



Republic of Namibia

MINISTRY OF EDUCATION, ARTS AND CULTURE

JUNIOR SECONDARY PHASE

INTEGRATED PERFORMING ARTS

SYLLABUS

GRADE 8 & 9

**For implementation:
Grade 8 in 2025
and
Grade 9 in 2026**

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Integrated Performing Arts Syllabus Grade 8 & 9

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IMPORTANT NOTIFICATION:

THIS SYLLABUS IS ONLY TO BE USED FOR GRADE 8 IN 2025. THE GRADE 9'S SHOULD USE THE 2021 REVISED SYLLABUS FOR 2025.

1. INTRODUCTION

This syllabus describes the intended learning and assessment for Integrated Performing Arts in the Junior Secondary phase. As a subject, Integrated Performing 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 syllabus is a combination of the many facets of the performing arts (drama, music, dance and performing arts). Through the Integrated Performing Arts Curriculum, Namibian learners will have the opportunity to express their inner feelings and life experiences.

1. RATIONALE

Integrated Performing Arts provides a unique opportunity for the learner to discover meaning and value of a variety of cultural practices. It is a holistic look into the self and others in ways unequalled in other subject. It creates a stimulating yet secure environment for the learner to venture into new situations, learning through exploration, self-discovery and self-expression.

This subject encourages an emphasis on Namibian cultures, without losing sight of the global role culture has to play in being human.

Performing arts (the combination of music, drama and dance in the African context) are appropriate for school-based performing arts programmes because it is inclusive of the whole community, not just those performing. In true performing arts (or integrated arts) the audience is an active part of the performance and not passive onlookers. It is therefore not a passive experience but an active one for all involved. This again implies that the learning process will take place through DOING.

A secure environment is created in which group members may learn and perform in whatever capacity is appropriate at the time. Skills are developed and passed on over time. Assessment of these skills involves every person who has been engaged in the creative process from the initial idea to the final performance. These assessors may include performers, supporting technicians, instructors and the audience;

It involves far more than just the development of performance skills. It also involves ways of knowing the self and others on a spiritual and values level. While a skilled performance is undoubtedly valued, it is only one part of the entire experience for all present. So important are the connection to self and others that in traditional performing arts, the performances will be abandoned if the spiritual link between participants is not forged, even though the skills of those performing may be technically excellent;

While the concept of Ngoma (performing arts) comes from African tradition, instruction in the performing arts need not exclude the skills and influences of art forms from other cultures. It is the role of the teacher, and his or her ability to engage the students, to capture the spirit of

Ngoma. The teacher must be interactive, creating a safe environment where learners feel comfortable to explore and take risks; flexible, responding to the needs and interests of the learners; and creative, utilising community resources rather than relying on a textbook.

The particular feature of Integrated Performing Arts in this phase is an introduction into the discovery of oneself through expressing one's thoughts and feelings in the form of music, dance, and drama.

2. AIMS

Integrated Performing Arts promotes to:

- develop an awareness of the importance of dance, drama and music as communal activities, which foster personal growth and development
- develop performance skills in a secure and nurturing environment
- find movement, musical or dramatic solutions to stimulating situations as an individual or as part of a group
- develop an understanding of, and appreciation for the spiritual energy, meaning and values in a variety of cultural practices within Namibia and beyond
- value the contribution of each person to the overall success of a communal effort
- discover the joy that dance, drama and music can bring to their lives
- develop an awareness of the causes, consequences and prevention of social problems such as violence and abuse, social and environmental issues (including HIV and AIDS).

Through the above-mentioned opportunities the learner can progress towards self-knowledge and self-growth.

3. 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 Integrated Performing 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 Curriculum Framework (2023)*. The adaptation for assessment of learners with special educational needs must be done as prescribed in the *Handbook for Centres (2022)* by the Directorate of National Examinations and Assessment (DNEA). The accommodations prescribed in this handbook are not only for external examinations but apply to learners from Grade 1 to 12.

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.

