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MINISTRY OF EDUCATION

JUNIOR SECONDARY PHASE

ARTS-IN-CULTURE

SYLLABUS

GRADES 8 - 10

FOR IMPLEMENTATION IN 2007

Ministry of Education
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Arts –in-Culture Syllabus Grades 8 - 10

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1. INTRODUCTION

Arts-in-Culture is an interdisciplinary subject combining culture with visual and performing arts and crafts. The subject is compulsory and non-examinable and follows the Arts Syllabus for grade 5 - 7. One period per teaching week is allocated to Arts-in-Culture. The structure of the Arts Curriculum is as follows:

Grades	Visual Art	General Arts	Performing Arts
11 - 12	Art and Design (H)IGCSE		
8 - 10	Visual Art	Arts-in-Culture	Integrated Performing Arts
5 - 7		Arts	
1 - 4		Arts	

The Arts-in-Culture Syllabus can be seen as a support structure for the two optional pre-vocational subjects in Grades 8 - 10: 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.

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.

As cultural values and meanings are taught, and 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-in-Culture. 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 in itself and more on exploring 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 the arts are an inseparable part of human existence, it is clear that all educational programmes should include the arts. 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-in-Culture 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.

2. RATIONALE

Arts-in-Culture provides the unique opportunity for learners to transcend the boundaries and restrictions of language, through the possibilities for expression allowed by the arts, while defining and maintaining their own identity. Learners practice their own culture through the arts, while acquiring a new understanding of the cultures of others in their class, school, country, and other countries worldwide. This exploration through doing and creating instills in the learner:

- a sense of balance in all things through being granted the opportunity to develop all aspects of human existence
- cultural awareness through knowledge and understanding
- self-awareness through exploration
- an appreciation of the criteria for quality in Namibian and other arts
- self-confidence through the opportunity to create and fulfill their artistic potential
- competence in problem-solving, decision-making, teamwork and compromise through the collaborative nature of the syllabus
- a sense of being valued as each learner is involved in the process of creating a product
- the ability to value the contributions of others

The emphasis falls on the process of enhancing cultural education through the arts, not on the product itself. There is also an emphasis on Namibian cultures, while at the same time encouraging the discovery of beauty and validity of culture as a universal expression of identity.

3. AIMS

Arts-in-Culture aims to provide the learner with the opportunity to:

- expand their imagination and creativity through finding solutions to stimulating situations, individually and in groups
- use visual and performing arts as a medium to facilitate self-growth and social understanding
- discover the joy of self-expression, confidence and communication with others through the arts
- appreciate the diversity of their cultural heritage as Namibian citizens
- establish and maintain a cultural identity which also complements their individuality
- establish self-discipline, responsibility and cooperation as part of their behaviour

4. COMPETENCIES AND LEARNING OUTCOMES

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.

During the Junior Secondary Phase nearly all learners will be able to achieve more than a minimum level of competency, some will be able to achieve much more. A few learners will just be able to manage the minimum, and must receive support teaching through adapted materials, flexible approaches, assistance from peers and individual attention by the teacher.

A very small number of learners have special educational needs to a degree that requires additional attention or resources. Some will have disabilities that do not necessarily limit cognitive and affective learning and development (visually impaired, hearing impaired, physically challenged). The arts lend themselves especially well to developing perception and

expressive skills in learners with special educational needs. Teaching, materials and assessment for these learners will be more specifically adapted in inclusive classes.

On completing Grade 10, the learners can participate freely in creative activities, express themselves through art forms, and appreciate what others communicate through the arts.

5. PARTICULAR FEATURES OF THE SUBJECT AT THIS PHASE

At this level, it is most important to sustain and develop the learners' interest in expressing themselves through the arts. The formal teaching of arts skills is kept to a minimum and is only given when the learners themselves need to find a way of expressing what they want to. Learners will explore all the art forms together to discover where their interests and aptitudes lie.

6. GENDER ISSUES

Gender issues are not only a topic to be dealt with through artistic expression but also through how the work is organised. Boys and girls have different ways of looking at and reacting to the world around them and by working together in art they can enrich one another's way of understanding and expressing themselves.

