



Republic of Namibia

MINISTRY OF EDUCATION, ARTS AND CULTURE

JUNIOR SECONDARY PHASE

ARTS SYLLABUS

GRADE 8 & 9

For implementation:

**Grade 8 in 2025
and
Grade 9 in 2026**

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JS Arts Syllabus Grade 8 & 9

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1. INTRODUCTION

This syllabus describes the intended learning and assessment for Arts in the Junior Secondary Phase. As a subject, Arts is within the aesthetic area of learning in the curriculum but has thematic links to other subjects across the curriculum.

The aesthetic area includes learning to value and to communicate through the arts and to apply aesthetic qualities in other content areas. It involves sensory, emotional and intellectual experience, as well as creative thinking and activity.

The Arts Syllabus can be seen as a support structure for the two optional pre-vocational subjects in Grade 8 & 9: Visual Art and Integrated Performing Arts, but it goes beyond that to explore the influence of culture on our daily lives and in our art. This syllabus is a guideline and application will differ from region to region and school to school, depending on the availability of resources, learners' level of development in the arts and cultural heritage.

Arts is an interdisciplinary subject combining culture with visual and performing arts and crafts. The subject is compulsory and non-examinable; however, it **should be assessed and should appear on the learners' report card**.

2. RATIONALE

The particular features of Arts at this phase are to promote holistic development, balanced growth, socialisation and development of the creative ability of a learner. The subject area is a means through which the process of unfolding, stimulating and capturing the learner's imagination and self-expression takes place. Through this subject area learners explore their inner selves, their environment, and make discoveries about communication through arts media.

An arts course should encourage personal expression, imagination, sensitivity, conceptual thinking, powers of observation, an analytical ability and practical attitudes. It should lead to greater understanding of the role of the visual arts in the history of civilizations; widen cultural horizons; and enrich the individual. In addition, it should combine a breadth and depth of study so that it may accommodate a wide range of abilities and individual resources.

Arts complement literary, mathematical, scientific and factual subjects. It is especially concerned with the development of visual perception and aesthetics and is a form of communication and a means of expressing ideas and feelings.

The Arts syllabus for the Junior Secondary Phase aims at building on the basic concepts of the arts without losing sight of the interconnectedness of activities, developing a spirit of enquiry and experimentation, fostering skills of observation and creativity, and reinforcing work in other areas of the curriculum. The syllabus provides a broad experience-based arts curriculum for all learners. Arts support and enhance the skills needed in other subjects.

One of the most fundamental modes of human learning is through play, imitation, music, movement and visual expression. Before they start school, learners will have a repertoire of acquired competencies, which when refined, become artistic expression. The areas where their acquired competencies are strongest will vary from learner to learner.

3. AIMS

Arts promotes cultural awareness and appreciation by:

- stimulating the learner's imagination and creativity;
- encouraging self-expression, confidence and communication with others;
- fostering self-discipline, responsibility and cooperation;
- initiating the development of using the arts as a means of expression;
- enhancing problem-solving skills.

This syllabus is intended as a broad course exploring practical and critical/contextual work through a range of two-dimensional and/or three-dimensional processes. Where Arts as title or descriptor is used in this syllabus, it also encompasses new technologies in addition to traditional media and processes.

4. INCLUSIVE EDUCATION

Inclusive education is the right of every learner and promotes access to and participation in the full range of educational programmes and services offered by the education system in mainstream schools. It is based on the principle of supporting and celebrating the diversity found among all learners and removing all barriers to learning. The Arts teacher in the Junior Secondary phase should therefore accommodate learners with special educational needs by adapting this syllabus to the needs of the learner through differentiation of teaching methods and material as indicated in the *Inclusive Education for Curriculum Framework (2023)*.

Learners who are so severely impaired that they cannot benefit from attending mainstream schools will be provided for according to their needs in learning support units, resource units or resource schools until such time that they can join a mainstream school structure, if possible.

Gender issues should be approached through artistic expression and through the organisation of work. Boys and girls have different ways looking at and reacting to the world around them and expressing these views in their art. By working together in art, they can enrich one another's way of understanding and expressing themselves.

5. LINKS TO OTHER SUBJECTS AND CROSS-CURRICULAR ISSUES

Visual art, music, drama and dance are always about something. That "something" will be matters of interest and concern on the part of the learners, much of which is contained in themes and topics from other subjects such as Social Studies, Religious Education, and Languages, Mathematical, Scientific and factual subjects, etc. The arts provide scope for reflecting over and expressing feelings and thus for developing emotional as well as cognitive intelligence more than many other subjects. Cross-curricular issues such as the environment and Human Rights and Democracy are main concerns of learners. The HIV and AIDS pandemic with widespread illness and death is one area where arts can help learners deal with difficult reactions and feelings. The learner will gradually work through these to build empathy with the victims, self-confidence, assertiveness and hope for themselves and support for others.

Role-play, mime, dramatization and artwork are used as part of learner-centred teaching methods in other subjects. Developing the learners' skills in these areas, Arts will help improve their learning when using them in other subjects and thus enhance learning across the curriculum.

