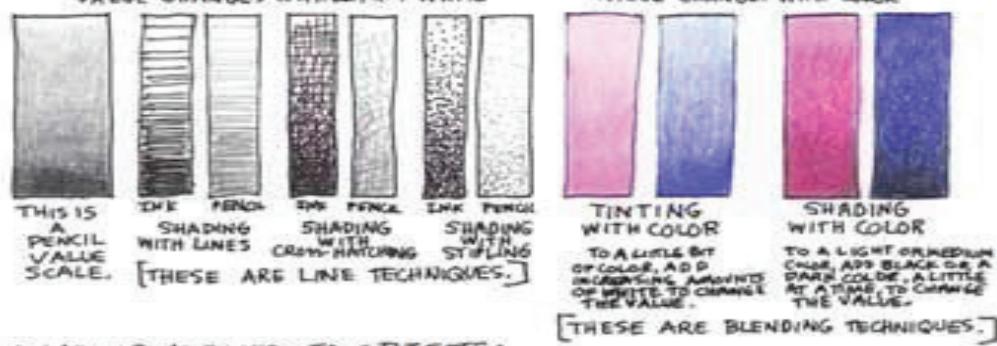
Student-tested and written by Renée Goularte
www.share2learn.com

Lesson aligned to California Visual Arts Standards

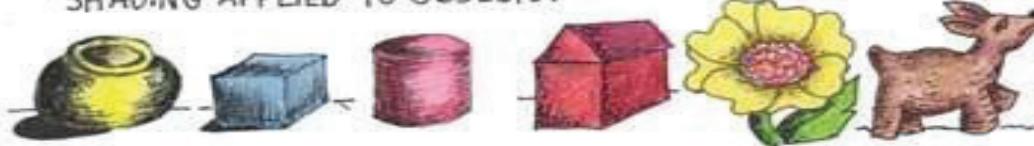
VALUE

IS THE RANGE OF LIGHT TO DARK.

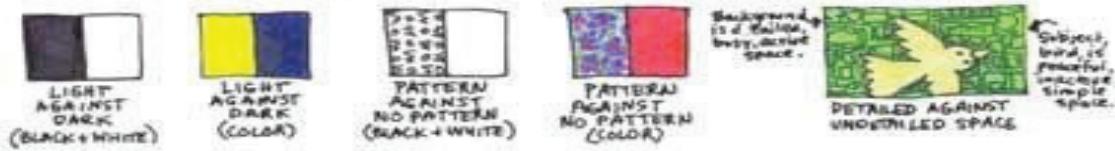
A VALUE SCALE SHOWS THE CHANGE OF LIGHT TO DARK.



SHADING APPLIED TO OBJECTS:



CONTRAST = TO SHOW UNLIKENESS (SOMETHING DIFFERENT, OPPOSITE, OR DISSIMILAR)



I WILL LOOK FOR VALUE AND CONTRAST, BOTH NATURAL AND MAN-MADE, IN MY ENVIRONMENT.

The Principles of Design

(how to use the tools to make art)

Pattern		A regular arrangement of alternated or repeated elements (shapes, lines, colours) or motifs.
Contrast		The juxtaposition of different elements of design (for example: rough and smooth textures, dark and light values) in order to highlight their differences and/or create visual interest, or a focal point.
Emphasis		Special attention/importance given to one part of a work of art (for example, a dark shape in a light composition). Emphasis can be achieved through placement, contrast, colour, size, repetition... Relates to focal point.
Balance		A feeling of balance results when the elements of design are arranged symmetrically or asymmetrically to create the impression of equality in weight or importance.
Proportion/ Scale		The relationship between objects with respect to size, number, and so on, including the relation between parts of a whole.
Harmony		The arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole.
Rhythm/ Movement		The use of recurring elements to direct the movement of the eye through the artwork. There are five kinds of rhythm: random, regular, alternating, progressive, and flowing. The way the elements are organized to lead the eye to the focal area. Movement can be directed for example, along edges and by means of shape and colour.



PRINCIPLES OF ART

Balance	The three different kinds of balance are symmetrical (formal), asymmetrical (informal), and radial.	
Emphasis	Is the center of interest in a work of art, the most important element, where the viewer focuses, the focal point.	
Unity	Is the quality of wholeness that is achieved through the effective use of the elements and principles of art.	
Contrast	Refers to the difference in values, colors, textures, shapes and other elements. Contrast creates visual excitement and adds interest to the artwork.	
Rhythm	Refers to a regular repetition of elements of art to produce the look and feel of movement. It is often achieved through the careful placement of repeated components.	
Pattern	The repetition of elements to help the eye move around the artwork. The repetition of anything, shapes, lines, or colors, also called a motif, in a design.	
Movement	Shows actions, or alternatively, the path the viewer's eye follows throughout an artwork.	

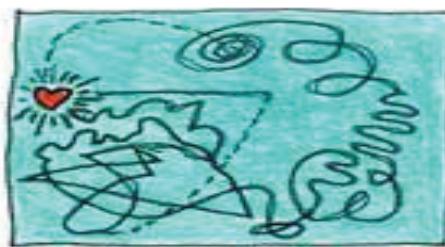
EMPHASIS

FOCUS-MAIN IDEA-WHAT "GRABS" MY ATTENTION?

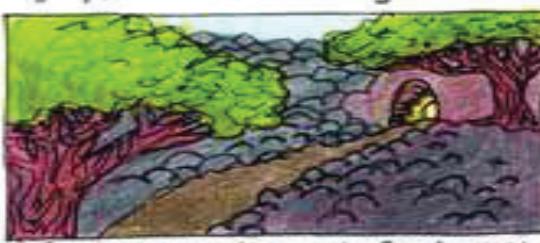


A beautiful flower growing in a grey, dismal setting.

It can be used to make a point or for a message.
It can simply be used as a design element.



A non-objective design.



The light at the end of a tunnel



A house that stands out from the rest



Big lettering draws our focus.
Fast movement in a still setting grabs our attention.



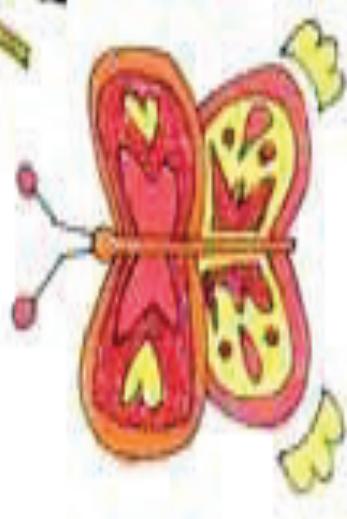
I will notice what "grabs" my attention in my day to day travels.

BALANCE



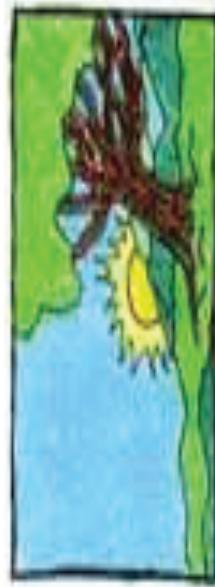
Symmetrical

I create symmetrical balance when I evenly



Place images on both sides of a mid-line.

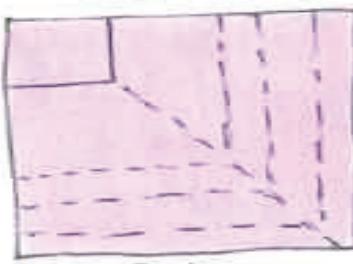
Asymmetrical



PROPORTION

Proportion is the size relationship between two or more objects.

It can be how the parts fit together to make a whole.



Scale



Proportions of the head



Exaggeration

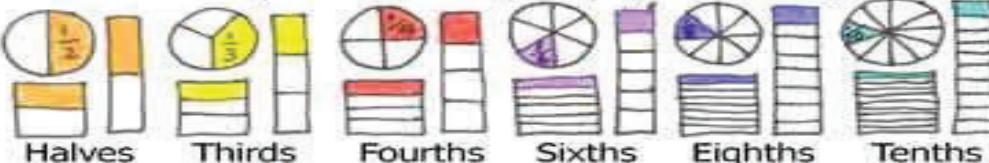
A change in proportion can change the way we look at things.

Accurate proportions are used more when creating realistic images.

Distorted proportions are used more for cartoons and imaginary images.



I approximate and think about volume when I work with proportions.
It's math. I mentally measure size, shape, mass, weight and volume.



PATTERN

IS THE REPETITION OF THE ELEMENTS OF ART OR ANYTHING ELSE.

PATTERNS
OF
LINES



PATTERNS
OF
SHAPES



PATTERNS
OF
COLOR



10	20	30	40
10	20	30	40
20	30	40	50
30	40	50	60
40	50	60	70



Jumping jacks are a pattern.

Cars driving in traffic move in patterns.

Musical notes are patterns.

Mathematical numbers are patterns.

In this rhyme I have included everything is a pattern.

PATTERN IS EVERYWHERE!

The ABCs of Art By M.C.Gillis

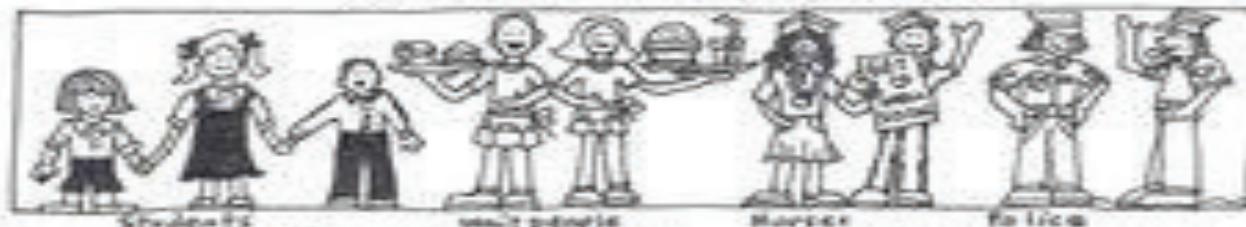
UNITY

UNITY SHOWS WHAT THINGS HAVE IN COMMON, HOW THEY ARE ALIKE.

UNITY IS THE THING THAT JOINS THE PARTS TOGETHER.

SIMILARITY... ONENESS...

Uniforms show we are joined as a team.



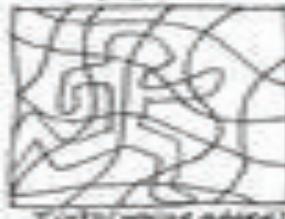
Students

work principle

Mirror

Repetition

In art, the elements work together, fit together, in the artwork to fit looks complete (square cuts looks more unified than other cuts).



Curve (repeating pattern)



Repeating pattern (color changes make it look different)



Stylized leafy

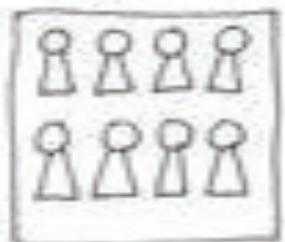


Stylized leafy



Stylized leafy

Repetition of line, shape or color can unify our image.



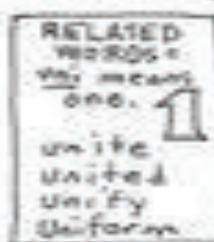
Uniform - united by size and shape



Not uniform - the figures are different sizes and shapes



When people join hands and unite, they become stronger.



RELATED WORDS:
one means one.
unite
United
unify
uniform



whole thing unified

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The ABCS OF ART By M.C. Gillis

RHYTHM AND MOVEMENT

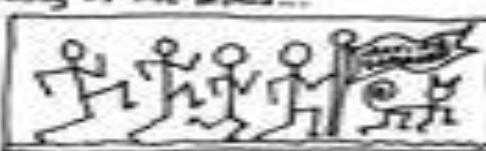
A REGULAR REPETITION OF THE ELEMENTS OF ART CAN CREATE A SENSE OF MOVEMENT/RHYTHM.



Trees blowing in the wind...



Non-objective design...



People marching...



The day has a rhythm to it...
Sunrise - sunset -
sunrise - sunset -



The city has a rhythm...

RHYTHM
IS
ALL
AROUND
US.



The ticking of a clock
is rhythm.

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VARIETY

IS A NUMBER OF DIFFERENT TYPES OF THINGS.

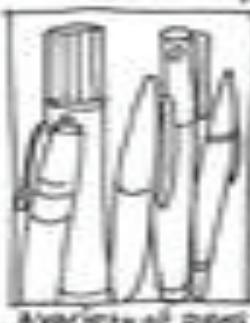
VARIETY SHOWS CONTRAST.
THERE IS NO END TO THE VARIETY IN NATURE AND MAN-MADE THINGS.