4. LINKS TO OTHER SUBJECTS AND CROSS-CURRICULAR ISSUES

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 sustainably impact our society and our quality of life
- understand how these risks and challenges can be addressed on a national and global level
- understand how each learner 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 from globalisation

Since some subjects are more suitable to address specific cross-curricular issues, those issues will receive more emphasis in those particular syllabuses.

In this syllabus the following are links to cross-curricular issues:

Cross-curricular issues	Grade 8
Environmental learning	Play, mime, shadow play, puppet theatre, songs, story telling
HIV and AIDS	Play, poems, dance, songs, puppet theatre
ICT	Stories, songs
EHRD	Stories, plays, dance, songs, radio play
Population education	Play, poems, dance, songs, puppet theatre
Road safety	Stories, plays, dance

5. 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 is to develop learning with understanding, 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, the 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 productivity. 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 general and specific objectives 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.

Working individually, in pairs, groups or as a whole class must therefore be organised as appropriate to the task in hand. Co-operative and collaborative learning should be encouraged wherever possible. 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 develop personal, social and communication skills, they can gradually be given increasing responsibility to participate in planning and evaluating their work, under the teacher's guidance.

Considering the diversity in culture in Namibia, the teacher should take note of the learner's background, knowledge and social experiences. Activities should be inclusive in the acquired knowledge and frame of reference of learners.

The implementation of the Integrated Performing Arts syllabus will require that:

- the presentation of performing arts as an elective subject for Grade 8 differs from region to region and from school to school, depending on cultural environment, facilities, needs of the learners and the community, as well as the field of expertise (and restrictions) of the teacher
- the teacher with a strong background in e.g. music will adopt a facilitating role in Drama and Dance, with assistance of local resource persons
- certain topics within the various arts disciplines will need special attention, but the borders dividing the three arts components should disappear to a large extent and elements and competencies common to all three are strongly explored

Assessment of learners is not viewed as an isolated event at the end of the semester. It cannot be separated from learning. Instead assessment is an integral and on-going process, interwoven with the learning process.

It is also no longer the sole responsibility of the teacher to assess learners. Learners should engage in assessment of their own learning and in that of their peers as well.

The syllabus for Integrated Performing Arts in the Junior Secondary phase deals with doing various things, cultivating deeper values. The end product of the syllabus will be learning and understanding, through doing, knowing and appraising.

Only through involvement of all teachers, learners and artists in the community, will this venture be a success and will the Arts find its rightful place in the broad curriculum.

6. END-OF-PHASE COMPETENCIES

On entry to the Junior Secondary phase, all learners are expected to be able to have acquired the basic competencies that include:

- the basic structure of a play (storyline with an opening, climax and ending)
- the characters and the dialogue of the play
- design the setting
- building of props
- create, interpret and perform music
- create dance sequences

A few learners might not be able to achieve all the specific objectives satisfactorily and must receive learning support through adapted teaching approaches, adapted materials, and assistance from peers. A small number of learners have special educational needs to a degree which requires greater individual attention, resources or assessment. Others will have impairments which do not necessarily limit cognitive and affective learning and development, e.g. the visually impaired, hearing impaired and physically challenged.

On completion of the Junior Secondary phase of education in Integrated Performing Arts, learners are expected to be able to:

- listen with analysing ear to music and stories
- acquire information needed to create a play, dance or a composition of music
- organise ideas and information from the different sources
- create a play, a story, a dance or music with its setting and props
- perform the play, story, dance or music
- appraise and show appreciation for the work of others

7. SUMMARY OF THE LEARNING CONTENT

With the specific objectives in mind during performing arts activities, teachers should be aware of learner progression in the following aspects of learning areas:

THEMES	LEARNING AREAS
Listening	• appreciate the differences in different music styles/genres s' aural alertness • understand the use of sound to create different moods • understand the difference in sound production and timbres
Organising	• know and understand musical notation • appreciate the different components of drama • know how to set up a stage using various supporting elements • know how to set up a stage using various supporting elements • demonstrate an awareness of space • understand how to develop an idea and communicate it through a performance • appreciate the complexity of managing a performance • understand how to conduct basic research
Performing	• appreciate the integration of all components to stage a comprehensive performance • know the underlying principles of a performance • appreciate performance in various cultures and historical periods
Creating	• participate in the development of all the different components for a stage performance
Appraising	• appreciate the level of success achieved in a performance • appreciate and value the relationships between the elements of performing arts and also the relationships with other disciplines outside the performing arts • understand how different art forms can contribute to performances • understand the performing arts in relation to history and culture • appreciate the social value of performing arts • appreciate career opportunities in performing arts