The cross-curricular issues include environmental learning, HIV and AIDS, population education, Education for Human Rights and Democracy (EHRD), Information and Communication Technology (ICT) and road safety. These issues have been introduced to the formal curriculum, because each of the issues deals with particular risks and challenges in our Namibian society. They should be dealt with across all phases and in every subject where the topics overlap with the content of that subject.

All of our learners need to:

- understand the nature of these risks and challenges
- know how they will impact our society and the quality of life of our people now and in the future
- understand how these risks and challenges can be addressed on a national and global level
- understand how they can play a part in addressing these risks and challenges in their own school and local community

The main risks and challenges have been identified as:

- the challenges and risks we face if we do not care for and manage our natural resources
- the challenges and risks caused by HIV and AIDS
- the challenges and risks to health caused by pollution, poor sanitation and waste
- the challenges and risks to democracy and social stability caused by inequity and governance that ignores rights and responsibilities
- the challenges and risks we face if we do not adhere to road safety measures
- the challenges and risks we face because of globalisation

Since some topics/activities are more suitable to address specific cross-curricular issues, those issues will receive more emphasis in those particular subjects. In this syllabus the following are links to cross-curricular issues:

Cross-curricular issues	Grade 8	Grade 9
Environmental learning	Collage, mosaic, visual art, using materials from the environment; songs and drama about the environment to promote respect and a sense of conservation	Collage, mosaic, visual art, using materials from the environment; songs and drama about the environment to promote respect and a sense of conservation
HIV and AIDS	Collage, mosaic, visual art, using materials from the environment; songs and drama about the HIV and AIDS pandemic - stigma, rejection and about one's own feelings about it	Collage, mosaic, visual art, using materials from the environment; songs and drama about the HIV and AIDS pandemic - stigma, rejection and about one's own feelings about it
ICT	Collage, mosaic, visual art using materials from the environment, songs and drama about information and communication technology	Collage, mosaic, visual art using materials from the environment, songs and drama about information and communication technology
EHRD	Collage, mosaic, visual art, using materials from the environment; songs and drama about bullying, sexual orientation and child/human rights	Collage, mosaic, visual art, using materials from the environment; songs and drama about the bullying, sexual orientation and child/human rights
Population education	Drawing, painting, songs, drama, about over-population and the effect of it on society and resources	Drawing, painting, songs, drama, about over-population and the effect of it on society and resources
Road safety	Mural using materials from the environment; visual art, songs and drama about safety and road regulations, consequences of alcohol abuse	Mural using materials from the environment; visual art, songs and drama about safety and road regulations, consequences of alcohol abuse
Health and Wellness	Drawing, painting, songs, drama, about health and the importance of wellness on society	Drawing, painting, songs, drama, about health and the importance of wellness on society

6. APPROACH TO TEACHING AND LEARNING

The approach to teaching and learning is based on a paradigm of Learner-Centred Education (LCE) described in ministerial policy documents and the LCE conceptual framework. This approach ensures optimal quality of learning when the principles are put into practice.

The aim of LCE is to develop learning with understanding, and the knowledge, skills and attitudes to contribute to the development of society. The starting point for teaching and learning is the fact that the learner brings to the school a wealth of knowledge and social experience gained continually from the family, community, and through interaction with the environment. Learning in school must involve, build on, extend and challenge the learner's prior knowledge and experience.

Learners learn best when they are actively involved in the learning process through a high degree of participation, contribution and production. At the same time, each learner is an individual with his/her own needs, pace of learning, experiences and abilities. The teacher must be able to sense the needs of the learners, the nature of the learning to be done, and how to shape learning experiences accordingly. Teaching strategies must therefore be varied but flexible within well-structured sequences of lessons.

It is best to let learners discover or explore information for them. The learners must be allowed to find their own way through the topic.

Working in groups or as a whole class must therefore be organised as appropriate to the task at hand. Wherever possible, cooperative and collaborative learning should be encouraged and, in such cases, tasks must be designed so that group work is needed to complete it: otherwise, the learners will not see any relevance in carrying out tasks together. As the learners' artistic, personal, social and communication skills improve, they can gradually be given more challenging topics that need more research and planning. The learners may use the knowledge of any person from the community to help them with the research, planning and the creating of the play/art piece.

Arts lends itself to presentation to parents and the community. Art also provides many opportunities to bring in or visit members of the community who are known for their skills, to expose the learners to practising artists. This should be done for motivational/encouragement purposes, and not in such a way as to give the learners a feeling that they cannot do as well as the artists they see.

This syllabus serves as a guiding document in the Namibian context, bearing in mind the level of training in specific subject areas, availability of teaching and learning materials, and learners' background and school environments.