A variety of people



A variety of insects



A variety of pens



A variety of flowers

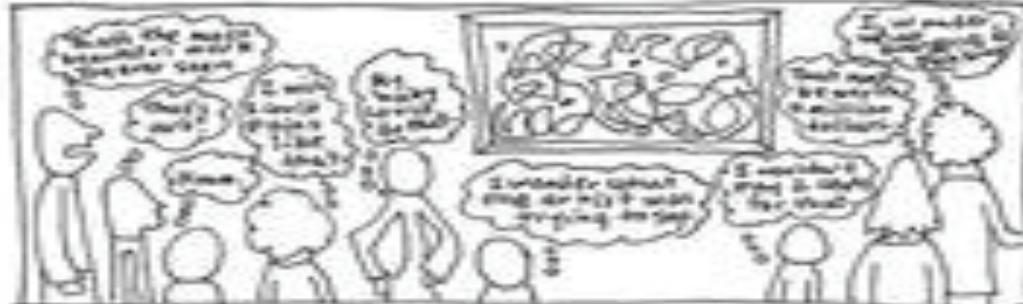


A variety of emotions



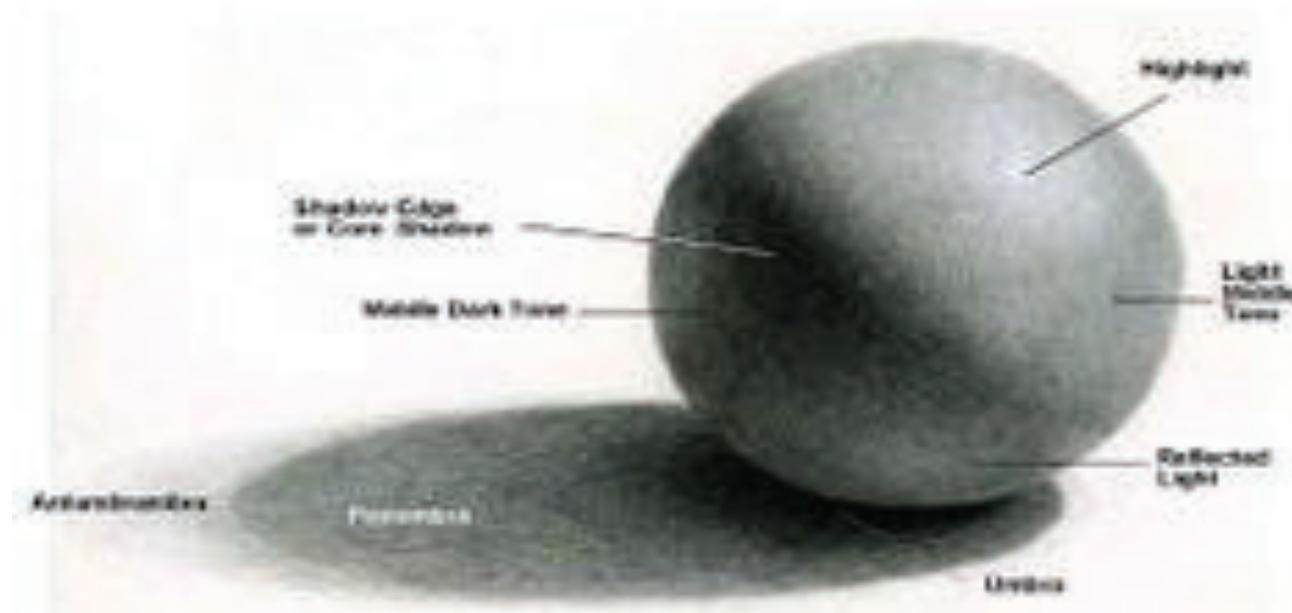
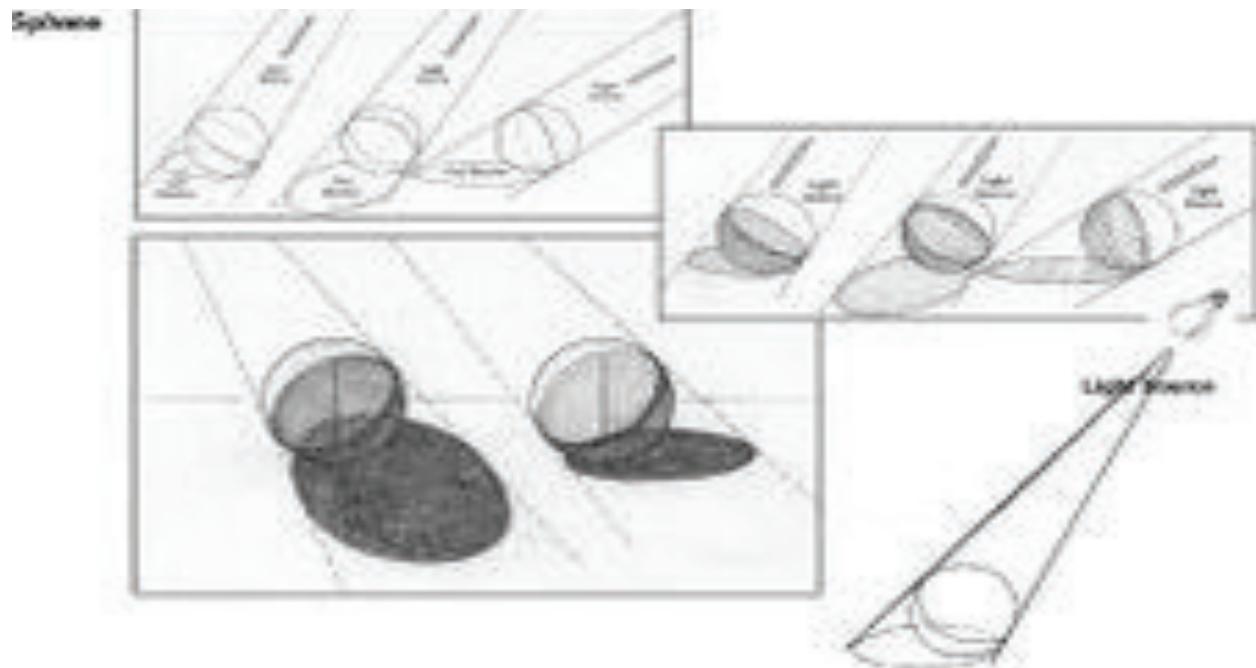
A variety of buildings

People can have a variety of ideas about the same thing.



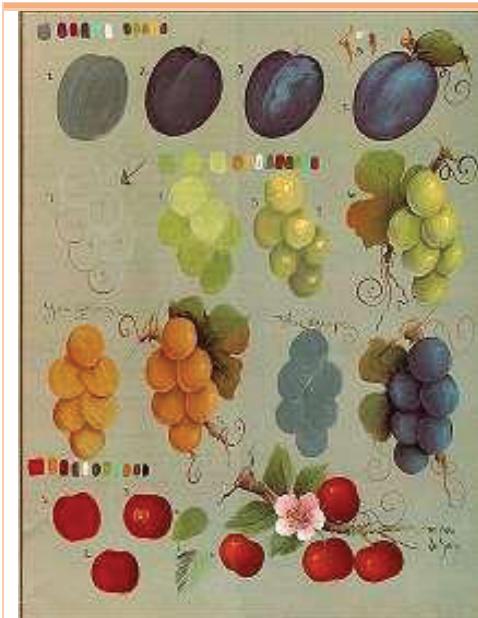
I will notice the limitless variety all around me.

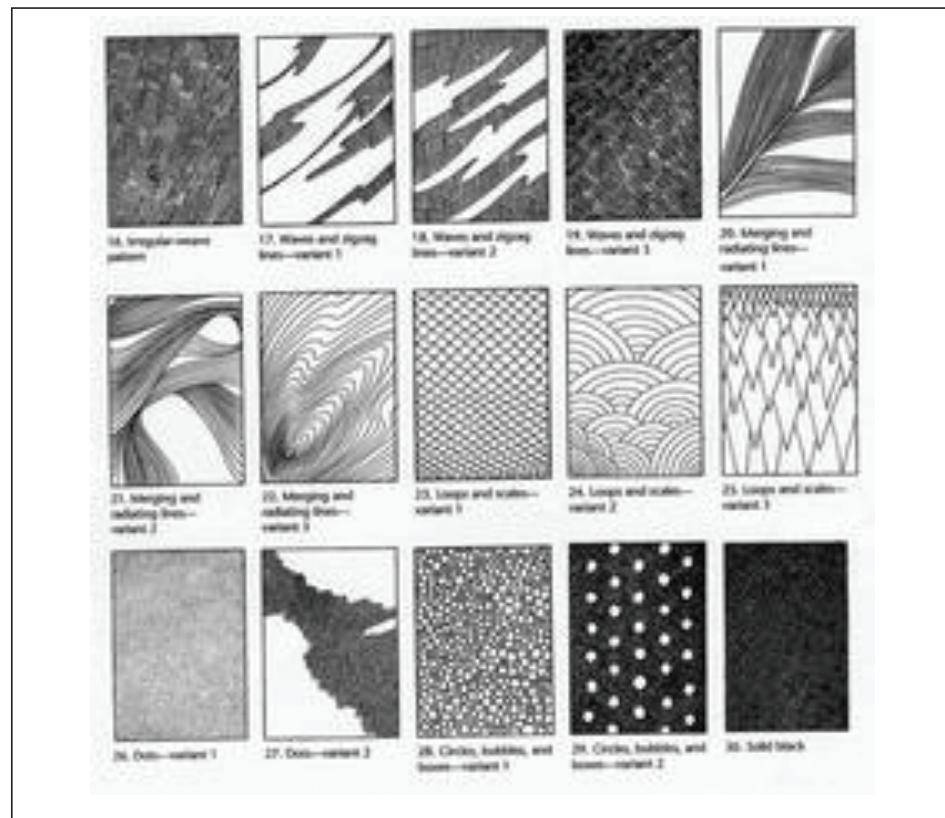
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ART TECHNIQUES

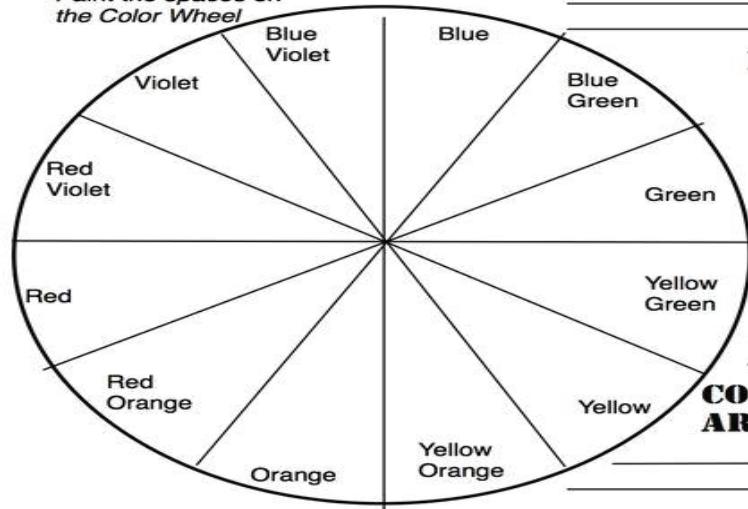




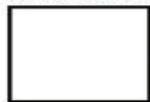


ELEMENTS OF ART: **COLOR**

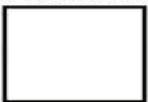
*Paint the spaces on
the Color Wheel*



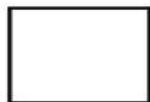
SECONDARY COLORS



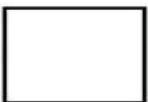
+



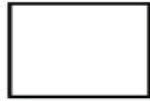
= **Green**



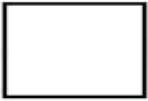
+



= **Orange**



+



= **Violet**

MONOCHROMATIC IS:

COLOR IS WHAT? (explain & give an example)

PRIMARY COLORS



TERTIARY COLORS ARE: (give an example)

COMPLEMENTARY COLORS ARE:

ANALOGOUS COLORS ARE:

WARM COLORS



COOL COLORS



Paint example of monochromatic



WATERCOLOR EFFECTS

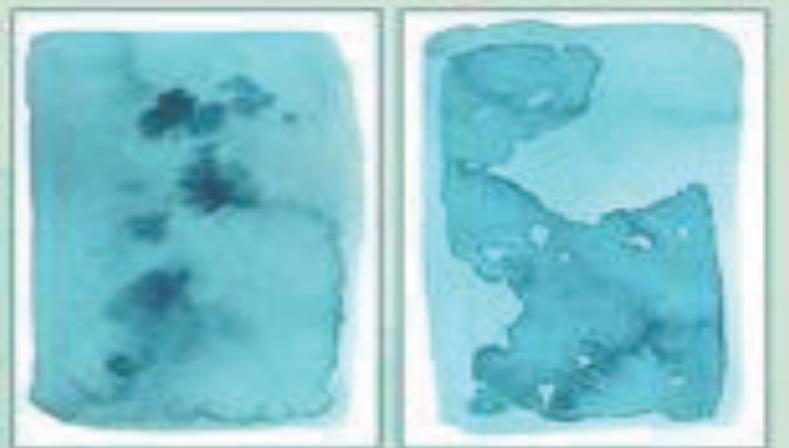
HERE ARE JUST A FEW EXAMPLES OF EFFECTS WHICH YOU CAN USE FOR YOUR PAINTINGS.