7. LOCAL CONTEXT AND CONTENT

By taking the learners' own interests and questions as a point of departure, much of art education will take on local content. Arts-in-Culture also provides many opportunities for contact with local artists, and crafts persons. African traditions in Art are strong in some areas of Namibia, and close links with the community should make it possible to use local instructors. All teachers should encourage learners to use their community and environment as a resource.

8. LINKS TO OTHER SUBJECTS AND CROSS-CURRICULAR ISSUES

Visual art, music, drama and dance always have a theme or expression idea. The themes will include matters of interest and concern for learners, including those from Life Science, Religious Education, Languages, etc. The arts provide a framework for reflection and the expression of feelings and thus for the development of emotional as well as cognitive intelligence, more so than many other subjects. Cross-curricular issues such as the environment, human rights, and democracy are main concerns of learners. The HIV and AIDS pandemic with widespread illness and death is another area where arts can help learners deal with difficult reactions and feelings, and to gradually work through these to build empathy with the victims, self-confidence, assertiveness, and hope for themselves, and support for others.

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

Cross-Curricular Issue	Suggestions for incorporation into the Arts:
Environmental Education	Making collages, using materials from the environment; creating visual art, songs and dramas about the environment
HIV and AIDS Education	Drawing, painting, writing songs and creating dramas about HIV and AIDS, and about one's own feelings about these issues
Population Education	Exploring population issues through drawing, music, and drama
Human Rights and Democracy Education	Creating visual art, songs, music, and drama about Human Rights, Children's Rights, Rights of the Girl Child; expressing one's self freely

9. APPROACH TO TEACHING AND LEARNING

The approach to teaching and learning is based on a paradigm of learner-centred education as described in Ministry policy documents, curriculum guides, and the conceptual framework. This approach ensures optimal quality of learning when the following principles are put into practice.

The aim is to develop learning with understanding, and the 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 school a wealth of knowledge and social experience gained continually from the family, the community and interaction with the environment. Learning in school must involve and extend the learner's prior knowledge and experiences.

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.

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 of area or content.

Working in groups, in pairs, individually or as a whole class must therefore be organized as appropriate to the task in hand. Wherever possible, cooperative and collaborative learning should be encouraged and in such cases, tasks must be designed so that pair or 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 increasing responsibility to participate in planning and evaluating their work, as well as the work of peers, under the teacher's guidance.

Arts-in-Culture 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 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.

9.1 The Integrated Approach

This syllabus is designed to integrate all aspects of the arts into the search for cultural values and meanings. 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 suffice for a whole trimester, 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 trimester) is to present some kind of performance or exhibition of the work the learners have developed throughout the trimester. 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 or paint a picture of the actual celebration. The songs, dances and plays performed by the learners will depict actual or imagined realities. Arts-in-Culture could also be used to apply a cross-curricular approach: it can be incorporated into subjects like Geography, English, Religious and Moral Education, History, Physical Education and Mathematics, and vice versa.

9.2 The Teacher's Role

Arts-in-Culture strives to exploit the teacher's strengths while drawing on primary resources such as parents, other members of the community, 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 many 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 new songs. However, a teacher who is not comfortable playing a musical instrument can make use of an audiocassette to accompany the learners. A teacher 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 video cassette 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, etc.) who can be used to assist in the visual arts and crafts 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 decor 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 percussion, group dancing, group mime, and group painting, drawing, constructing, etc. When planning a performance, it is also important to note that there might be some learners who can make a contribution as stage/production managers, curtain operators, sound operators, make-up artists, costume and props managers, and even ticket sellers. 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 to the whole school during the assembly period or any other suitable time. These can be followed by a group discussion among the learners during the time allocated for Arts-in-Culture.

10. SUMMARY OF LEARNING CONTENT

In grade 8, Namibian cultures will form the basis for exploration, while in grade 9 learners will expand their knowledge to include other African arts and cultures. In grade 10, the scope expands further to encompass a worldwide spectrum. In this way pride and appreciation of our national heritage, as well as a broader understanding of other cultures, may be developed. This leads to a balanced growth of creativity, socialisation skills and development of the learners' characters in general. Sharing of information about our own cultures as well as cultures worldwide creates an awareness, tolerance and understanding of the diversity of people inhabiting our country and the world at large. Progression through the Junior Secondary Phase might also entail more performance activities in grade 8 when learners are in general still playful and willing to perform. As this tends to decrease, as the learners grow older and more self-conscious, learners in subsequent grades might prefer to research and discuss topics rather than perform. This is perfectly natural and learners can be encouraged to explore cultural issues in more detail in grade 10.