6.1 The integrated approach

This syllabus is designed to integrate all aspects of the arts into the search for cultural values and meanings. The integrated nature of the syllabus lends itself to a thematic approach. Theme work encourages learners to do their own research and themes can be chosen from the immediate environment, thus drawing on the previous experiences of learners. Theme work is not, however, necessarily the only approach to the syllabus, and teachers may use any approach with which they feel comfortable. No formal textbooks are required, as the syllabus is open-ended and skills-based, and the teacher and learners will utilise primary resources within the immediate environment and the community to assist in the gathering and sharing of information. If a thematic approach is followed, one theme would be used to practice all the skills involved in the creative process: researching, information sharing, compiling, accessing existing knowledge, practicing and utilising acquired knowledge. These skills will be applied to all the disciplines of the arts: visual arts and crafts, dance, drama and music. One theme would probably be sufficient for a whole semester, since only one period per teaching week is allocated to the subject.

However, it is important to note that not all skills will be utilised all the time. For some lessons, the learners will create visual artwork while in other lessons learners will learn or create a new dance or song. The aim at the end of the theme (or semester) is to present a performance the learners have developed throughout the semester. The visual arts or crafts could form an exhibition on its own and/or serve as costumes, decor and props for a performance. For example, if the theme is celebrations, learners can create costumes for a celebration. The dialogue, songs, dances and plays performed by the learners will depict actual or imagined realities.

As cultural values and meanings are taught, the richness and diversity of Namibian and other cultures are experienced. Learners and other members of the community form a resource base of knowledge at the disposal of the teacher and learners of Arts. There is less emphasis on the product and more on the process as the learner gains knowledge and skills through exploring, doing and appraising. There is less emphasis on art as an end and more on exploring/learning culture through art. The learner is not a passive observer but is engaged in activities designed to help him/her draw his/her own conclusions.

As culture forms the basis of our assumptions, influences and personalities, it is essential that we do not lose touch with our own history and that we respect the history and identities of others. For these reasons, a general arts education should not be elitist and exclusive, but the inalienable right of all children. Arts is therefore structured to provide cultural and artistic development opportunities for all Junior Secondary learners in a way that encourages an awareness of the inter-relationship of arts and culture, as well as an appreciation for the validity of each individual art form. Learners are expected to demonstrate a progressive improvement in skills as well as broadening their knowledge about culture and the arts throughout the Junior Secondary Phase.

6.2 The teacher's role

Arts strives to exploit the teacher's strengths while drawing on primary resources such as parents, other members of the community, local artist, learners themselves or other audio and audio-visual aids to act as 'teachers' for those disciplines in which the teacher is not formally trained or knowledgeable.

The teacher's role will, in most cases be that of facilitator, especially in view of the learner-centred nature of the syllabus. For example, a teacher who can play an instrument like the marimba, guitar or drums, can accompany the learners on that instrument when teaching and learning or creating a new song. However, a teacher who is not comfortable playing a musical instrument can make use of a compact disc/music video/smartphone to accompany the learners. A teacher or a person from the community who is trained or creative in dancing can give some dance training to the learners, while a teacher who is not comfortable teaching dance can get one of the learners with dance talent or knowledge to coach the learners or make use of a YouTube video to generate ideas. Additionally, a teacher who knows someone involved in community theatre can utilise the skills of that person to assist in teaching the principles of drama to the learners. Likewise, a learner may have a parent who is an artist (painter, sculptor, woodcarver, singer, actor, dancer etc.) who can be used to assist in the visual arts /crafts and performing training of the learners.

If a production of some sort is the anticipated product of the training, the activities for the creation thereof can occur concurrently. For example: the more gifted visual artists can work on the props/décor for the performance, while the dancers practice their dance combinations, the actors practice the performance of their play, and the singers practice their songs together with the musicians who will accompany them.

Although not all learners will be equally gifted in all the disciplines of the arts, it is nonetheless important that they all be exposed to every aspect through group singing, group performing, group dancing, group miming, group painting, drawing, constructing, etc. When planning a performance all learners can and should be actively involved in the theatre experience and they will find it educational and informative as well as a whole lot of fun.

Lastly it is important for learners to be exposed to the artworks and performances of others, from Namibian and other cultures. This can be achieved in one of two ways. Learners can be taken to a theatre, community hall, an arena, cultural festivals, art galleries, or any other venue where performances and exhibitions take place.

Artists can be invited to visit the school and give a performance or demonstration or exhibit their work or perform their play to the whole school during the assembly period or any other suitable time.

The teacher must decide, in relation to the learning objectives and competencies to be achieved

- when it is best to convey content directly
- when it is best to let learners discover or explore information for themselves
- when they need directed learning
- when they need reinforcement or enrichment learning
- when there is a particular progression of skills or information that needs to be followed
- or when the learners can be allowed to find their own way through a topic or area of content

7. END-OF-PHASE COMPETENCIES

On entry to the Junior Secondary phase, all learners are expected to be able to write a play with dialogue, music, dance and visual arts (props) and perform the play. All the learners will be able to manage the minimum number of specific objectives.

On completion of the Junior Secondary phase in Arts, learners are expected to be able to write a play and perform it. The play must consist of script, story line, music, dance and visual art relevant to the topic.