ON COURSE THERE ARE MANY MORE! THESE ARE JUST THE ONES I USE FREQUENTLY. REMEMBER, THERE ARE NO RULES, JUST BE CREATIVE!

I THINK THE KEY IS EXPERIMENTING, SO DON'T BE AFRAID! I HOPE THIS WILL BE A BIT HELPFUL.

HAVE FUN EVERYBODY!

- CYPRINUS



WET-ON-WET:

JUST DIP YOUR BRUSH INTO THE PAINT LAYER WHEN IT'S STILL WET. THE NEWLY APPLIED PAINT WILL BLEED INTO THE OTHER PAINT.

DRY SURFACE:

APPLY ONE LAYER OF PAINT AND LET IT DRY THOROUGHLY, THEN PAINT ON IT. THE RESULT WILL BE CLEARLY DEFINED EDGES.



WATER ON WET PAINT:

LET WATER DROP ONTO YOUR WET LAYER OF PAINT. THE WATER WILL PUSH AWAY THE ALREADY APPLIED PAINT, CREATING BEAUTIFUL STRUCTURES.



WET PAINT + TISSUE:

USE A TISSUE TO DAB AWAY THE PAINT WHEN IT'S STILL WET. VARY THE PRESSURE TO GET DIFFERENT RESULTS AND STRUCTURES.



MASKING FLUID:

APPLY MASKING FLUID TO PROTECT AREAS WHICH SHOULD REMAIN WHITE (OR OTHER COLORS). BE CAREFUL AND LET IT DRY FULLY BEFORE YOU GO ON PAINTING. REMOVE WHEN FINISHED.





elements Of art: line

have names that describe their place in space

may be:

agonal



Vertical



Horizontal



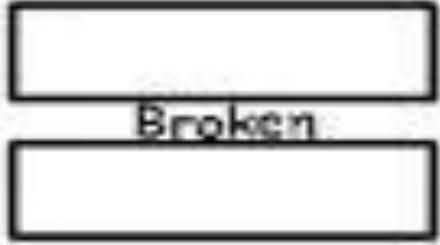
ick



Thin



Solid



Broken

avy



Zig-Zag



Parallel



Elements of Art

Welcome back artists! To get your masterful minds in school mode, let's do some exercises with the Elements of Art. You remember them right? They are: Line, Shape, Form, Texture, Space, Value, and Color. Carefully read the following directions and complete the exercises in the spaces provided. You will eventually be cutting out the definitions, and your examples to place in your workbooks.

Texture: the way a surface feels (real or implied).



* Think of 3 very different textures, one really gross, one very pleasant and the last, one that you wouldn't want to cuddle with. Write these down in the box provided choose and circle only one to draw an example of implied texture. Under your drawing, describe a sculpture you could make and what materials you would use to create a sculpture featuring the texture you just drew. (Min. 2 sentences)

1
2
3

Space: The areas or distances around, within or through a piece of work (positive/negative). The appearance of being flat or having depth (deep/shallow).

Create an image that shows negative space.
(Remember, negative space is the area around or inside objects, not the object itself.)



Create an image that has deep space.
(Remember, an image that has deep space will have a foreground, middle ground and a background. Use overlap, size and location.)



Describing Color in Artwork

Teacher:

School:

Unit: Elements of Art

Duration: 3-2 Class Periods

Lesson: Describing Color in Art

In this lesson students learn about the element of art color. It introduces primary, secondary, cool, warm, intermediate, and complementary colors.

Learning Objectives

- Students will describe color theory in works of art.
- Students will create a piece of artwork that utilizes color theory and expresses emotion.

State Content Standard

Proficient

- 3.1 Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.
- 2.2 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

Advanced

- 3.3 Analyze and discuss complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual in works of art.
- 3.6 Describe the use of the elements of art to express mood in one or more of their works of art.
- 2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.
- 2.4 Demonstrate in their own works of art a personal style and an advanced proficiency in communicating an idea, theme, or emotion.

Resources

- <http://www.edithmeadowcolor.com>
- <http://www.edithmeadowcolor.com/colorchart.html>
- Art in Focus Textbook

Materials

- | | |
|---|--|
| <input type="checkbox"/> Power Point on Color | <input type="checkbox"/> Colored Pencils |
| <input type="checkbox"/> Works of Art | <input type="checkbox"/> Scissors |
| <input type="checkbox"/> Precision Trimmer Sheet | <input type="checkbox"/> Glue |
| <input type="checkbox"/> Variety of Colored Paper | |

Independent Practice

Students will work in the table groups to complete a composition that expresses an emotion.



Level 0 The student does not make a consistent link between art and the principles.	Level 3-8 student makes consistent links between principles and art.
Principles:	
Illustration:	

Elements of Art **The basics that make up art**

A Creative Visual Design: The Elements and Principles, Joseph Kuehn, Scholastic Inc., 2006, ISBN 043987200X.

Line



Line: An element of art that is used to _____.

It may be a continuous mark made on a surface with a pointed tool or implied by the edges of shapes and forms.

Characteristics of Line are:

- **Width-** _____
- **Length-** long, short, continuous, broken
- **Direction-** horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag
- **Focus-** _____
- **Feeling-** _____

Types of Line:

1. **Outlines-** _____ or its silhouette.
2. **Contour Lines-** lines that describe the shape of an object and the interior detail.
3. **Gesture Lines-** Line that are _____ and catches the movement and gestures of an active figure.
4. **Sketch Lines-** Lines that captures the appearance of an object or impression of a place.
5. **Calligraphic Lines-** Greek word meaning "beautiful writing." Precise, elegant handwriting or lettering done by hand. Also artwork that has flowing lines like an elegant handwriting.
6. **Emptied Lines-** Lines that are _____ but created by a group of objects seen from a distance. The direction an object is pointing to, or the direction a person is looking at.

Shape



Shape: When a line _____
a space it creates a
shape.

Shape is two-dimensional it has heights and width but no depth.
Categories of Shapes:

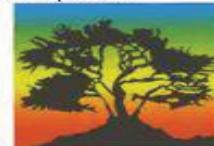
- **Geometric Shapes-** _____, _____, _____. We see them in architecture and manufactured items.



- **Organic Shapes-** _____, _____, _____. We see them in nature and with characteristics that are free flowing, informal and irregular.



- **Positive Shapes**-In a drawing or painting positive shapes are the _____ in a design such as a bowl of fruit. In a sculpture it is the solid form of the sculpture.



- **Negative Shapes**-In a drawing it is the _____ or the shape around the bowl of fruit. In sculpture it is the empty shape around and between the sculptures.

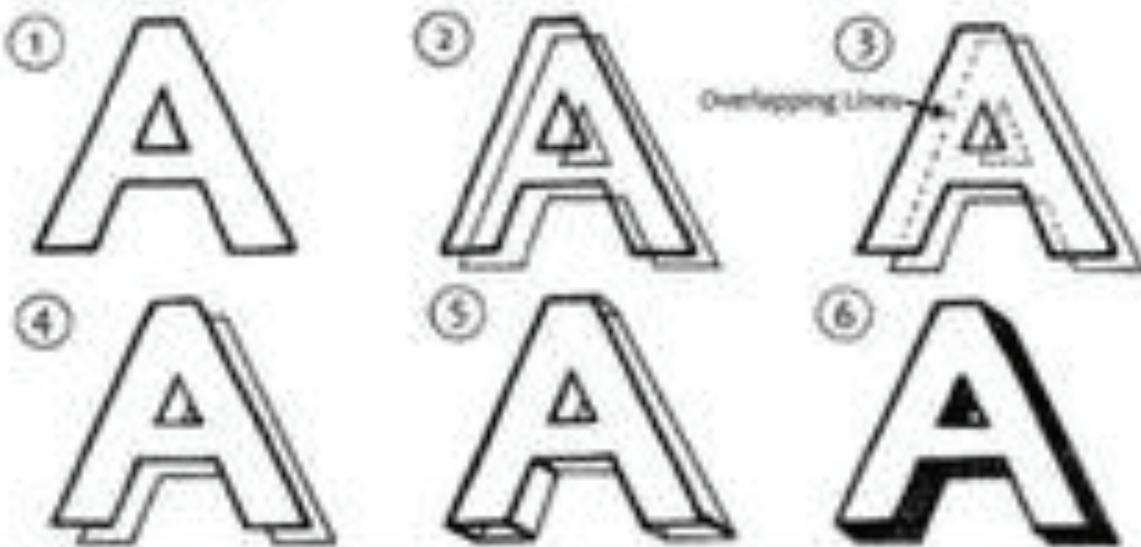
- **Static Shape**-Shapes that appears _____ and _____.

- **Dynamic Shape**-Shapes that appears _____ and active.



HANDOUT by GraffitiDiplomacy.Com
HOW TO DRAW 3-D LETTERS : Method 1:

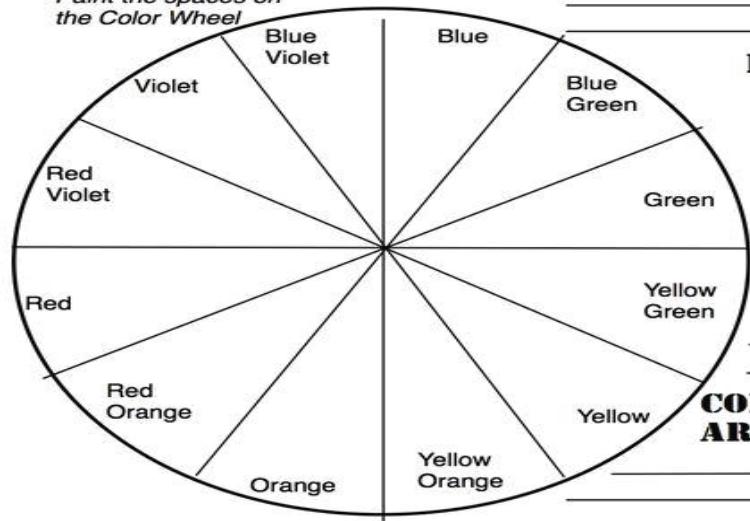
- Step 1. Draw a block letter "A" on a sheet of paper.
- Step 2. Put a second sheet of paper on top and trace the "A" with a pencil.
Now move the top paper a little bit in any direction and trace the "A" again.
- Step 3. Erase the overlapping lines.
- Step 4. Your "A" should look like this, with one "A" behind the other.
- Step 5. Draw lines to connect the corners.
- Step 6. Color in the 3-D.



Overlapping Lines

ELEMENTS OF ART: **COLOR**

*Paint the spaces on
the Color Wheel*



SECONDARY COLORS

+

= **Green**

+

= **Orange**

+

= **Violet**

MONOCHROMATIC IS:

COLOR IS WHAT? (explain & give an example)

PRIMARY COLORS

--	--	--

**TERTIARY
COLORS ARE:** (give an example)

**COMPLEMENTARY COLORS
ARE:**

ANALOGOUS COLORS ARE:

**WARM
COLORS**

--	--	--

**COOL
COLORS**

--	--	--

Paint example of monochromatic

--

Design Process

The Problem

What is the problem/question? Do you need to redesign a product, re-design a poster, etc?
What topic does the 'client' want you to explore?
What is the purpose and goal for your design?

Research

With a clear brief/design brief, now begin to collect visual resources related to your topic: search for existing examples - magazines, photos, internet, etc.

Idea Generation

From your collection of examples/images, begin to create thumbnail sketches.
Use your elements and principles of art/design to create dynamic compositions; consider fonts and layout.