Elements to be developed

Elements of Performing Arts	Aspect
Music:	
Rhythm	- length of sounds and silences - patterns of long and short sounds - beat - underlying, steady pulse - grouping of beats
Tempo	- speed of the beat - constant - relatively fast or slow - changes of speed
Pitch	- comparatively high or low sounds - direction of pitch movement - up, down, same level - patterns - phrases, shape - melody - succession of pitched sounds - definite pitch - tuned sounds (consonance) - indefinite pitch - false sounds (dissonance)
Dynamics	- relative loudness and softness - changes of loudness, contrast - emphasis - accent/articulation - climax - intensity
Tone colour	- sound production - blowing, hitting, plucking, scraping, clapping, vocalising, stamping, body percussion single or combined source of sound - harmony - pitches sounded together
Structure	- design or form - unity, variety - repetition, contrast - phrase, section, theme
Music, drama, dance, performing arts:	
Role	- historical period - cultural influence – internal (ethnic group impacts own ethnic music) and external (one ethnic group impacts another ethnic group) - geographical location - beliefs, customs, traditions - theatrical conventions - dress/costume/clothing/adornment - characteristic movement - genre/type - personal style (individuality)
Language	- characterisation of a role - making material appropriate to the topic of the play - interview/research of character - alter ego of own character versus role - simulation of play as it is written - role play as prescribed by director/script - animator of movement or gestures (not dance) - age/gender/emotional state of character - verbal - narrative, text/script, story telling - non-verbal - mime, ritual, movement, dance

8. 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. Art is first and foremost a developmental subject, and it is difficult (nor is it desirable) to try and prescribe a rigid progression. The content and competencies are generic, and as the learner develops, the command of art themes 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 themes 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. For skills-based subjects, specific objectives indicate what learners should be able to do at the end of the year.

Learning content for Grade 8

THEME 1 LISTENING		
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 the differences in different music styles/genres	- listen critically to performances given by themselves and others - listen and discriminate aurally between African music instruments	- develop criteria in order to evaluate their listening - isolate sound events from each other in a performance - describe specific sound events in a given performance using appropriate terminology (e.g. duration, pitch, quality, volume, entry of a new sound) - listen and discriminate aurally between African music instruments and European music instruments
understand the use of sound to create different moods	use sound as a raw material for performance	- analyse the use of sound in the performing arts (to create mood/atmosphere, sounds capes sound effects, programmatic elements) - experiment with new sound-sources in order to achieve a desired effect
understand the difference in sound production and timbres	- listen to sound produced through body percussion (stomping) - classify instruments (according to the method of sound production) as chordophones, idiophones, membranophones e.g. drum, aerophones and electrophones	- classify instruments (according to the method of sound production) as chordophones, idiophones, membranophones e.g. drum, aerophones and electrophones - classify instruments (according to the method of sound production) as string, brass, percussion and woodwind

THEME 2 ORGANISING		
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>
• know and understand musical notation	• identify and read semibreve, minim, crotchet, quaver and rest in: 2 3 4 4 4 4 • explain simple melodies in the treble clef (identify note-values and rests, time signature) • identify and define standard notation symbols for pitch, rhythm, dynamics, tempo articulation (Italian words)	• identify and read semibreve, minim, crotchet, quaver and rest in: 2 3 4 4 4 4 • develop notation skills to record musical, choreographic and dramatic ideas (including dialogue and action) • explain simple melodies in the treble clef (identify note-values and rests, time signature) • identify and define standard notation symbols for pitch, rhythm, dynamics, tempo articulation, expression, pulse-line notation and graphic notation (Italian words)
• appreciate the different components of drama	• analyse and describe their own performances, as well as the performances of others • demonstrate knowledge of the basic concepts of texture, dynamics, tone colour, structure, style, role and language	• analyse descriptions, dialogue and actions to discover, articulate and justify character motivation and invent character behaviours based on the observation of interactions, ethical choices, and emotional responses of people • demonstrate knowledge of the basic concepts of texture, dynamics, tone colour, structure, style, role and language