8. SUMMARY OF THE LEARNING CONTENT

The following table gives an overview of what learners should be able to do:

Exploring	Dance Drama Music Visual art
Planning/participating	Individual involvement and group processes
Creating • Visual art • Music • Drama • Dance	Colour; shape; texture; pattern, line, composition, drawing, printing, painting, collage, mosaic, weaving, construction, modelling, design, macramé Singing Playing Creating Mime Dialogue (script) Role and character Story (plot) Props, costumes and decor Improvised dance Traditional dance Choreographed dances
Appreciating	This objective will be developed while doing all the above and is not a measurable specific objective but underlying in all other objectives.

9. Learning content

Introduction to learning content

The learning content outlined below is designed to provide guidance to teachers as to what will be assessed in the overall evaluation of learners. It is not meant to limit, in any way, the teaching programme of any particular school. Arts is first and foremost a developmental rather than a rigidly structured subject. As such, it is not desirable to try to prescribe a structured progression. The content and competencies are generic. As the learner develops, the command of art topics and expression should become more sophisticated.

Themes refer to those components of the subject which learners are required to study/master.

The **general objectives** are derived from the theme and are the general knowledge, understanding and demonstration of skills on which learners will be assessed.

The **specific objectives** are the detailed and specified content of the syllabus, which learners need to master to achieve the general objectives, and on which they will be assessed. Specific objectives indicate what learners should be able to do at the end of the year.

The progress from Grade 8 to 9 lies in the skills that are mastered at a higher level and in the moving from the known (Namibian context) to the unknown (African context), although it is not specified in each specific objective.

Learning content for Grade 8 & 9

THEME 1 DRAMA		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
• explore and apply movement and gesture • appreciate the possibilities of voice and sounds • explore the possibilities of characterisation	• experiment with body language • experiment with actions that express moods • investigate imitation, both collectively • imitate the physical and emotional attributes of animals and people in a way that depicts Namibian cultures • portray people from the community • Practise groups facial expressions, voice projecting, body expression with and without music • demonstrate mime by performing a relevant short story sequence from Namibian cultures individually or collectively • play-act characters from appropriate Namibian stories	• discover ways to express meaning or communicate a message through body language • experiment with actions that express moods, force, dynamics and abstract concepts like hope, patriotism, honour • investigate imitation, both collectively and individually • imitate the physical and emotional attributes of animals and people in a way that depicts African cultures • portray people from the community and their relationships • practise individually and in groups facial expressions, voice projecting, body expression with and without music • demonstrate mime by performing a relevant short story sequence from other African cultures individually or collectively • play-act characters from appropriate African stories

THEME 1 DRAMA (cont)		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
	- recognise artistic elements present in cultural expression and collect and research one of these to form the basic material for artistic exploration: - collect myths - songs - greetings - family trees - create a play or a story	- recognise artistic elements present in cultural expression and collect and research one of these to form the basic material for artistic exploration: - stories - meaning of names - totems and their traditional uses - create a play or a story
THEME 2 VISUAL ART		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
- explore colour, design, shapes, patterns and textures - be exposed to a choice of artwork	- experiment with colour combinations through pattern design e.g. through the use of paper - experiment with dimensions, perspectives and focal points in design - express personal originality, through their own experiences and imagination in two- and three-dimensional works of art - establish an individual creative style	- experiment with colour combinations through pattern design e.g. using paper - experiment with dimensions, perspectives and focal points in design - discover shapes, patterns and textures in the immediate environment, artworks, music or movement - express personal originality, through their own experiences and imagination in two- and three-dimensional works of art - establish an individual creative style

THEME 2 VISUAL ART		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
• appreciate how arts are applied in different cultures	• create/construct any two original works of art using - drawing - Painting - Collage - Mosaic - Weaving	• create/construct any two original works of art using • drawing, • Printing • Construction • Modelling • Design • Macramé
THEME 3 DANCE		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
• appreciate how body movement and patterns can be used in dance to communicate a message	• experiment with patterns in dance, music and images • translate any given stimulus (music, images, words, concepts) into movement • create ways to express meaning or communicate a message through dance • use his/her body with increasing skill, demonstrating progressive strength, flexibility, speed and agility • demonstrate the use of tempo, co-ordination, direction, loco motor and axial movements in dance sequences from Namibian cultures • express physical musical content and style and the characterisation of people and animals in dance movement in a Namibian context • create and perform, describe or draw a sequence of movements in different directions using force and tempo based on different Namibian cultural performances	• experiment with patterns in dance, music and images • translate any given stimulus (music, images, words, concepts) into movement • develop ways to express meaning or communicate a message through dance • use his/her body with increasing skill, demonstrating progressive strength, flexibility, speed and agility • demonstrate the use of tempo, co-ordination, direction, loco motor and axial movements in dance sequences from other African culture • express physical musical content and style and the characterisation of people, animals, elements or objects in dance movement in an African context • create and perform, describe or draw a sequence of movements in different directions using force and tempo based on different African cultural performances