Test

Choose your best thumbnail sketch, and create a more detailed design, larger in size.
Create 3-5 copies of this design, refine - choose a color scheme, add contrast, think about how you want the final solution to look.

Final Solution

Choose your most successful test piece, begin to create your final solution.
Consider final size, final choice of media, etc.

Evaluation

Present your design, label it and display it.
Conduct a self-evaluation on your artwork: Did you follow the steps in the design process correctly?
Did you consider the elements and principles of art/design when creating your composition, testing, final solution? etc.



Three important parts to drawing a still life

Hierarchy

objects that are closer to the viewer
are lower on the paper

Overlap

objects that are closer to the viewer



ELEMENTS AND PRINCIPLES OF DESIGN TEST

Do NOT put your answers on this test. Mark your answers clearly with a #2 pencil on scan-tron answer sheet. Mark very black. DO NOT use pen. If you do not have a pencil, see to it that you borrow one for this exam.

MATCHING: Elements and Principles of Design Matching

Select the BEST word from Column II to go with Definition in Column I. Blacken the correct letter on your answer sheet. Erase mistakes completely.

Column I

- _____ 1. A large difference between two things: for example, rough and smooth or white and black.
- _____ 2. A way of combining visual elements to produce a sense of action — or implied motion.
- _____ 3. A visual tempo or beat — often described as alternating, regular, flowing, progressive or jazzy.
- _____ 4. An element of art that refers to the lightness or darkness of a color.
- _____ 5. A mark with length and direction, created by a point that moves across a surface.

- _____ 6. The empty or open area between, around, above, below, and within objects.
- _____ 7. A feeling that all of the parts are working together as a team — the quality of wholeness.
- _____ 8. Area in a work of art that catches and holds the viewer's attention.
- _____ 9. Principle of design referring to the way the elements are arranged to create a feeling of stability in a work — parts of equal visual weight.
- _____ 10. Any three dimensional object that can be measured by height, width and depth.

- _____ 11. The element of art that refers to the surface quality or feel of an object — its smoothness, roughness, softness, etc.
- _____ 12. Element of art produced when a wavelength of light strikes an object and reflects back to the eyes.
- _____ 13. A flat figure created when actual or implied lines surround a space — can be geometric or organic.
- _____ 14. Another name for related colors — have one color in common. Colors that appear next to each other on the color wheel.
- _____ 15. Colors that are directly opposite on the color wheel. When mixed together, they make a neutral gray or brown.

- _____ 16. Colors made by mixing a primary with a secondary color. Also called intermediate colors.
- _____ 17. The use of different lines, shapes, textures, colors and other elements of design to create interest in a work of art.
- _____ 18. The relation of one object to another in size, amount, number or degree — scale.
- _____ 19. Made of only a single color or hue and its tints and shades.

- _____ 20. Three colors evenly spaced on the colors wheel. Example: red, yellow and blue.

- _____ 21. Common name for a color.
- _____ 22. Black, gray, brown and white.
- _____ 23. A band of colors produced when white light shines through a prism.
- _____ 24. The three basic colors that cannot be made by mixing colors.
- _____ 25. Orange, green and purple (or violet).

Column II

- A. Rhythm
- B. Contrast
- C. Movement
- D. Value
- E. Line

- A. Balance
- B. Form
- C. Unity
- D. Emphasis
- E. Space

- A. Color
- B. Texture
- C. Complementary
- D. Analogous
- E. Shape

- A. Proportion
- B. Variety
- C. Monochromatic
- D. Triad
- E. Tertiary

- A. Primary colors
- B. Secondary colors
- C. Neutrals
- D. Hue
- E. Color spectrum

Annual Teaching plan: Visual Arts TERM 3

Term 1	Grade 7	Grade 8	Grade 9
Topic	Topic 2 Create in 3D	Topic 3: Visual literacy	Topic 3: Visual literacy
Suggested contact time	Suggested contact time 4 hours	3 hours	Suggested contact time 1 hour
Recommended texts/resources	<p>Recommended texts/resources</p> <p>Visual stimuli and artefacts, e.g. craft: useful containers such as holder for cell phone, CDs or candle</p> <p>Materials</p> <p>Recyclable materials, fabric off-cuts, beads, coloured cottons, ribbons, braids, etc.</p>	Books, the interviewees, the library, internet (researching careers in the arts)	<p>Recommended resources</p> <p>Appropriate visual stimuli (e.g. social comment in works by printmaking artist, woodcuts, linocuts and etchings)</p>
Content/concepts/skills	<ul style="list-style-type: none"> • Art elements: shape, line, tone, texture, shape, colour • Design principles – proportion, emphasis, contrast (construction and modelling techniques) • Craftsmanship – pasting, cutting, wrapping, tying, stitching using a variety of materials 	<ul style="list-style-type: none"> • The role of the artist in society: careers in the arts and design fields • Express, identify/name, question and reflect through researching careers in visual arts and design using various sources, e.g. books, libraries, internet; formal written response or class presentation 	<ul style="list-style-type: none"> • Art elements and design principles: use in description of artworks • Emphasis on the learner's personal expression and interpretation of the role of the artist as contributor, observer and social commentator in wider society; personal meaning and

	<ul style="list-style-type: none"> • Pattern-making – creates own experiments with art elements and design principles in pattern-making as surface decoration; repeat pattern • Use of tools – safety, consideration of others, sharing resources 	(could be group work) <ul style="list-style-type: none"> • Planning and preparation: with guidance, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final projects 	recognition of images expressed in words <ul style="list-style-type: none"> • Discuss artworks to engage in moral, ethical and philosophical discussions, to formulate values and to learn respect for the opinions and visual expression of others • Extend and deepen critical thinking and reflective ability
Topic 3	Topic 3:Visual literacy	Topic 3:Visual literacy	Topic 3: Visual literacy
Suggested contact time	1 hour	(1 hour	1 hour
Recommended texts/resources	Photographs in resource books (e.g. buildings)	e.g. drawings from previous project)	Appropriate visual stimuli (e.g. art and design examples from popular culture, CD covers, cell phone wallpapers and computer screensavers)

	<ul style="list-style-type: none"> Social development: similarities and differences, respect and understanding of self and community; the arts as heritage Values development: respect for the opinions of others; investigate and understand the contribution of the arts to heritage Communication skills: express, identify/name, question and reflect through looking, talking, listening and writing about buildings 		<ul style="list-style-type: none"> Discussions and difference understanding community; popular culture Looking, talking about as popular cu meaning and images express interpret, a recognise symbl
Topic	Topic 1:Create in 2D	Topic 1:Create in 2D	Topic 1 Create
Suggested contact time	3 hours	Suggested contact time 2 hours	4 hours

Recommended texts/resources	in Photographs resource books (e.g. buildings) Materials Recyclable papers in a limited range of colours from found sources; white paper in unusual format: circle, thin rectangle, etc.; glue, cardboard strips for applying glue, scissors	Recommended resources <i>Visual stimuli</i> (e.g. seated model) Materials Wet drawing media: inks, dyes, food colouring, small brushes, etc., A2 paper	Appropriate vis (e.g. social cor by printma woodcuts, I etchings to b scraperboard) Materials White wax waterproof ink, paint, small dishwashing etching tools (s
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			objects: nails, pins, compass points, etc.), stiff paper/ board (approximately 30 x 40 cm)
Content/concepts/skills	<ul style="list-style-type: none"> Paper cut collage: buildings as heritage Art elements: shape, geometric and organic, line, tone, texture (colour to include monochromatic colour) Design principles: balance, contrast, harmony, proportion Pattern-making – in collages, designs (exploration of various repeat methods) Emphasis on the interpretation buildings in paper cut collage – cutting, layering, pasting, monochromatic colour Variation of paper size and format: different scale and degrees of detail 	<ul style="list-style-type: none"> Art elements: shape, line, tone, texture Design principles: contrast, proportion, emphasis, unity Exploration of wet media for drawing Emphasis on the observation and interpretation of the seated model Variation of paper size and format: different scale and degrees of detail 	<ul style="list-style-type: none"> Art elements and design principles: exploration in own scraperboard Simple etching techniques, e.g. scraperboard; etching, drawing, scratching Variation of paper size and format: encourage working in different scale and degrees of detail
Topic	1.Create in 2D	1.Create in 2D	Topic 1: Create in 2 D
Suggested contact time	2 hours	2 hours	4 hours
Recommended texts/resources	<p>Visual stimuli/real objects</p> <p>Materials</p> <p>Small brushes, dipping implements (sharp sticks,</p>	Photographs and/or examples from life, such as 2D products from world of work in learners' contexts	<p>Materials</p> <p>Own choice of appropriate media</p>

	<p>pieces of cane, etc.) of various thicknesses, waterproof ink or food colouring; A5 paper.</p>	<ul style="list-style-type: none"> Art elements – shape, line, tone, texture Design principles – contrast, proportion, emphasis Emphasis on the observation and interpretation of the small objects Variation of paper size and format – different scale and degrees of detail Drawing – observational drawing (small objects, wet drawing media) 	<ul style="list-style-type: none"> Art elements and design principles: use in own work Drawing and painting: exploring a variety of appropriate media Design: experiments with art elements and design principles in design projects exploring surface decoration; fashion design, interior design, corporate design Variation of paper size and format: encourage working in different scale and degrees of detail 	<ul style="list-style-type: none"> Design: experiments with art elements and design principles in two-dimensional design projects to create own example of popular culture Formulation of personal values and respect for the opinions and visual expression of others Planning and preparation: works independently, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final project of own example of popular culture Extend manipulation of a variety of materials 	<p>Materials</p> <p>Appropriate materials for process and product</p>
Topic	Revision of previous work <i>Term 1 and 2 work</i>		Topic 2: Create in 3D		Revision of previous work <i>Term 1 and 2 work</i>
Suggested contact time		3 hours			Photographs and/or examples from life, such as 3D products from world of work in learners'



contexts	Materials Recyclable materials: fabric off-cuts, beads, cardboard, braids, ribbons, sequins, etc., own selection	Revision of previous work <i>Term 1 and 2 work</i>
Content/concepts/skills	Revision of previous work <i>Term 1 and 2 work</i>	<ul style="list-style-type: none"> • Art elements and design principles: use in own work • Design: experiments with art elements and design principles in three-dimensional design projects exploring surface decoration; fashion design etc. • Spatial awareness: conscious experience of working with shapes in the construction process • Construction and modelling techniques, good craftsmanship, unfamiliar and familiar techniques (pasting, cutting, modelling, wrapping, tying, stitching, joining, scoring and other) • Use of tools: safety, consideration of others, sharing resources



VISUAL ART LESSON PLANS

NAME OF SCHOOL		NAME OF TEACHER		MULTI- GRADE			GRADE 7-9 TERM 3 (LESSON 1)			DATES	
ART FORM	VISUAL ARTS	DURATION	1 HOUR	TOPIC	Topic: 3	Visual literacy					
RESOURCES											
Grade 7:		Prior knowledge: The learners will have been introduced to the art elements in the previous lesson. They should therefore, already know what shape, line, tone and textures are. They should also know what the difference is between shape and form. The design principles, contrast, proportion, emphasis, unity and balance were also studied in the previous lesson. Learners can use elements and principles they know now in describing their own artworks.									
Recommended resources Photographs in resource books (e.g. buildings)		CONTENT Observe, discuss and apply: Discussion of the following art elements and design principles for example: Art elements – line, tone, texture, shape Design principles: balance, contrast, emphasis									
Grade 8:		Themes to explore : Develop ideas about art through looking, listening and talking about local crafts, lettering/graffiti and portraits. Learners used these themes in the 2D activity and use their own artworks to communicate and express themselves in this activity.									
Recommended resources (e.g. drawings from previous project)		Knowledge/Concepts: All: <ul style="list-style-type: none">• Art Elements: use in description of artworks - shape, line, tone, texture, colour									
Grade 9:											
Recommended resources Appropriate visual stimuli (e.g. art and design examples from popular culture, CD covers, cell phone wallpapers and computer screensavers)											

- Design principles: use in description of artworks - balance, proportion, emphasis and contrast

Grade 7:

- Art elements and design principles: use in the description of artworks (e.g. buildings)
- The role of the artist in society: role of artist as contributor to society
- Emphasis on learners' personal expression and interpretation of architecture
- Social development: similarities and differences, respect and understanding of self and community; the arts as heritage
- Values development: respect for the opinions of others; investigate and understand the contribution of the arts to heritage
- Communication skills: express, identify/name, question and reflect through looking, talking, listening and writing about buildings