11. **LEARNING CONTENT:** Art 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	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
EXPLORING	• explore how arts are applied in different cultures	• recognize artistic elements present in cultural expression and collect and research these to form the basic material for artistic exploration, e.g. collect stories, myths, songs, greetings, family trees, meanings of names, totems, etc. • develop artistic elements through creative processes, e.g. drawing, dramatising, dancing, and composing songs about stories, family trees, names and totems, greetings, celebrations etc. • analyse elements of style and patterns in cultural expression, e.g. construction of songs, style of costume, adornment, utensils, symbols, etc.

THEMES	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
EXPLORING	• explore body language	• investigate imitation, both collectively and individually • discover ways to expresses meaning or communicates a message through body language • experiment with actions that express moods, force, dynamics and abstract concepts e.g. like hope, patriotism, honor, etc.
	• explore colour, design, shapes, patterns and textures	• experiment with colour combinations through pattern design e.g. through the use of paper • experiment with dimensions, perspectives and focal points in design • discover shapes, patterns and textures in the immediate environment, artworks, music or movement • experiment with patterns in dance, music and images
PERFORMING/ MAKING	• sing with others, a varied repertoire in different vernaculars	• adapt their vocal sound and tonal colour to suit the requirements of the music of various cultural groups in - Namibia - other African countries - the world • perform songs accompanied by rhythmic clapping in combined patterns, from cultures in - Namibia - other African countries - the world

THEMES	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
PERFORMING/ MAKING	• sing with others, a varied repertoire in different vernaculars (continued)	• perform vocal patterns from - Namibian cultures - other African cultures - cultures world-wide and translate them into drumming rhythms • perform songs accompanied by melodic and non-melodic percussion, using supplied instruments and self-constructed instruments made from found objects or waste materials from - Namibian cultures - other African cultures - cultures world-wide • perform both historical songs and contemporary songs from : - Namibian cultures - other African cultures - cultures world-wide • demonstrate the ability to perform songs from varied backgrounds using a variety of techniques (e.g. call and response, drone, ostinato, songs for girls' and boys' voices alone and yodel)
	• learn and perform dance songs from a variety of cultures	• perform collectively or individually dance songs learnt from the teacher, an expert in the community, a video cassette, a classmate, etc. from: - Namibian cultures - other African cultures - cultures world-wide

THEMES	LEARNING OBJECTIVES	BASIC COMPETENCIES
	Learners will:	Learners should be able to:
PERFORMING/ MAKING	• learn and perform dance songs from a variety of cultures (continued)	• discuss and recreate a performance so that it resembles, as closely as possible the original values and meaning for the: - Namibian context - wider African context - global context
	• act/dramatise	• demonstrate mime by performing a relevant short story sequence individually or collectively from: - Namibian cultures - other African cultures - cultures world-wide • imitate the physical and emotional attributes of animals and people in a way that depicts - Namibian cultures - African cultures - cultures world-wide • play-act characters from appropriate stories: - Namibian - other African - international • portray people from the community and their relationships • maintain a role in a performance, without losing concentration, or 'falling out of character'

THEMES	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
PERFORMING/ MAKING	• perform dances	• demonstrate collectively or individually the ability to express physical musical content and style, and the characterisation of people, animals, elements or objects in dance movement in a: - Namibian context - wider African context - global context • translate any given stimulus (music, images, words, concepts) into movement • 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 - other African cultures - cultures world-wide • accurately execute contrasting movement in dance sequences from: - Namibian cultures - other African cultures - cultures world-wide