THEME 3 DANCE (cont)		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
	• arrange given dance movements into new sequences from Namibian cultural dances • create a series of movements for a selected piece of music • create or improvise a dance based on an idea or a story • create movement for a specific theme, topic or stage performance	• arrange given dance movements into new sequences from other African cultural dances • create a series of movements for a selected piece of music • create or improvise a dance based on an idea or a story • create movement for a specific theme, topic or stage performance
THEME 4 MUSIC		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
• explore a varied repertoire of songs in different vernaculars	• adapt their vocal sound and tonal colour to suit the requirements of the music of various cultural groups in Namibia • perform two songs accompanied by rhythmic clapping, from cultures in Namibia • perform two songs from varied backgrounds using a variety of techniques (e.g. call and response) • sing with others, a varied repertoire in different vernaculars • perform vocal patterns and translate them into drumming rhythms from Namibian cultures	• adapt their vocal sound and tonal colour to suit the requirements of the music of various cultural groups in other African countries • perform two songs accompanied by rhythmic clapping in combined patterns from cultures in other African countries • demonstrate the ability to perform two songs from varied backgrounds using a variety of techniques (e.g. call and response, drone, ostinato, songs for girls' and boys' voices alone) • sing with others, a varied repertoire in different vernaculars • perform vocal patterns and translate them into drumming rhythms from other African cultures

THEME 4 MUSIC (cont)		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
	- perform both historical songs and contemporary songs from Namibian cultures - perform two collective dance songs learnt from the teacher, an expert in the community, a YouTube video, a classmate or any other source	perform two collective dance songs learnt from the teacher, an expert in the community, a YouTube video, a classmate or any other source
be exposed to musical instruments, both traditional and modern	- perform songs accompanied by melodic and non-melodic percussion, using self-constructed instruments made from found objects or waste materials from different Namibian cultures - use traditional or self-constructed instruments as a means of sound production - demonstrate responsibility in using, cleaning and storing instruments correctly - play musical instruments with increasing skill and accuracy - demonstrate responsibility in using and cleaning the classroom after use	- perform songs accompanied by melodic and non-melodic percussion, using self-constructed instruments made from found objects or waste materials from different Namibian cultures - use traditional or self-constructed instruments as a means of sound production - demonstrate responsibility in using, cleaning and storing instruments correctly - play musical instruments with increasing skill and accuracy - demonstrate responsibility in using and cleaning the classroom after use

THEME 5 INTEGRATED ARTS		
GENERAL OBJECTIVES <i>Learners will:</i>	GRADE 8 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>	GRADE 9 SPECIFIC OBJECTIVES <i>Learners should be able to:</i>
experience how to integrate drama, visual art, dance and music to stage a performance	- write one story or play with a clear structure, plot (story line) and characters, create dialogue and actions for the characters in the play or story - include details like stage instructions, time period, props, decor, costumes - construct props, decor, costumes and instruments for performances, using supplied materials, or recycled materials - create movement sequences - create one production - demonstrate the ability to perform accurately and sensitively with others	- write one story or play with a clear structure, plot (story line) and characters, create dialogue and actions for the characters in the play or story - include details like stage instructions, time period, props, decor, costumes - construct props, decor, costumes and instruments for performances, using supplied materials, or recycled materials - create movement sequences - create one production - demonstrate the ability to perform accurately and sensitively with others - maintain a role in a performance, without losing concentration, or 'falling out of character'
appreciate the role arts and culture play in their lives, communities and other cultures	- analyse elements of style and patterns in cultural expression, e.g. construction of songs, style of costume, adornment, utensils, symbols - discuss how social concepts such as cooperation, discipline, communication, compromise, responsibility and empathy apply in arts and culture	- analyse elements of style and patterns in cultural expression, e.g. construction of songs, style of costume, adornment, utensils, symbols - describe ways in which other subjects taught in school are interrelated with arts and culture - describe how Green Hydrogen energy can impact our lives - discuss how social concepts such as cooperation, discipline, communication, compromise, responsibility and empathy apply in arts and culture - develop artistic elements through creative processes, e.g. drawing, dramatising, dancing, and composing songs about stories, family trees, names, totems, greetings, celebrations

10. ASSESSMENT

A learner-centred curriculum and learner-centred teaching encompass a broad range of knowledge and skills which are relevant to the knowledge-based society. The specific objectives in the syllabus state what understanding and skills a learner must demonstrate because of this teaching-learning process, and which objectives will be assessed. However, it is intended that the curriculum should focus on learning, not on assessment and examination. Assessment is only to support learning.

10.1 Types and methods of assessment

Continuous Assessment (CA)

In order to capture the full range and levels of competence, a variety of formal and informal continuous assessment situations is needed to give a complete picture of the learner's progress and achievements in all subjects. Continuous assessment must be clear, simple and manageable, and explicitly anchored in learner-centred principles and practice. Teachers must provide reliable and valid information of the learner's performance in the specific objectives. The information gathered about the learners' progress and achievements should be used to give feedback to the learners about their strong and weak points, where they are doing well and why, where and how they need to improve. The parents should be regularly informed about the progress of their child in all subjects, be encouraged to reward achievements, and given suggestions as to how they can support their learning activities. The learner's progress in Arts must be reported to parents on the school report.