THEME 2 ORGANISING (CONTINUED)		
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>
• know how to set up a stage using various supporting elements	• analyse and construct meaning from improvised and planned performances and develop an awareness of the environment in which these performances occur • explain the functions and interrelated nature of scenery, props, lighting, music, sound, in creating an environment appropriate for performance • develop thematic ideas for the environment using elements (line, texture, colour, space, repetition, balance, emphasis, contrast, unity, variety) along with music from traditional and non-traditional sources	• articulate and support the meaning constructed from their own and others' performances • explain the functions and interrelated nature of scenery, props, lighting, music, sound, in creating an environment-appropriate for performance • analyse technical elements (lighting, dynamics, tempo, mood, sound of various performances. • develop thematic ideas for the environment using elements (line, texture, colour, space, repetition, balance, emphasis, contrast, unity, variety) along with music from traditional and non-traditional sources • describe and analyse the effect of the performance on the audience • work collaboratively and safely to select and create elements as part of their performances
• demonstrate an awareness of space	• demonstrate an understanding of: - stage directions - blocking - masking - levels - movement	• demonstrate an understanding of: - stage directions - blocking - masking - levels - movement

• understand how to develop an idea and communicate it through a performance	• develop an understanding of performance as a way to develop and communicate their own ideas	• articulate and demonstrate the importance of being able to create character through their performance • observe and explain how different accompaniments (such as sound, music, the spoken word) can affect the meaning of a performance • incorporate elements of dance, music, drama and performing arts to express ideas and emotions in planned and improvised performance
• appreciate the complexity of managing a performance		• organise rehearsals for improvised and planned performances
• understand how to conduct basic research	• develop research skills by using cultural and historical information to support improvised and planned performances	• use research from print and non-print sources about script writing, writing/arranging music and songs, designing, choreographing, playing instruments, dancing and acting

THEME 3 PERFORMING		
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 the integration of all components to stage a comprehensive performance	• develop basic performance skills in drama, music, dance and performing arts in order to fully participate in both improvised and planned performances • demonstrate voice production skills (such as projection, breath control, intonation, enunciation and articulation) • demonstrate the following movement skills: balance, initiation of movement, articulation of isolated body parts, memorisation and reproduction of movement sequences, weight shift, elevation and landing, fall and recovery, stage fights (fall, slap, stomach punch, knee-stomach kick, hair pull and strangle) and statues	• demonstrate acting skills (such as sensory recall, concentration, breath control, direction, body alignment, control of isolated body parts) to develop characterisation that suggests artistic choices • demonstrate voice production skills (such as projection, breath control, intonation, enunciation and articulation) through a monologue performance • interact as the invented characters in a play • perform with expression and accuracy a repertoire of dramatic, musical and dance works of appropriate level including some works performed from memory • use music from diverse genres and cultures appropriate for the work being performed • demonstrate the following movement skills: balance, initiation of movement, articulation of isolated body parts, memorisation and reproduction of movement sequences weight shift, elevation and landing, fall and recovery, stage fights (fall, slap, stomach punch, stomach kick, knee-stomach kick, hair pull and strangle) and statues • demonstrate awareness and concentration during performing movement skills
• know the underlying principles of a performance	• demonstrate an understanding of the underlying principles, processes and structures associated with successful performance	• demonstrate the principles of contrast, repetition and transition in their performance work • demonstrate the process of re-ordering and change • demonstrate the structuring or form of performances • demonstrate the ability to work co-operatively in a small group during the development of a performance