THEMES	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
	• play musical instrument, both: traditional and modern	• demonstrate the ability to perform accurately and sensitively with others • 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
PERFORMING/ MAKING	• draw, print, paint, construct and model	• present an exhibition of different techniques and styles of artistic expressions from: - Namibian cultures - other African cultures - cultures world-wide • demonstrate responsibility in using, cleaning and storing materials correctly • construct props, decor and instruments for performances, using supplied materials, or recycled materials to suit a: - Namibian theme - wider African theme - global theme
	• stage a performance or present an exhibition	• present a small show or exhibition to suit a - Namibian theme - wider African theme - global theme

THEMES	LEARNING OBJECTIVES	BASIC COMPETENCIES
CREATING	Learners will: • create rhythms, melodies and harmony	Learners should be able to: • create a melody for a short poem or text from: - Namibian literature - other African literature - any other literature world-wide • decide on musical accompaniment to suit a song from: - Namibia - other African countries - any other country world-wide • improvise a rhythm using body percussion or other percussion instruments • improvise a melody in any style, vocally or instrumentally • create new lyrics for an existing melody from: - Namibia - other African countries - any other country world-wide • improvise a complementary voice part to a given or known melody from: - Namibia - other African countries - any other country world-wide

THEMES	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
CREATING	• create movement sequences	• create and perform, describe or draw a sequence of movements in different directions using force and tempo based on different cultural performances • arrange given dance movements from: - Namibian cultural dances - other African cultural dances - any other cultural dances world-wide into new sequences • create a series of movements for a selected piece of music from: - Namibia - other African countries - any other country world-wide • create or improvise a dance based on an idea or a story • create movement for a specific theme, topic or stage performance

THEMES	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
CREATING	• create a play or a story	• write a story or a play with a clear structure, plot (story line) and characters • create dialogue and actions for the characters in the play or story - include details regarding stage instructions, time period, props, decor, costumes, etc.
	• create/construct original works of art	• express personal originality, through their own experiences and imagination in two- and three-dimensional works of art • establish an individual creative style
	• create a production	• improvise, arrange and perform ideas, stories, themes, ceremonies, etc. from: - Namibian cultures - other African cultures - any culture world-wide • conceive of, refine and produce a show at least one stage production and one exhibition per year on: - a Namibian theme - any other African theme - a theme from any other country world-wide • collaborate with each other to achieve the best possible result
APPRAISING	• evaluate the process and the product	• discuss, criticise, and appreciate their own art work and performances as well as that of others • listen to, respond to and discuss aspects of visual art works, music, dance and drama in a specific context

THEMES	LEARNING OBJECTIVES Learners will:	BASIC COMPETENCIES Learners should be able to:
APPRAISING	• evaluate the process and the product (continued)	• describe, analyse and evaluate other learners' contributions to the collaborative process of developing improvised and planned performances (as playwrights, musicians, dancers, choreographers, composers, designers, directors, stage managers, etc.) • explain and appreciate the importance of every learners' contribution to the end product
	• appraise/assess their own expressive abilities	• explain, discuss and defend their own contributions • express and defend their opinions on arts and culture in discussions on given themes and topics
	• demonstrate their appreciation of the role arts and culture play in their lives, communities and other cultures	• describe ways in which other subjects taught in school are interrelated with arts and culture • express and compare personal reactions to various arts and cultures • analyse the emotional and social impact of arts and culture in their lives and their communities • explain how culture affects art • discuss how social concepts such as cooperation, discipline, communication, compromise, responsibility and empathy apply in arts and culture

12. Assessment

12.1. Introductory Remarks

Assessment includes informal continuous assessment over a period of time during normal classroom activities. The assessment specified in this syllabus is related to the Basic Competencies of the syllabus and to Life Skills Competencies (Investigating, Interpreting, Applying knowledge and skills, Communicating, Valuing and Participating) and how well each learner achieves within the competencies.

12.2. Purpose of Assessment

In learner-centred education, assessing the progress and achievements of each learner continuously is an integral part of the teaching and learning process.

- **Information to the learner**
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, and where they need to try more, how, and why.
- **Information to the parents**
The parents should be regularly informed about the progress of their child and be encouraged to reward achievements.
- **Evaluating the teaching/learning process**
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 unit 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 continually improve the working atmosphere and achievements of the class.