Formative and summative assessment

The two modes of assessment used are formative continuous assessment and summative assessment. Formative continuous assessment is any assessment made during the school year in order to improve learning and to help shape and direct the teaching-learning process. Assessment has a formative role for learners if and when:

- it is used to motivate them to extend their knowledge and skills, establish sound values, and to promote healthy habits of study
- assessment tasks help learners to solve problems intelligently by using what they have learnt
- the teacher uses the information to improve teaching methods and learning materials

Summative assessment is an assessment made at the end of the school year based on the accumulated total of the progress and achievements of the learner throughout the year in a given subject, together with any end-of-year tests or examinations. The result of summative assessment is a single end-of-year promotion grade.

Informal and formal methods

The teacher must assess how well each learner is mastering the specific objectives described in the syllabus and from this gain a picture of the all-round progress of the learner. To a large extent, this can be done in an informal way and in their participation in general, through structured observation of each learner's progress in learning and practice situations while they are investigating things, interpreting phenomena and data, applying knowledge, communicating and making value judgements.

When it is necessary to structure assessment more formally, the teacher should, as far as possible, use the same sort of situation as ordinary learning and practice situations to assess the competency of the learner.

No end-of-term test or examinations may be written.

Evaluation

Information from informal and formal continuous assessment is to be used by the teacher to know where it is necessary to adapt methods and materials to the individual progress and needs of each learner. At the end of each main topic of teaching, and at the end of each term, the teacher, together with the learners, should evaluate the process in terms of tasks completed, participation, what the learners have learnt, and what can be done to improve the working atmosphere and achievements of the class. No test or examination will be written.

Criterion-referenced grades

When grades are awarded in continuous assessment, it is essential that they reflect the learner's actual level of achievement in the competencies, and are not related to how well other learners are achieving or to the idea that a fixed percentage of the learners must always be awarded a grade A, B, C, and so on (norm-referencing). In criterion-referenced assessment, each assessment task must have an assessment rubric with criteria descriptors for what the learner must demonstrate to be awarded the grade. It is important that teachers in each department/section work together to have a shared understanding of what the criteria descriptors mean and how to apply them in continuous assessment, so that grades are awarded correctly and consistently across subjects. Only then will the assessment results be reliable

10.2 Grade descriptors

The learner's summative achievement in the specific objectives will be shown in letter grades A to E, where A is the highest and E the lowest grade for learners achieving minimum competency level. In extremely rare cases where a learner has not reached the minimum level of competency a U will be awarded. When letter grades are awarded, it is essential that they reflect the learner's actual level of achievement in relation to the specific objectives.

The relation between the letter grades and specific objectives is shown in the table below.

Grade	% Range	Grade Description
A	80%+	Achieved objectives exceptionally well. The learner is outstanding in all areas of competency.
B	70-79%	Achieved objectives very well. The learner's achievement lies substantially above average requirements and the learner is highly proficient in most areas of competency.
C	60-69%	Achieved objectives well. The learner has mastered the specific objectives and can apply them in unknown situations and contexts.
D	50-59%	Achieved objectives satisfactorily. The learner's achievement corresponds to average requirements. The learner may be in need of learning support in some areas.
E	40-49%	Achieved the minimum number of objectives to be considered competent. The learner may not have achieved all the specific objectives, but the learner's achievement is sufficient to exceed the minimum competency level. The learner is in need of learning support in most areas.
U	0-39%	Ungraded. The learner has not been able to reach a minimum level of competency in the specific objectives, even with extensive help from the teacher. The learner is seriously in need of learning support.

10.3 Continuous assessment: detailed guidelines

Continuous assessment should be planned and programmed at the beginning of each term, and kept as simple as possible. Marks given for class and homework activities will be recorded for continuous assessment.

Continuous assessment should be conducted as follows: Handcraft and Visual Arts in Term 1, Music and Dance in Term 2, and Drama in Term 3. Learners should be assessed frequently; however, only one assessment per term should be recorded for Continuous Assessment (CA). All assessments must be carefully planned and marked in accordance with the prescribed marking scheme and criteria. Teachers may choose to grade and/or record additional assessments in the harvest sheet for formative purposes if deemed necessary. The end-of-year summative grade will be based solely on the assessment tasks outlined in the syllabus (see Annex 2).

In Arts in the Junior Secondary phase the continuous assessment tasks are as follows:

Summary of continuous assessment tasks

Continuous assessment Grade 8 & 9						
	Term 1		Term 2		Term 3	
Components	Number & marks	Total	Number & marks	Total	Number & marks	Total
Exploring/planning	1x10	10	1x10	10	1x10	10
Creating	1x20	20	1x20	20	1x20	20
Performing/product	1x20	20	1x20	20	1x20	20
Term marks		50		50		50

The continuous assessment (CA) marks for term 1&2 are converted to a mark out of 100 (weighted mark). Only this mark should be used for the report at the end of Term 1&2.