THEME 3 PERFORMING (CONTINUED)		
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 performance in various cultures and historical periods	• demonstrate an understanding of performances in various cultures and historical periods	• perform works from various cultures and describe similarities and differences in these performances, using a variety of performing arts activities • learn from resources in their own community (such as people, books/scores, video and/or tape recordings) performance works of a different culture or time period and the historical/cultural context of that performance, effectively sharing the performance and its context with their peers • describe the role of performances in at least two different cultures or time periods

THEME 4 CREATING		
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>
participate in the development of all the different components for a stage performance	- create (composing/arranging/ choreographing/ scripting) performance works (both planned and improvised within specified guidelines) - create a short poem from a given topic within specified guidelines - create characters, environments and actions that show tension, conflict and resolution, through dramatic improvisation - imitate a sequence of body percussion beats to create a stomp - design and create elements (props, costume, make-up, stage equipment) for a stage performance	- compose/choreograph original works (in a particular form, style, genre, instrumentation, compositional technique) that demonstrate how elements of music, drama dance and/or performing arts are used to achieve unity and variety, tension and release as well as balance - use a variety of traditional and non-traditional materials when composing/choreographing and arranging - improvise simple performance works in music, drama, dance and performing arts - choreograph a dance that successfully communicates a topic of personal significance, demonstrating sequence, development of ideas leading to climax and resolution, both as solo and part of a group - create characters, environments and actions that show tension, conflict and resolution through dramatic improvisation - refine and record improvised ideas in the form of a scripted (written) dramatic work - create a short poem from a given topic within specified guidelines - imitate and create an original sequence of body percussion beats to create a stomp. - design and create elements (props, costume, make-up, stage equipment) for a stage performance

THEME 5 APPRAISING		
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 the level of success achieved in a performance	appraise their own performances and the performances of others	- develop criteria for evaluating the quality and effectiveness of performances by others and apply these criteria to their own performances - evaluate the quality and effectiveness of their own and other's performances, compositions, arrangements, improvisations, by applying specific criteria appropriate for the style of the performance and offer constructive suggestions for improvement - describe and evaluate the perceived effectiveness of other learners' contributions (as playwrights, musicians, dancers, actors, composers/arrangers, designers, directors, choreographers) to the collaborative process of developing improvised and planned performances
appreciate and value the relationships between the elements of performing arts and also the relationships with other disciplines outside the performing arts	describe the relationships between the elements of performing arts (music, dance and drama) and also the relationships with other disciplines outside the performing arts such as Green Hydrogen Energy	- express and compare personal reactions to the various performing arts forms - describe the ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of the performing arts such as Green Hydrogen Energy
understand how different art forms can contribute to performances	identify the ways in which the characteristic materials of different art forms (that is, sound in music, visual stimuli in visual art, movement in dance, and human relationships in drama) can be used to transform similar events, scenes, emotions, or ideas into performances	- identify the ways in which the characteristic materials of different art forms (that is, sound in music, visual stimuli in visual art, movement in dance, and human relationships in drama) can be used to transform similar events, scenes, emotions, or ideas into performances - compare and contrast the presentation of characters, environments and actions in each of the performing arts

THEME 5 APPRAISING (CONTINUED)		
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>
understand the performing arts in relation to history and culture	- debate the role and influence (both positive and negative) of performing arts in relation to history and culture - compare in several cultures of the world, the functions the performing arts serve, the roles of performing artists and the conditions under which the performing arts typically occur - demonstrate an understanding of the role the performing arts play in their community and in other cultures - discuss how the performing arts reflect a culture. - explain how culture affects the content and production values of performances	- describe distinguishing characteristics of representative performing arts genres and styles from a variety of cultures - compare in several cultures of the world, the functions the performing arts serve, the roles of performing artists and the conditions under which the performing arts typically occur - describe, compare and illustrate by performing universal characteristics from and about various cultures as well as historical periods - discuss how the performing arts reflect a culture - explain how culture affects the content and production values of performances
appreciate the social value of performing arts		- classify by genre and style a variety of exemplary performances and explain the characteristics that cause the performance to be considered exemplary - explain how social concepts such as co-operation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy and empathy apply in the performing arts and daily life
appreciate career opportunities in performing arts	explain the knowledge, skills, and discipline needed to pursue careers and non-vocational opportunities in the performing arts	explain the knowledge, skills, and discipline needed to pursue careers and non-vocational opportunities in the performing arts

9. 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 as a result 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 and examination are 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 a reliable and valid assessment 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, i.e. where they are doing well, and why, and where, how and why they need to improve. The parents should be informed regularly about the progress of their children in all subjects, be encouraged to acknowledge achievements, and given suggestions as to how they can support the child's learning activities. The learner's progress and achievements in this subject must be reported to parents in 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 situations similar to ordinary learning and practice situations to assess the competency of the learner.