12.3. Types of Assessment

- **Formative assessment**
Assessment of this type is formative because the observations made and information collected are used both to guide the learner 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 learned
 - the teacher uses the information to improve teaching methods and learning materials.
- **Continuous Assessment**
Continuous assessment should be planned and programmed at the beginning of the year, should be kept as simple as possible and should not take up too much teaching time. Marks given for class activities, assignments, homework, on completion of a topic can be recorded for continuous assessment.

12.4. Methods of Assessment

- **Informal methods**
The teacher must assess how well each learner masters the basic competencies described in the subject syllabuses, 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 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, making value judgements, and in their participation in general.

- **Criterion-Referenced Assessment**

When grades are awarded, it is essential that they reflect the learner's actual level of achievement in relation to the Basic Competencies and not to other learners. Criterion referencing and rubrics should be used to assess learning as *understanding*. Competencies and assessment should be linked by using criterion referencing for cumulative and informal tasks. Criterion marking based on rubrics can be translated into normative marks to be recorded on the general cumulative recording sheet.

- **Recording Grades**

The grades obtained by learners through continuous assessment must be systematically recorded throughout the year, and used to inform the learner and parents on progress and achievements.

12.5. Grade Descriptions

Grading for Grades 8, 9 and 10

The grading scale shows the learner's level of achievement in relation to the Basic Competencies as outlined in the subject syllabuses. The 7-point scale (A – G) covers a wide ability range, using letters A to G where A is the highest and G the lowest grade. Candidates scoring below a G grade, i.e. 0 – 19% will be un-graded.

GRADES	GRADE INTERVALS (%)	GRADE DESCRIPTIONS
A	80 – 100	Achieved Basic Competencies exceptionally well Learner is outstanding in all areas of competency
B	70 – 79	Achieved Basic Competencies well Learner is highly proficient in most of the areas of competency
C	60 – 69	Achieved Basic Competencies well
D	50 – 59	Achieved Basic Competencies satisfactorily
E	40 – 49	Achieved a sufficient number of Basic Competencies to exceed the minimum competency level
F	30 – 39	Achieved the minimum number of Basic Competencies to be considered competent
G	20 – 29	Achieved the minimum number of Basic Competencies worthy of a grade.
U	0 – 19	Un-graded

13. ADDITIONAL INFORMATION

Annexure 1: Assessment Record Sheet

Grade:

NAME	GRADE												FINAL AVERAGE GRADE
	EXPLORING			PERFORM. / MAKING			CREATING			APPRAIS- ING			
	1	2	3	1	2	3	1	2	3	1	2	3	
1.													
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8.													
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14. 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
action sculpture	sculpture full of energy or showing movement
aesthetic	beauty in art
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
batik	a method of designing on fabric by sealing with melted wax those areas not to be dyed
beadwork	craftwork made by stringing beads in various designs and patterns; objects of adornment made with beads
bisque	clay in its fired or bake state
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
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 primary colours: red, yellow and blue secondary colours: orange, purple and green tertiary colours: mix a primary colour and a secondary colour that appears right next to it
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
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.
dynamic	full of energy; constantly changing or active; in a state of imbalance or tension
exhibit	displaying something in a formal manner
expressive	communicating strong personal feeling or emotion
form	the three-dimensional shape and structure of an object
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, papier-mâché, 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 materials from natural sources such as plants, minerals and animals
neutral colours	colours that are brown, black, white or grey

observation	act of carefully looking at or noticing things
papier-mâché	a name given to paper crafts utilising newsprint paper moistened with wallpaper paste or laundry starch
paradigm	a framework for understanding
pattern	art principle that refers to the design created by repetition of shapes, colours, lines, etc
perception	become aware of something through the senses or understanding
percussion	creating sound by hitting something
plaster-of-paris	a white, powdery substance, which, when mixed with water, forms a quick-setting moulding or casting material
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
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;
style	original qualities found in works of art of one person, period of time, or place
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
two-dimensional	a two-dimensional artwork has a flat surface, e.g. drawing, painting, print
waste materials	discarded materials which have been thrown away e.g. litter, old scraps of leather, litter, etc.
unison	singing the same melody line together
unity	art principle that refers to the quality of having all parts look as if they belong together