Grade 8:

- Art elements and design principles: use in description of own and others' artworks
- Description of own and others' artwork: Personal meaning and interpretation expressed in words
- Develop critical thinking and response

Grade 9:

- Art elements and design principles: use in description of examples of global popular culture
- Emphasis on the learner's personal expression and interpretation

	<ul style="list-style-type: none"> The role of the artist in society as contributor to global popular culture Discussions on similarities and differences, respect and understanding of self and community; the arts as popular culture Looking, listening and talking about art and design as popular culture; personal meaning and recognition of images expressed in words; interpret, analyse and recognise symbolic language 	
KEY CONCEPTS	<p>Knowledge/Concepts:</p> <p><u>All:</u></p> <ul style="list-style-type: none"> Art Elements: use in description of artworks - shape, line, tone, texture, colour Design principles: use in description of artworks - balance, proportion, emphasis and contrast <p>Grade 7:</p> <p>Art elements and design principles: use in the description of artworks (e.g. buildings)</p> <p>The role of the artist in society: role of artist as contributor to society</p> <p>Emphasis on learners' personal expression and interpretation of architecture</p> <p>Social development: similarities and differences, respect and understanding of self and community; the arts as heritage</p> <p>Values development: respect for the opinions of others; investigate and understand the contribution of the arts to heritage</p>	



Communication skills: express, identify/name, question and reflect through looking, talking, listening and writing about buildings

Grade 8:

Art elements and design principles: use in description of own and others' artworks

Description of own and others' artwork:
Personal meaning and interpretation expressed in words

Develop critical thinking and response

Grade 9:

Art elements and design principles: use in description of examples of global popular culture

Emphasis on the learner's personal expression and interpretation

The role of the artist in society as contributor to global popular culture

Discussions on similarities and differences, respect and understanding of self and community; the arts as popular culture

Looking, listening and talking about art and design as popular culture; personal meaning and recognition of images expressed in words; interpret, analyse and recognise symbolic language

TEACHER ACTIVITY	LEARNER ACTIVITIES	GRADE 7	GRADE 8	GRADE 9
<ul style="list-style-type: none"> Look at a selection of material that includes photos of architecture and buildings. Guide the learners as they classify and group the buildings. Ask probing questions about the importance of buildings. Ask questions about the elements and principles that they've studied. Emphasize on the use of different lines, tone, shape and texture in their artworks. Divide learners into groups for group discussion. 	<ol style="list-style-type: none"> Observe the photos Develop ideas about the elements of art and principles of design through looking and talking about their photos. Present their ideas to the class 	<ol style="list-style-type: none"> Learners need to research the role of artists in the global society. Work in groups and compare and contrast two related artworks. Describe what the works are about. 	<ol style="list-style-type: none"> Learners need to do some research on patterns and design making. Name the careers you can think of as a designer. Make rough sketches to help you plan your presentation. Organize all your information and find illustrations. Create a written document about your findings on the different design careers. Develop ideas about the elements of art and principles of design through looking and talking about their own artworks and other local crafts and the effect that lettering and typography has to the class 	<ol style="list-style-type: none"> Learners need to research the role of artists in the global society. Work in groups and compare and contrast two related artworks. Describe what the works are about. Name any similarities and symbols and compare line, colour, shape, tone and composition. Present your ideas to the class Brief the students to the class



Presentation	
Grade 9:	
Observation, Group discussion, Presentation	<p>ENRICHMENT OPPORTUNITIES:</p> <p>Group fast learners with learners who's having barriers to learning.</p>

Ensure that learners have the chance to air their opinions in open discussions. Those who failed to fail in other ways know



ADDRESSING BARRIERS: language problems. Note their names in your assessment books and follow up if necessary. Some learners find public speaking very difficult. Have them by paring them with supportive classmates and reminding them to practice their speech well.

HOD SUPPORT AND MONITORING

Rubric:

RUBRIC FOR FORMAL ASSESSMENT:

CRITERIA	4 (8-10)	3 (5-7)	2 (3-4)	1(1-2)
Art elements and design principles	Exceptional use and application of art elements and design principles	Sufficient use of art elements and design principles	Partial use of art elements and design principles	Minimum effort in the use of art elements and design principles
Research skills on pattern and design making	Maximum use of research skills on pattern and design making	Sufficient use of research skills on pattern and design making	Partial use of research skills on pattern and design making	Little effort in the use of research skills on pattern and design making
Research on the role of an artist in the global society	Exceptional evidence of research on the role of an artist in the global society	Sufficient evidence in research on the role of an artist in the global society	Partial effort in research on the role of an artist in the global society	Little effort in research on the role of an artist in the global society
Analysis of the art work	Exceptional and insightful analysis of the art work	Sufficient analysis of the art work	Partial analysis of the art work	Little effort in the analysis of the art work

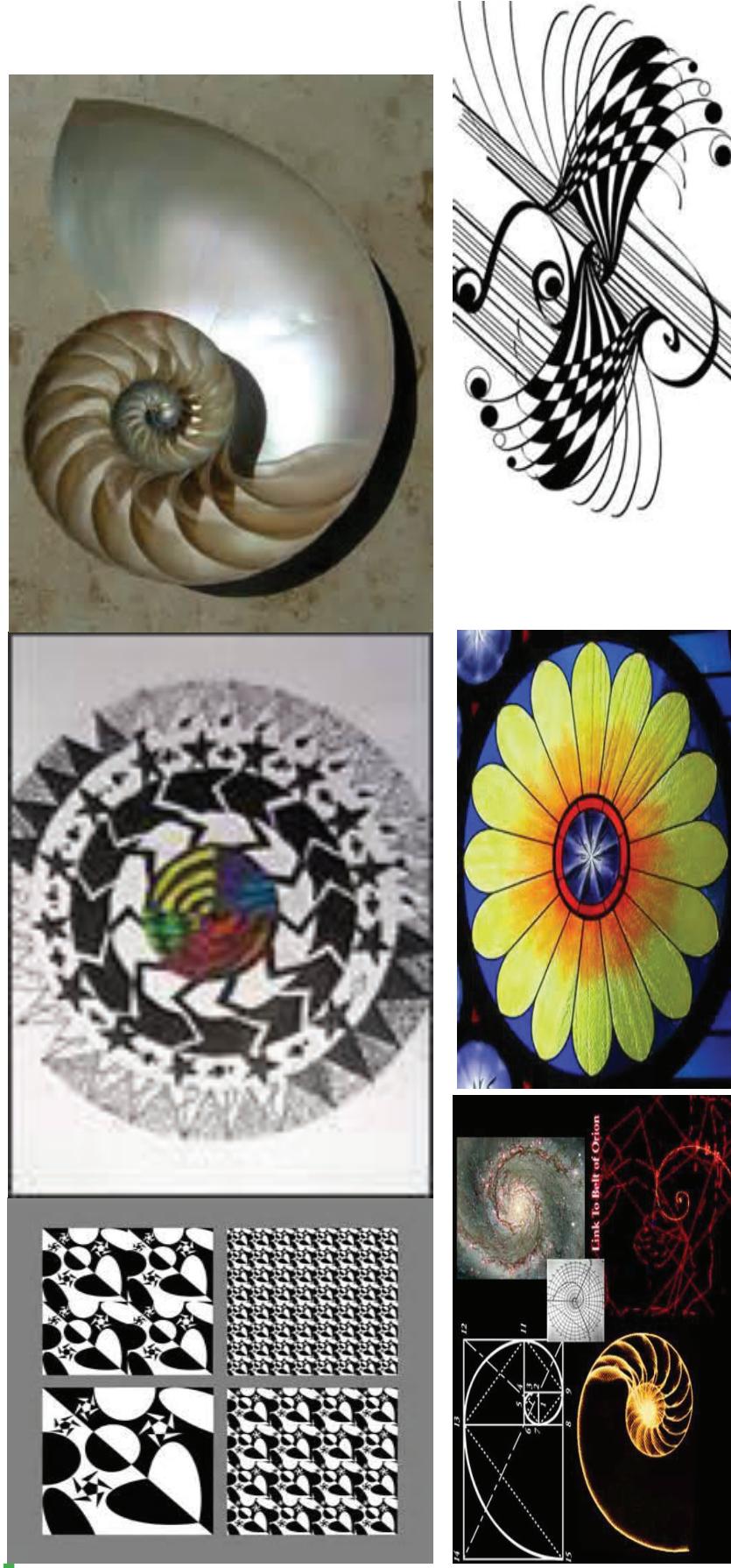
Grade 8 = 40 marks

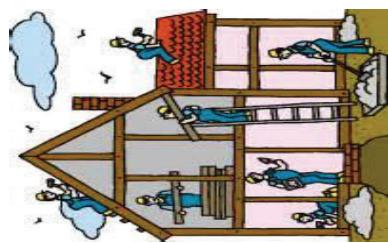




Helen Sibidi

Grade 7 and 8. Patterns and design making – Visual literacy and 2D





NAME OF SCHOOL	NAME OF TEACHER		ART FORM	DURATION	TOPIC	DATE
ART FORM	VISUAL ARTS					
RESOURCES	<p>Grade 7:</p> <p>Visual stimuli/real objects/ small objects to draw</p> <p>Materials</p> <p>Pen or pencil or charcoal or small brushes, dipping implements (sharp sticks, pieces of cane, etc.) of various thicknesses, waterproof ink or food colouring; A5 paper.</p> <p>Visual stimuli for drawing – Small objects</p> <p>Grade 8:</p> <p>Photographs and/or examples from life, such as 2D products from world of work in learners' contexts e.g. For surface decoration.</p> <p>Materials</p> <p>Appropriate materials for process and product. Drawing and / or painting material</p> <p>Grade 9:</p> <p>Materials</p> <p>Own choice of appropriate media for design making of own pop culture</p>	<p>Prior knowledge:</p> <p>The learners will have been introduced to the art elements in the earlier grades. They should, therefore, already know what shape, line, tone and texture are.</p> <p>The design principles, contrast, proportion and emphasis might be new to most of them.</p> <p>Observe, discuss and apply:</p> <p>A variety of media and techniques – line, tone, texture, mark-making</p> <p>Practical exercises on paper of the following art elements and design Principles for example: Art elements – line, tone, texture, shape</p> <p>Design principles: proportion, contrast, emphasis</p> <p>Themes to explore :</p> <p>Observational projects (small objects, photographs and 2D products from learners own environment and popular culture)</p> <p>Variation of paper size and format</p> <p>Knowledge/Concepts:</p> <p>Art Elements and design principles:</p>				



	<p>Drawing and /or painting material</p> <p>Grade 7: • Art elements – shape, line, tone, texture</p> <ul style="list-style-type: none"> • Design principles – contrast, proportion, emphasis • Emphasis on the observation and interpretation of the small objects • Variation of paper size and format – different scale and degrees of detail • Drawing – observational drawing: small objects (wet drawing media or other drawing material)) <p>Grade 8: • Art elements and design principles: use in own work</p> <ul style="list-style-type: none"> • Drawing and painting: exploring a variety of appropriate media • Design: experiments with art elements and design principles in design projects exploring surface decoration; fashion design, interior design, corporate design • Variation of paper size and format: encourage working in different scale and degrees of detail <p>Grade 9: • Design: experiments with art elements and design principles in two-dimensional design projects to create own example of popular culture</p>
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	<ul style="list-style-type: none"> Formulation of personal values and respect for the opinions and visual expression of others Planning and preparation: works independently, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final project of own example of popular culture Extend manipulation of a variety of materials 	TEACHING METHODS <ul style="list-style-type: none"> Observation and discussion Question and answer Practical demonstration Research Project making – drawing and painting 	
KEY CONCEPTS	<p>Art Elements and design principles; 2 D media</p> <p>Grade 7: Art elements – shape, line, tone, texture Design principles – contrast, proportion, emphasis Drawing – observational drawing of small objects (A5)</p> <p>Grade 8: Art elements: shape, line, tone, texture, colour use in own work Design principles: experiments with design principles in design projects (from photographs and magazines) exploring surface decoration; fashion design, interior design, corporate design Drawing and / or painting a design for surface decoration (A4 or A3))</p> <p>Grade 9: Arts elements and Design principles in two-dimensional design projects to create own design. Preliminary drawings and sketches in preparation for the final drawing and / or painting of own example of popular culture design. (Learners can combine drawing and painting with collage) (A3)</p>		



The Grade 8 and 9 learners will be given magazines to find examples of (Gr. 8) surface decoration; fashion design, interior design, corporate design and (Gr. 9) popular cultures.