10.4 Promotion marks

For Arts in Grade 8 - 9 continuous assessment contributes 100% to the year mark.

The year marks are calculated as follows:

Year mark Grade 8 & 9				
	Term 1	Term 2	Term 3	Total
Term mark	50	50	50	$(150 \div 150) \times 100$
Year mark				=100

11. RUBRICS FOR GRADE 8 & 9

Exploring/Planning	Grade 8-9	Creating	Grade 8-9
TOTAL MARKS	/10		/20
Well planned, thought through, outstanding, well researched topic, commitment to succeed, well behaved and good conduct	9-10	Original, own ideas, symbolic features, well-articulated, Good facial expression, visually attractive, Interesting use of colours	16-20
Well planned, well thought through ideas, above average presentation, well researched, committed, good behaviour and conduct	7-8	Original/well-adapted ideas, Some symbolic features are present, Articulation is good, some facial expression, visually attractive, colours fit the topic	13-15
Some planning, ideas need some reviewing, average presentation, shows some research, needs more commitment, behaviour and conduct need improvement	5-6	Some originality/shows some own ideas, Symbolism not very successful, words not always audible, little emotion, Visually not successful, Colours clash	9-12
Little planning, ideas not properly thought out, little research, little commitment, behaviour and conduct poor.	3-4	Use old ideas/not original ideas, No symbolism Many words not audible Lacks emotion, Visually not successful, use of colour unsuccessful	5-8
No planning, no ideas, no research, no commitment, poor behaviour and conduct	1-2	Lacks creativity, no symbolism, unheard performance, no emotion, visually unsuccessful, lack of colour, incomplete	1-4

PERFORMING/MAKING (FINAL PRODUCT)	Grade 8-9 (group)
DRAMA: <i>According to Competencies/Specific Objectives as prescribed in syllabus for each grade.</i>	/5
DANCE: <i>According to Competencies/Specific Objectives as prescribed in syllabus for each grade</i>	/5
MUSIC: <i>According to Competencies/Specific Objectives as prescribed in syllabus for each grade</i>	/5
VISUAL ART: <i>According to Competencies/Specific Objectives as prescribed in syllabus for each grade</i>	/5
TOTAL	/20

- The marks for performing/making should be given during the final performance.
- These guidelines are in accordance with the assessment forms in the syllabuses.

ANNEXE 1: GLOSSARY OF TERMS

abstract art	style of art that shows objects, people, and/or places in a simplified arrangement of shape, line, texture and colour; abstract artwork is created by changing the lines, shapes, or colours of something you see or remember
accent	contrasting detail
aesthetic	in the context of the arts: the beautiful, satisfying, and/or appropriate
appliqué	craftwork made by stitching pieces of fabric onto a larger piece of cloth to make a design or picture
aptitude	natural ability to acquire skill or knowledge
arrange	to organise things in a certain way
art appreciation	recognition of value in artwork; enjoyment of artwork
art elements	parts that can be combined to make artwork: line, colour, shape, form, value, space, texture
art principles	guidelines used in creating a work of art: balance, contrast, emphasis, visual movement, pattern, rhythm, unity
asymmetry (informal)	type of balance in which the two sides of a work of art are not exactly alike, but are still visually balanced
balance	art principle that refers to the arrangement of elements in a work art; there are three types of balance: formal (symmetry) informal (asymmetry), radial (from the centre)
beadwork	craftwork made by stringing beads in various designs and patterns; objects of adornment made with beads
canvas	a strong fabric (cotton, linen, etc.) that is prepared as a surface for painting on
carving	way of making artwork by cutting away unwanted parts
ceramic	a word used to describe clay construction and products
charcoal	drawing stick or pencil made from blackened, charred wood
choreography	design/plan of a dance
coherence	fitting together; understandable
collage	work of art created by gluing pieces of paper, cloth, tiles, wood, etc., to a flat surface

colour	art element that refers to the way something looks when light strikes it <i>Primary colors: red, yellow and blue</i> <i>Secondary colours: orange, purple and green</i> <i>Tertiary colours: mix a primary colour and a secondary colour that appears right next to it</i>
colour wheel	a circle which shows the relationship between different colours; complementary colours are directly opposite each other in this arrangement
complementary colours	colours opposite each other on the colour wheel that are contrasting; when mixed together they make a grey or brownish hue
composition	arrangement of the parts in a work of art, usually according to the art principles
construction	method of making artwork where parts are added, arranged, and joined until the work is finished
contour	line that represents the edge of a form or the outline of a shape
contrast	art principle that refers to the difference between two things (i.e. a light colour contrasts with a dark colour)
crafts	works of art that generally have a functional purpose (i.e. pottery, leatherwork, weaving, batik, jewellery)
creative	ability to plan, design or make things in a new or different way
decorate	make artwork more beautiful by adding such things as colour, pattern, line, etc.
design	the process of arranging parts of artwork; steps of the design process: identifying, sketching, researching, selecting, refining, producing, evaluating
drawing	making pictures or designs with lines using pencil, charcoal, ink, etc.
enhance	intensify or increase in quality
experiment	method of getting the most satisfactory results by trying several different ways before choosing the best
foreground	in two-dimensional artwork, the lower portion of the picture, where things usually appear brighter, larger and closer to the viewer
form	the three-dimensional shape and structure of an object
foster	to promote growth and development
generic	common to a whole group or class of things
hue	another name for colour