- The teacher needs to demonstrate the art elements and design principles for drawing and painting after asking questions about the elements and principles that they've studied.
- Emphasize on the use of different lines, tone, shape and texture (e.g. thick lines, dark lines to enhance the drawing)
- Grade 7: Produce a pencil drawing using lines, shape, tone and texture of a small object.

design, interior design, corporate design etc. in magazines.

6. Make more than one drawing from different angles until you have a good drawing

7. Use a variation of paper size and format.

8. Experiment with degrees of detail in drawings.

9. Add tone and texture to your drawing.

- 10. Write down the elements that you have used to create your drawings.
- 11. Paste all your drawings in your workbook.

cultures and collect pictures from magazines of popular cultures.

2. After collecting enough examples you have to design your own surface decoration.

3. Decide on the medium that you want to use. Pen, pencils, crayons or paint.

4. Do some preliminary sketches of different ideas from the examples that you have gathered.

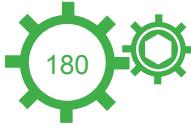
5. Make notes on the following aspects in your design: shapes, lines, patterns, colours, background, composition, textures, repetition of shapes, forms and colours.

6. Make a final surface decoration design and tone it with you pen, 4. Use your mind map to create

2. Create a mind map. Use the examples from magazines and add your own ideas about the popular cultures that mean something to you.

3. Use the art elements and principles for design to plan your design.

4. Use your mind map to create



<ul style="list-style-type: none"> Grade 8: Produce a 2D design for a surface decoration using ideas from photographs or magazine pictures. The design can be a drawing or a painting. Grade 9: Produce a design from magazine clippings that represent your own popular culture. Add pencil drawings, painting and / or collage in your design. 	<p>pencil, crayons or paint.</p> <p>7. Write down the elements, principles and techniques you have used in your design.</p> <p>8. Display your artwork.</p> <p>your final design.</p> <p>5. Start by making rough drawing and place your magazine clippings on your design.</p> <p>6. Experiment with composition and layout. Use the design principles to guide you e.g. balance, contrast, proportion, emphasis.</p> <p>7. Paste your pictures and complete your design with drawings and painting. You can add letter work if you wish to.</p> <p>8. Write down the elements, principles and techniques you</p>
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making (Drawing)	
Grade 8:	
Observation Project	
making	
*	Is there evidence of rough structures and planning or free drawing?
5	Was a learner participating in the activity?
6	Did the learner complete the activity?
7	Did he/she enjoy the activity?
.....

Reflection.		Activity: 2 D Project making			
Name of learner:	Grade:	Date:	Criteria:	Creativity	Total marks:
				Did the learner use all the elements of art and principles of design in the final artwork? [20]	Did the learner reflect in his/her workbook on the elements/principles used in the 2D project? ----- [10]
				Did the learner complete the activity? [10]	Did the learner reflect in his/her workbook on the elements/principles used in the 2D project? ----- [10]
					[50]
ENRICHMENT OPPORTUNITIES	Learners can be allocated one or more of the elements. They should find examples of art works, photographs or even adverts to demonstrate the use of their elements.	Fast learners can be tasked to assist other learners in identifying art elements and principles in their artworks.	ADDRESSING BARRIERS:	Learners with barriers will be given more attention with manipulative skills Learners can be shown the examples of interesting use of line, tone, colour, and texture during any lesson. Stick images on the classroom walls to assist learners in making their own drawings and paintings. Anxiety may be the biggest obstacle to effective drawing. Encourage learners to make as many drawings as possible. At the end of the session, ask them to choose the best.	HOD SUPPORT AND MONITORING



Annual Teaching plan: Visual Arts TERM 4



Term 4	Grade 7	Grade 8	Grade 9
Topic	TOPIC 1: Create in 2D Formal assessment Project (3 stages)	TOPIC 1: Create in 2D	Topic 1A: Create in 2D
Suggested contact time	Suggested contact time 2 hours	Suggested contact time 2 hours	Suggested contact time 2 hour
Recommended texts/resources	Recommended texts/resources Visual stimuli, e.g. model draped in shawl/ sheet/ blanket Materials: Charcoal Large sheets of paper (A1)	Recommended resources Suitable visual stimuli (e.g. tonal drawing of crumpled fabric) Materials 2/3B pencil, A3 paper	Recommended resources Appropriate visual stimuli (e.g. a model lying down)
Content/concepts/skills	<ul style="list-style-type: none"> • Content/concepts/skills • art elements: line, shape ○ design principles: contrast, emphasis, ○ design proportion, balance, direction ○ drawing: life drawing on large scale in line only ○ exploration of media 	<ul style="list-style-type: none"> • art elements and design principles: use in life drawing of model ○ design principles: balance, proportion, harmony, rhythm, emphasis, contrast ○ emphasis on the observation and interpretation of the crumpled fabric ○ extend various approaches to drawing: line, tone, texture, mark-making ○ variation of paper size and format: encourage working in different scale and degrees of detail 	Topic 1B Create in 2D Choice of A or B as formal assessment project
Topic 1	TOPIC 1: Create in 2D Formal assessment Project	Topic 1: Create in 2D	

Suggested contact time	Suggested contact time: 2 hours	Suggested contact time: 4 hours	Suggested contact time: 3 hours
Recommended texts /resources	<p>Recommended resources Visual stimuli (e.g. drawing from previous lesson), ruler Materials 2B/3B pencil, charcoal</p>	<p>Recommended resources Suitable visual stimuli (e.g. visuals from a chosen theme) Materials Oil pastels, tempera paint, appropriate own choice</p>	<p>Recommended resources Appropriate visual resources, for example quality book illustrations, photographs for symbolic personal expression of belonging in the global world Materials Learners' own choice of mixed media</p>
Content/concepts/ skills	<p>Content/concepts/skills Art elements: tone, texture</p> <ul style="list-style-type: none"> Design principles: contrast, balance, emphasis Emphasis on the observation and interpretation of tone in a measured block within the format of the life drawing 	<p>Content/concepts/skills Art elements and design principles: use in own artwork</p> <ul style="list-style-type: none"> Own and wider world: Emphasis on the observation and interpretation of the broader visual world Planning and preparation: with guidance, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final projects 	<p>Content/concepts/skills Art elements and design principles:</p> <ul style="list-style-type: none"> appropriate choice and use <ul style="list-style-type: none"> Drawing and painting: exploring a variety and combination of mixed media Possible inclusion of lettering and design projects, pattern-making Emphasis on the interpretation of own belonging in the global world
Topic 1	<p>TOPIC 1: Create in 2D Formal assessment Project</p>	<p>Topic 1: Create in 2D Formal assessment project</p>	<p>Topic 2: Create in 3D</p>
Suggested contact time	Suggested contact time: 2 hours	Suggested contact time: 3 hours	Suggested contact time: 4 hours
Recommended texts /resources	<p>Recommended resources Visual stimuli (e.g. drawing from previous lesson), ruler Materials Pencil crayons</p>	<p>Recommended resources Suitable visual stimuli (e.g. scrapboard on a chosen theme) Materials White wax crayon, black waterproof ink, black tempera paint, small amount of dishwashing liquid, simple etching tools (sharp found objects: nails, pins, compass points, etc.), stiff paper/stick paper/ board (approximately 20 x 20 cm)</p>	<p>Recommended resources Appropriate visual stimuli (e.g. ventriloquist puppet to show the arts in 3D making public commentary) Materials boxes, toilet rolls, polystyrene containers and packing materials, corks, wrapping paper, tin foil, wool, string, beads, wire</p>



Content/concepts/skills	<p>• Art elements: tone, texture, balance, emphasis</p> <p>• Design principles: contrast, the observation and interpretation of tone in a measured block within the format of the life drawing</p>	<p>Content/concepts/skills</p> <ul style="list-style-type: none"> • Art elements and design principles: use in own artwork • Own and wider world: Emphasis on the observation and interpretation of the broader visual world • Planning and preparation: with guidance, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final projects • Spatial awareness: conscious experience of working with shapes in the construction of a puppet • Concern for the environment: use of recyclable materials • Use of tools: safety, consideration of others, sharing resources 		
Topic 2	TOPIC 2: Create in 3D	Suggested contact time: 3 hours		
Recommended texts/resources	Recommended resources	<p>Appropriate visual stimuli (e.g. metamorphosis of a common recyclable object)</p> <p>Materials</p> <p>Common recyclable object, appropriate recyclable materials</p>	<p>Design: experiments with art elements and design principles in metamorphosis of a common recyclable object</p> <ul style="list-style-type: none"> Craft skills: good craftsmanship, unfamiliar and familiar techniques (pasting, cutting, modelling, wrapping, tying, stitching, joining, scoring and other) 	



	<ul style="list-style-type: none"> modelling, wrapping, tying, stitching, joining, scoring and other) Spatial awareness: conscious experience of working with shapes in the construction process <ul style="list-style-type: none"> Concern for the environment: use of recyclable materials Manipulation of a variety of materials Use of tools: safety, consideration of others, sharing resources 		
Topic 3		Topic 3: Visual literacy	Topic 3:Visual literacy
Suggested contact time		Suggested contact time: 1 hour	Suggested contact time: 1 hour
Recommended texts/resources	<p>Recommended resources</p> <p>Suitable visual stimuli (e.g. photographs of artworks on a chosen theme)</p>	<p>Recommended resources</p> <p>Appropriate visual stimuli (e.g. showing the arts in 3D or the media making public commentary, e.g. puppets)</p>	<p>Content/concepts/skills</p> <ul style="list-style-type: none"> Emphasis on the learner's personal expression and interpretation Global world: current events and how these are expressed in art, craft, design and popular culture, e.g. the ventriloquist puppet The role of the artist in society: role of artist as contributor, observer and social commentator in wider society Express, identify/name, question and reflect through looking, talking, listening and writing about the artist as social commentator through puppets; personal meaning and recognition of images expressed in words



VISUAL ART LESSON PLANS – MULTI GRADE - GRADE 7-9 TERM 4 (LESSON 1)



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NAME OF SCHOOL	ART FORM	NAME OF TEACHER	DURATION	TOPIC	DATES
RESOURCES			2 HOURS	Topic: 1 Create in 2D	
<p>Grade 7: Recommended resources: Visual stimuli, e.g. model draped in shawl/ sheet/ Blanket. Appropriate visual stimuli (e.g. a model lying down) a picture/photography of a model</p> <p>Materials: Charcoal Large sheets of paper (A3)</p> <p>Grade 8: Recommended resources Suitable visual stimuli (e.g. tonal drawing of a model in crumpled fabric) a picture/photography of a model</p> <p>Materials 2/3B pencil, A2 paper</p> <p>Grade 9: Recommended resources. Appropriate visual stimuli (e.g. a model lying down) a picture/photography of a model</p> <p>Materials: wax crayons or oil pastels, A1 cartridge paper</p>		<p>Prior knowledge: The learners will have been introduced to the art elements in the earlier grades. They should, therefore, already know what shape, line, tone and texture are. They should also know what the difference is between shape and form. The design principles, contrast, proportion, emphasis, unity and balance might be new to most of them.</p> <p>Observe, discuss and apply: A variety of media and techniques – line, tone, texture, mark-making Practical exercises on paper of the following art elements and design Principles for example: Art elements – line, tone, texture, shape Design principles: balance, contrast, emphasis</p> <p>Themes to explore : Observational projects (model pose in different position in different set-up) Variation of paper size and format</p>		<p>PRIOR KNOWLEDGE: The learners will have been introduced to the art elements in the earlier grades. They should, therefore, already know what shape, line, tone and texture are. They should also know what the difference is between shape and form. The design principles, contrast, proportion, emphasis, unity and balance might be new to most of them.</p> <p>Observe, discuss and apply: A variety of media and techniques – line, tone, texture, mark-making Practical exercises on paper of the following art elements and design Principles for example: Art elements – line, tone, texture, shape Design principles: balance, contrast, emphasis</p> <p>THEMES TO EXPLORE : Observational projects (model pose in different position in different set-up) Variation of paper size and format</p>	



TEACHER ACTIVITY	LEARNER ACTIVITIES		GRADE 9
	GRADE 7	GRADE 8	
KEY CONCEPTS	<p>Art Elements and design principles:</p> <p>Grade 7: Art elements – line, tone, texture, shape Design principles – balance, contrast, emphasis</p> <p>Grade 8: Art elements: shape, line, tone, texture, complementary colour Design principles: contrast, proportion, emphasis, unity, balance</p> <p>Grade 9: Arts elements in own work Design principles Painting techniques</p>	<p>TEACHING METHODS</p> <ul style="list-style-type: none"> Observation and discussion Question and answer Practical demonstration Discovery method Project making – drawing and painting 	<p>1. Learners must try to look at a picture of a model in crumpled fabric.</p>
Model draped in shawl/sheet/blanket	<p>Grade 8: Art elements: shape, line, tone, texture, complementary colour. Design principles: contrast, proportion, emphasis, unity, balance</p> <p>Model in crumpled fabric</p> <p>Model lying down</p>	<p>Grade 9: Arts elements in own work & Design principles</p>	<p>1. Learners must take note of the size of their paper.</p>

from as an observation exercise	<ul style="list-style-type: none"> The teacher might need to demonstrate and show how to draw the model Ask questions about the elements and principles that they've studied. Emphasize on the use of different lines, tone, shape and texture (e.g. thick lines, dark lines to enhance the drawing) Grade 7: Produce a charcoal drawing using lines, shape, tone and texture. Grade 8: The same as Grade 7 but add monochromatic pencil tones -focus on how pencil can create soft and textural effects Grade 9: The same as Grade 7 and 8, but the teacher will emphasis here that wax crayons and oil pastels work different from grades 7 & 8 media, so learners must take note of that and try to master the 	13. Draw the model using line and shape.	<p>2. Start with the outline to make sure that their drawing fit in their paper</p> <p>3. Draw from light to dark, start with light tone then gradually build up tonal values</p> <p>4. Try to draw the texture of the crumpled fabric</p> <p>5. Emphasis on the and the interpretation of the crumpled fabric</p> <p>6. Contrast the tone of a model and crumpled fabric</p> <p>7. The drawing must cover more than 75% of the paper.</p> <p>8. Try to master the charcoal medium</p> <p>9. Then look at the picture of the lying model</p> <p>10. Draw that lying model by staring with the outlines in a lighter, deepen and extend various approaches to drawing: line, tone, texture, mark making, colour</p> <p>11. Learners draw the model using the photographs and identify the different elements, principles and techniques.</p> <p>12. Try to develop their drawing working from lighter tone to darker tones</p>
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towards the end
of the term.

Grade 7:

**Observation,
drawing
making**

Grade 8:

**Observation ,
drawing
making**

1.	Were the materials collected by all?
2.	Are materials relevant?
3.	Did they understand the instructions?
4.	Are relevant tools/materials available for the drawing?
5.	Are all learners participating in the activity?
6.	Did all groups complete the drawing of the activity?
7.	Did they enjoy the activity?
8.	Were the final drawings displayed for discussion?
9.	Were drawings presentable?

Rubric

Informal assessment

Activity: Drawing making

Name of learner/ group members:

Grade:

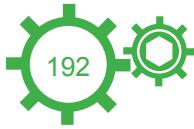
Date:

Peer assessment - Give marks for the following criteria:



		Creativity	Did the learner use all elements of art and principles of design in the final artwork? /10	Did the learner complete the activity? /20	Did the learner the learner the the activity? -----	Total marks: ----- 50
ENRICHMENT OPPORTUNITIES:						
Learners can be allocated one or more of the elements. They should find examples of art works, photographs or even adverts to demonstrate the use of their elements.						
<p>Fast learners can be tasked to write down a few sentences about the use of elements in their artworks.</p> <p>ADDRESSING BARRIERS:</p> <p>Learners with barriers will be given more attention with manipulative skills</p> <p>Learners can be shown the examples of interesting use of line, tone, colour, and texture during any lesson. Stick images on the classroom walls to assist learners in making their own drawings.</p> <p>Anxiety may be the biggest obstacle to effective drawing. Encourage learners to make as many drawings as possible. At the end of the session, ask them to choose the best.</p>						





**Formal Assessment Task
Visual Arts : Create in 2D
Multi-grade teaching Grade 7
Term 4**

Duration: 3 hours (**Formally administered**)

Form of Assessment:

GRADE 7

**Create in 2D
Drawing of a model draped in shawl/sheet/blanket**

You will need the following resources:

Grade 7:

Visual stimuli, e.g. model draped in shawl/ sheet/blanket
Appropriate visual stimuli (e.g. a pose model lying down) a picture/photography of a model

Materials: pencil crayons, large sheets of paper (A1) cartridge paper

Instruction:

GRADE 7

Formal activity

1. Follow the instructions of the teacher:

- ✓ Observe the model draped in shawl/sheet/blanket

- ✓ Draw the model and the whole composition using lines and shapes
- ✓ Balance the whole drawing by using correct proportion in the composition
- ✓ Work in texture variety which show material, human flesh and objects in your drawing
- ✓ Emphasis on the tonal range of colour in a measured block within the format of your drawing
- ✓ Display the work afterwards in the class

You will be formally assessed with the following rubric:

Rubric:

RUBRIC FOR FORMAL ASSESSMENT:

CRITERIA

4 (8-10)

Exceptional exploration of the use of line and shapes in composition

3 (5-7)

Exploration of the use of line and shapes in composition

2 (3-4)

Partial exploration of the use of line and shapes in composition

1(1-2)

Minimum effort in the use of line and shapes in composition

Sufficient use of balance, proportion and composition

Partial use of balance, proportion and composition

Partial effort in applying texture variety in body, fabric and objects

Sufficient use of tonal range of colour in drawing

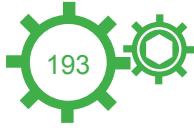
Little effort to use balance, proportion and composition

Little effort in applying texture variety in body, fabric and objects

Little effort in using tonal range of colour in drawing

Grade 7

= 40 marks



are finished with the article, do a written reflection on your 3D article made:

amples from your 2D article/work and explain how you used the following in your article/work:

work/article that you have done explain how did you use **line** in the whole work

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different tone that you have used in your work/article.

(2)

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texture use in your work done and expression that goes with it.

(2)

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I use monochrome **colour**? What colour is there in your work?

(2)

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different shapes you have used in your work/article.

(2)

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2. Discuss how you applied the following design principles in your drawing (grade 7); **model draped in fabric/sheet/blanket**

2.1 Explain how you used **contrast** in your work/article.

(2)

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2.2 What is the **emphasis** in your work?

(2)

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2.3 How have you used **proportion** in your work?

(2)

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2.4: How have you used **balance** in your work?

(2)

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2.5: Is there **unity** in your work? How is it executed?

(2)

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TOTAL: 20

Total marks: 40 (Practical) + 20 (Reflection) = 40 + 20 = 60

Formal Assessment Task
Visual Arts : Create in 2D
Multi-grade teaching Grade 8
Term 4

Duration: 3 hours (Formally administered)

Form of Assessment:

Grade 8

Scrapboard – etching technique pose model making

You will need the following resources:

Grade 8:

Suitable visual stimuli (e.g. scrapboard on a chosen theme – model pose)

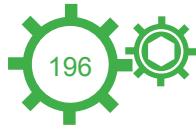
Materials. White wax crayon, black waterproof ink, black tempera paint, small amount of dishwashing liquid, simple etching tools (sharp found objects: nails, pins, compass points, toothpick etc.), stiff paper/board (A4)

Instruction:

GRADE 8
Formal activity

2. Follow the instruction of the educator.

- ✓ Learners collect photographs from magazines and newspapers and explore the variety of elements, principles and techniques in the photos of lettering and graffiti.
- ✓ Use a white wax-crayons on colour solidly across the A4 board, make sure you cover the whole board.



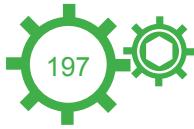
- ✓ Brush an even layer of black ink and tempera pre-mixture over the wax.
- ✓ Leave the paint to dry and rinse the brush thoroughly.
- ✓ Work from pose model in front inside the class as it has been arranged by the teacher.
- ✓ Focus on the outlines of the main objects, then outlines the supporting objects, build up a pleasing composition, balancing the proportion and negative shapes
- ✓ Create depth by overlapping, manipulating the proportion
- ✓ Display the work afterwards in the class

You will be formally assessed using the following rubric:

Rubric:

RUBRIC FOR FORMAL ASSESSMENT:				
CRITERIA	4 (8-10)	3 (5-7)	2 (3-4)	1(1-2)
Focus on the outlines of the main objects, then outlines the supporting objects	Exceptional exploration on focus of outlines in the main and supporting objects	Exploration on focus on the outlines of the main and supporting objects	Partial exploration on focus on the outlines of the main and supporting objects	Minimum effort on focus on outlines of the main and supporting objects
Build up a pleasing composition	Maximum use of the build-up pleasant composition	Sufficient use of the build-up pleasant composition	Partial use of the build-up pleasant composition	Little effort to use the build-up pleasant composition
Balancing the proportion and negative shapes	Exceptional and innovative evidence in balancing the proportion and negative shapes	Sufficient evidence in balancing the proportion and negative shapes	Partial effort in balancing the proportion and negative shapes	Little effort in balancing the proportion and negative shapes
Create depth by overlapping, manipulating the proportion	Exceptional use of creating depth by overlapping, manipulating the proportion	Sufficient use of creating depth by overlapping, manipulating the proportion	Partial use of creating depth by overlapping, manipulating the proportion	Little effort in creating depth by overlapping, manipulating the proportion

Grade 8 = 40 marks



When you are finished with the article, do a written reflection on your 3D article made.

1. Use examples from your 2D article/work and explain how you used the following in your article/work:

1.1 In your work/article that you have done explain how did you use **line**?

(2)

1.2 What are the different **tone** that you have used in your work/article?

(2)

1.3 Explain **texture** use in your work done and expression that goes with it.

(2)

1.4 Did you use monochrome **colour**? What colour is there in your work?

(2)

1.5 Name different **shapes** you have used in your work/article.

(2)

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2. Discuss how you applied the following design principles in your drawing (grade 8, **Scrapboard – etching technique pose model**)

2.1 Explain how have you used **contrast** in your work/article.

(2)

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2.2 What is the **emphasis** in your work?

(2)

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2.3 How have you used **proportion** in your work?

(2)



2.4: How have you used **balance** in your work?

(2)

2.5: Is there **unity** in your work? How is it executed?

(2)

TOTAL: 20

Total marks: 40 (Practical) + 20 (Reflection) = 40 + 20 = 60

**Formal Assessment Task
Visual Arts : Create in 2D
Multi-grade teaching Grade 9
Term 4**

Duration: 3 hours (Formally administered)

Form of Assessment:

GRADE 9

Create in 2D

You will need the following resources:

Grade 9:

Photographs and/or examples from life, such as creative lettering / graffiti as visual expression of a popular culture
Materials. Coloured inks, dyes in full colour range; small brushes, small rectangles paper, A3 paper

Instruction:**GRADE 9****Formal activity**

1. Learners follow the instructions of the educator.

- ✓ Learners need to do some research of lettering and graffiti. Then they must look at lettering in the world around them.
- ✓ Learners must not limit themselves to textbooks, newspapers and magazines only, They must look at movies posters, greeting cards and advertisements
- ✓ Use different shapes, for example make the letters angular or round, use thin and thick lines
- ✓ You can use texture, for example by adding across-hatching, speckles or brush strokes. Use a range of tones.
- ✓ Use complementary colours for impact, for example use one complementary colour for the letter and outline each letter in another complementary colour
- ✓ You can allow the colours to stand out more vividly by outlining them in black and filling them in with a colour.
- ✓ Display the work afterwards in the class.

You will be formally assessed with the following rubric: **Rubric:**



RUBRIC FOR FORMAL ASSESSMENT:

CRITERIA	4 (8-10)	3 (5-7)	2 (3-4)	1(1-2)
Use different shapes , for examples make in letters angular/around	Exceptional exploration of the use of different shapes	Exploration of the use of different shapes in letters/graffiti	Partial exploration of the use of different shapes in letters/graffiti	Minimum effort in the use of different shapes in letters/graffiti
Use thin and thick lines in letters/ graffiti	Maximum use of thin and thick lines in letters/ graffiti	Sufficient use of thin and thick lines in letters/ graffiti	Partial use of thin and thick lines in letters/ graffiti	Little effort to use of thin and thick lines in letters/graffiti
Use texture , for examples by adding cross-hatching, speckles or brush strokes	Exceptional innovative evidence of texture exploration	Sufficient evidence of texture execution	Partial effort in applying texture showing	Little effort in applying texture showing in lettering/graffiti
Use of tones, in complementary colours for impact, for example use one complementary colour for letter.	Exceptional use of tones, in complementary colour for example use one complementary colour for letter.	Sufficient use of tones, in complementary colour for lettering/ graffiti	Partial use of tones in complementary colour for lettering / graffiti	Little effort in use of tones in complementary colour for lettering / graffiti

Grade 9 = 40 marks

When you are finished with the article, do a written reflection on your 2D article made:

1. Use examples from your 2D article/work and explain how you used the following in your article/work: (creative lettering/graffiti as visual expression – popular culture)

- 1.1 In your work/article that you have done explain how did you use **line**.