incremental	increasing, adding to
intensity	strength, brightness or purity of a colour
inter-cultural	sharing differences between different cultures
line	art element that refers to the path made by a pencil or brush; progressing movement
marionette	jointed puppet controlled from above by a string attached to the head, body, and limbs
mask	three-dimensional artwork of a face covering; it usually has the facial features of a person, animal or imaginary creature; traditionally used in Africa for harvest celebrations, initiation ceremonies, rituals, etc.
medium	substance/material used for doing artwork (i.e. ink, paint, clay)
modelling	method of making artwork in which soft material, e.g. clay, paper Mache, is gently pulled, squeezed, and built up
mosaic	artwork made with small pieces of coloured stone, glass, paper, etc.
mural	a monumental painting, usually painted directly on a wall or side of a building
natural materials	from natural sources such as plants, minerals and animals
neutral colours	that are brown, black, white or grey
observation	act of carefully looking at or noticing things
oil pastel	a kind of pastel for colouring; combines qualities of both chalk and oil
overlap	when one thing appears to be in front of another
Paper-mâché	a name given to paper crafts utilising newsprint paper moistened with wallpaper paste or laundry starch
pattern	art principle that refers to the design created by repetition of shapes, colours, lines, etc.
plaster-of-Paris	a white, powdery substance, which, when mixed with water, forms a quick-setting moulding or casting material
printing	the process of transferring an image from one surface to another
proportion	the relationship between the size, position, and shape of the different parts of a whole; size, location or amount of something, as compared to that of another
realism	things as they really are

repertoire	all the songs or music which a person can perform
resonance	sound vibrating through the air or a substance
rhythm	is brought about by employing the elements of art, or some of the elements of art in such a manner that they lead the eye from one part of the picture to another, or to a focal point
rigid	firm, strict, not to be changed
sculpture	a three-dimensional artwork which can be viewed from all sides
shade	darker value of colour made by adding black to the original colour
shape	art element that refers to things that can be two- or three-dimensional; describes an area of volume, (in two-dimensional work, line and colour can describe a shape; in three-dimensional work, form can describe a shape)
sketch	rough drawing that is made to try out an idea or to use for other artwork
sophisticated	having refined or cultured taste/habits
space	art element that refers to the area between and around shapes and objects; the area on a flat surface, showing depth or perspective
stencil	paper or flat material with a cut-out design used for printing or lettering; ink or paint is pressed through the cut-out design onto the surface to be printed
still life	arrangement of inanimate (non-living) objects to draw or paint
style	original qualities found in works of art of one person, period of time, or place
subdued (of colour)	soft, gentle, toned down
symmetry	type of balance that refers to artwork that has been arranged so that one half looks very similar to the other half
tempera paint	an opaque, water-soluble paint; available in liquid or powder form; also called poster paint
texture	art element that refers to the way an object feels when it is touched, and the way an object looks like it feels, such as rough or smooth
three-dimensional	artwork that can be measured three ways: height, width, depth (or thickness), artwork that is not flat
tint	lighter value of a colour made by adding white to the original colour
tone	the degree of lightness or darkness
two-dimensional	a two-dimensional artwork has a flat surface, e.g. drawing, painting, print
tie-dye	textile design technique in which cloth is tied in knots and dipped in dye

unison	singing the same melody line together
value	art element that refers to the lightness and darkness of black or a colour in artwork
volume	amount of space occupied by something
waste materials	discarded materials which have been thrown away e.g. litter, old scraps of leather, litter, etc.
unity	art principle that refers to the quality of having all parts looks as if they belong together

ANNEXE 2: ASSESSMENT RECORD SHEET FOR GRADE 8 & 9

Assessment record sheet: Arts							Grade:					Year:						
School:							Teacher:.....,											
		Term 1					Term 2					Term 3				Year mark		
		Handicraft/visual Arts					Music/Dance					Drama						
	Name of learner	Exploring /Planning	Creating/Making	End Product	Total Term mark	Weighted Term marks (50÷50×100)	Exploring\Planning	Creating/Making	Performing	Total term mark	Weighted Term marks (50÷50×100)	Exploring/Planning	Creating/Making	Performing	Total Term mark	Total CA mark (total Term 1+2+3)	Year marks (150÷150×100)	Symbol
		10	20	20	50	100	10	20	20	50	100	10	20	20	50	150	100	
Term 1						Term 2						Term 3						
Moderator:						Moderator:						Moderator:						
Rank:						Rank:						Rank:						
Signature:.....						Signature:.....						Signature:.....						
Date:						Date:						Date:						



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