(2)

- 1.2 What different **tone** have you used in your work/article.

(2)

1.3 Explain **texture** used in your work and expression that goes with it.

(2)

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1.4 Did you use monochrome **colour**? What colour is there in your work?

(2)

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1.5 Name different **shapes** you have used in your work/article.

(2)

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2. Discuss how you applied the following design principles in your **creative lettering/graffiti as Visual expression – popular culture**

2.1 Explain how you have used **contrast** in your work/article.

(2)

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2.2 What is the **emphasis** in your work?

(2)

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2.3 How have you used **proportion** in your work?

(2)

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2.4: How have you used **balance** in your work?

(2)

--	--	--	--	--	--	--	--

2.5: Is there **unity** in your work? How is it executed?

(2)

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TOTAL 20

Total marks: 40 (Practical) + 20 (Reflection) = 40 + 20 = 60

VISUAL ART LESSON PLANS – MULTI GRADE - GRADE 7-9 TERM 4 (LESSON 2)

NAME OF SCHOOL	ART FORM	VISUAL ARTS	NAME OF TEACHER	DATES			
				DURATION	3 HOURS	TOPIC	Topic: 1 Create in 2D
RESOURCES				CONTENT	Prior knowledge:		
				Grade 7: Recommended resources: Visual stimuli (e.g. drawing from previous lesson), ruler Materials: Pencil crayons, A1 cartridge paper	The learners will have been introduced to the art elements in the earlier grades. They should, therefore, already know what shape, line, tone and texture are. They should also know what the difference is between shape and form. The design principles, contrast, proportion, emphasis, unity and balance might be new to most of them.		
				Grade 8: Recommended resources Suitable visual stimuli (e.g. scrapbook on a chosen theme) Materials. White wax crayon, black waterproof ink, black tempera paint, small amount of dishwashing liquid, simple etching tools (sharp found objects: nails, pins, compass points, toothpick etc.), stiff paper/board (A4)	Observe, discuss and apply: A variety of media and techniques – line, tone, texture, mark-making Practical exercises on paper of the following art elements and design principles for example: Art elements – line, tone, texture, shape Design principles: balance, contrast, emphasis, composition, proportion	Themes to explore : Observational projects (small objects and still life arrangements), model draped in shawl/ sheet/ blanket Variation of paper size and format e.g. A1, A3, A4	Knowledge/Concepts: Art Elements and design principles:
				Grade 9: Recommended resources. Photographs and/or examples from life, such as creative lettering in popular culture and graffiti. Materials. Coloured inks, dyes in full colour range; small brushes, small rectangles paper, A3 paper			



	<p>Grade 7: Art elements – line, tone, texture, shape Design principles – balance, contrast, emphasis</p> <p>Model draped in shawl/sheet/blanket</p> <p>Grade 8: Art elements: shape, line, tone, texture, complementary colour Design principles: contrast, proportion, emphasis, unity, balance</p> <p>Scrappaperboard as an etching technique</p> <p>Grade 9: Arts elements in own work, Design principles</p> <p>Lettering and graffiti</p>	<p>TEACHING METHODS</p> <ul style="list-style-type: none"> • Observation and discussion • Question and answer • Practical demonstration • Discovery method • Project making – drawing and painting 	<p>KEY CONCEPTS</p> <p>Art Elements and design principles:</p> <p>Grade 7: Art elements – line, tone, texture, shape Design principles – balance, contrast, emphasis</p> <p>Grade 8: Art elements: shape, line, tone, texture, complementary colour Design principles: contrast, proportion, emphasis, unity, balance</p> <p>Grade 9: Arts elements in own work Design principles: contrast, proportion, unity, balance</p>	<p>TEACHER ACTIVITY</p> <p>GRADE 7</p> <p>GRADE 8</p> <p>GRADE 9</p>	<p>LEARNER ACTIVITIES</p> <p>GRADE 7</p> <p>GRADE 8</p> <p>GRADE 9</p>	<p>Set up a simple still life using only</p> <p>Observe the model draped in</p> <p>Learners collect photographs from</p> <p>Learners need to do some</p>
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<p>be able to draw. Learners bring any photographs, pictures to class for this activity.</p> <ul style="list-style-type: none"> The teacher might need to demonstrate and show how to draw all these three subject matters i.e. model, scraperboard still life, and lettering and graffiti! Ask questions about the elements and principles that they've studied. Emphasize on the use of different lines, tone, shape and texture (e.g. thick lines, dark lines to enhance the drawing) Grade 7: Produce a pencil crayons drawing using lines, shape, tone, texture, balance, contrast and emphasis Grade 8: Produce a scraperboard drawing using etching technique couple with drawing and scratching Grade 9: Produce lettering and graffiti, emphasis on the interpretation of own belonging in the global world 	<p>shawl/sheet/blanket</p> <p>Draw the model and the whole composition using line and shape.</p> <p>Make light tone outline in order to fit in everything in the composition</p> <p>Add colour tone and texture to your drawing</p> <p>Emphasis on the tonal range of colour in a measured block within the format of a life drawing</p> <p>Leave the paint to dry and rinse the brush thoroughly.</p> <p>Work from still life arranged or collection of small objects, use tooth pick to draw from arranged still life in front.</p> <p>Focus on the outlines of the main objects, build up a pleasing composition, proportion and negative shapes</p> <p>Create depth by overlapping, manipulating the proportion</p>	<p>explore the variety of elements, principles and techniques in the photos of lettering and graffiti.</p> <p>Use a white wax-crayons on colour solidly across the A4 board, make sure you cover the whole board.</p> <p>Brush an even layer of black ink and tempera pre-mixture over the wax.</p> <p>Use different shapes, for example make the letters angular or round, use thin and thick lines You can use texture, for example by adding across-hatching, speckles or brush strokes. Use a range of tones.</p> <p>Use complementary colours for impact, for example use one complementary colour for the letter and outline each letter in another complementary colour You can allow the colours to stand out more vividly by outlining them in black and filling them in with a colour.</p>
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FORM OF ASSESSMENT	ASSESSMENT IN TOOLS	ASSESSMENT OF TOOLS																								
OF ASSESSMENT	Everything in this activity is for informal Assessment building up to the Formal Assessment towards the end of the term.	<ul style="list-style-type: none"> Checklist for observation and research (informal) <ul style="list-style-type: none"> Rubric for the project making – drawings, etching, lettering/graffiti (formal) 																								
		Checklist: Project making of learner/group members: <table border="1"> <tr> <td>Name</td> <td>Grade:</td> </tr> <tr> <td>No</td> <td>Descriptor</td> </tr> <tr> <td>1.</td> <td>Were the materials collected by all?</td> </tr> <tr> <td>2.</td> <td>Are materials relevant?</td> </tr> <tr> <td>3.</td> <td>Did they understand the instructions?</td> </tr> <tr> <td>4.</td> <td>Is there evidence of the rough sketch of the plan?</td> </tr> <tr> <td>5.</td> <td>Are relevant tools available for the project?</td> </tr> <tr> <td>6.</td> <td>Are all learners participating in the activity?</td> </tr> <tr> <td>7.</td> <td>Did all groups complete the project of the activity?</td> </tr> <tr> <td>8.</td> <td>Did they enjoy the activity?</td> </tr> <tr> <td>9.</td> <td>Were the final project displayed for discussion?</td> </tr> <tr> <td>10.</td> <td>Were projects presentable?</td> </tr> </table>	Name	Grade:	No	Descriptor	1.	Were the materials collected by all?	2.	Are materials relevant?	3.	Did they understand the instructions?	4.	Is there evidence of the rough sketch of the plan?	5.	Are relevant tools available for the project?	6.	Are all learners participating in the activity?	7.	Did all groups complete the project of the activity?	8.	Did they enjoy the activity?	9.	Were the final project displayed for discussion?	10.	Were projects presentable?
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		Rubric Formal assessment Activity: Drawing/etching//lettering making Name of learner/ group members: Grade: Date: Peer assessment - Give marks for the following criteria: <table border="1"> <tr> <td>Creativity</td> <td>Did the learner use all the elements of art and principles of design in the final artwork? /20</td> </tr> </table>	Creativity	Did the learner use all the elements of art and principles of design in the final artwork? /20																						
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ENRICHMENT OPPORTUNITIES	Learners can be allocated one or more of the elements. They should find examples of art works, photographs or even adverts to demonstrate the use of their elements.
ADDRESSING BARRIERS:	<p>Fast learners can be tasked to write down a few sentences about the use of elements in their artworks.</p> <p>Learners with barriers will be given more attention with manipulative skills</p> <p>Learners can be shown the examples of interesting use of line, tone, colour, and texture during any lesson. Stick images on the classroom walls to assist learners in making their own drawings and paintings.</p> <p>Anxiety may be the biggest obstacle to effective drawing. Encourage learners to make as many drawings as possible. At the end of the session, ask them to choose the best.</p>
HOD SUPPORT AND MONITORING	



SUBJECT: CREATIVE ARTS

PHASE: SENIOR

PREFACE/PREAMBLE:

The subject Creative Arts provides exposure to and study of a range of art forms including dance, drama, music and visual arts (including design and crafts) from Grade R to Grade 9. The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education and Training (FET).

In Grades 7, 8 and 9, Creative Arts is allocated two hours per week. To allow for depth of study and to prepare them for arts subject choices from Grade 10 to Grade 12, learners study only **TWO** art forms. The selection of art forms in Senior Phase will be determined by each school, based on the following criteria:

- Availability of the minimum facilities and resources required for the subject
- Availability of specialist arts teachers on the staff or accessible to the school (e.g. itinerant teachers, parents, community artists)
- Learner abilities/talents and preferences

In selecting which art forms to offer, schools should be cognizant of the demands of the art form in allocating or selecting learners. Learners could be taught both art forms by the same teacher capable of teaching both art forms (2 hours per week) or each of the two art forms could be taught by a specialist in each art form (1 hour per week each).

The art forms should be taught throughout the year and not in half-year modules. Learners should select or be selected according to their abilities in the art forms and their preferences. It would be preferable for learners to begin to specialize as early as possible but learners *with potential* who have not had access to an art form in Grade 7 and who wish to select it in Grade 8 or 9, should not be excluded. Since art learning is both circular and linear, the same topics are repeated throughout the year, and in each subsequent year, with increasing complexity. It takes a long time to build up skills and it requires regular practice.



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The subject Creative Arts provides exposure to and study of a range of art forms including dance, drama, music and visual arts (including design and crafts) from Grade R to Grade 9. The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education and Training (FET).

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PHASE: SENIOR

PREFACE/ PREAMBLE:

The subject Creative Arts provides exposure to and study of a range of art forms including dance, drama, music and visual arts (including design and crafts) from Grade R to Grade 9. The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education and Training (FET).

In Grades 7, 8 and 9, Creative Arts is allocated two hours per week. To allow for depth of study and to prepare them for arts subject choices from Grade 10 to Grade 12, learners study only **TWO** art forms. The selection of art forms in Senior Phase will be determined by each school, based on the following criteria:

- Availability of the minimum facilities and resources required for the subject
- Availability of specialist arts teachers on the staff or accessible to the school (e.g. itinerant teachers, parents, community artists)
- Learner abilities/talents and preferences

In selecting which art forms to offer, schools should be cognizant of the demands of the art form in allocating or selecting learners. Learners could be taught both art forms by the same teacher capable of teaching both art forms (2 hours per week) or each of the two art forms could be taught by a specialist in each art form (1 hour per week each).

The art forms should be taught throughout the year and not in half-year modules. Learners should select or be selected according to their abilities in the art forms and their preferences. It would be preferable for learners to begin to specialize as early as possible but learners *with potential* who have not had access to an art form in Grade 7 and who wish to select it in Grade 8 or 9, should not be excluded. Since art learning is both circular and linear, the same topics are repeated throughout the year, and in each subsequent year, with increasing complexity. It takes a long time to build up skills and it requires regular practice.

(Extracts of passages taken from the Creative Arts

CAPS document p.2-11)





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MULTIGRADE TOOLKIT CREATIVE ARTS SENIOR PHASE



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