Formal written and oral tests can be used to assess only a limited range of specific objectives and therefore should not take up a great deal of time. Short tests should be limited to part of a lesson and only in exceptional cases use up a whole lesson.

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 unit of teaching, and at the end of each semester, 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.

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 specific objectives, and are not related to how well other learners are achieving these objectives 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 letter grade must have a descriptor for what the learner must demonstrate in order to be awarded the grade. Grade descriptors must be developed for each subject for each year. It is important that teachers in each department/section work together to have a shared understanding of what the grade 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 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 descriptions
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.

Conducting and recording assessment

Continuous assessment should be planned and programmed at the beginning of the year, and kept as simple as possible. Marks given for class activities, practical activities, project work, assignments, homework and short tests may be recorded for continuous assessment.

10.3 Assessment objectives

The assessment objectives for Integrated Performing Arts are:

A Knowledge and understanding

Learners should be able to understand the performance possibilities of text and other stimuli.

B Application

Learners should be able to apply the knowledge gained from listening, looking, feeling and memory in solo or group performances.

C Investigation

Learners should be able to investigate the content of performing arts from numerous sources.

D Performing skills

Learners should demonstrate performing skills in dance, drama, music and performing arts.

10.4 Continuous assessment: detailed guidelines

A specified number of continuous assessment activities per semester should be selected, graded and recorded. Not more than two assessments per semester are to be topic tests. These continuous assessments must be carefully planned and marked according to a marking scheme, marking criteria or memorandum.

The nature of this course requires that assessment be both on-going and shared between learners and teachers. At the first lesson learners should be clearly informed of how their assessment will take place over the Junior Secondary phase. Just as the approach to the teaching of this course varies from that of other subject areas, so too must the approach to assessment.

Evidence of the work produced by good, average and low-achieving learners, as well as the written assignment and marking scheme, has to be kept at school until the end of the next year. Teachers can choose to grade and/or record more than the required continuous assessments if it is necessary for formative purposes. An end-of-year summative grade will be based only on the assessment tasks described in the syllabus. Not more than 40% of the continuous assessment may be based on tests, which include topic tests and end-of-term tests.

Types of continuous assessment

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

Topic tests and Topic task

Written tests and tasks should consist of questions that aim at assessing the learners' understanding of the subject area. Areas included in such tests and tasks would be historical, cultural and social background information, terminology and other cognitive material learners have learned during the theme. A minimum of two tests and one task must be written during the semester.

End-of-term tests

At the end of Semester 1 a test which includes all the work done during the semester, must be written.

The journal

Learners will keep a journal each week of their personal responses to the activities, and the concepts being developed. It is hoped that these reflections will help learners to discover their areas of strength and weakness. The journal offers the teacher a unique opportunity to see into these processes as they happen. The content of the journal should be as wide as possible. Lesson notes, ideas for music, dance, drama activities, drawings, photographs, compositions, reviews, magazine and newspaper cuttings, a glossary of terms used, even tape recordings are acceptable. The more creative and diverse the effort is, the better. It needs to be clearly organised so that the teacher can see the progression of ideas. The teacher should be reading and commenting on the journal on an on-going basis, both to make sure that the learner is doing his or her journal and to ask questions and give comments that will guide the learner towards deeper reflection, and increased clarity and creativity.

The journal will be formally assessed in the second semester in Grade 8.

The journal will be assessed by the teacher on the following criteria:

- content: all the group's activities included, along with ideas and personal reflections are included
- clarity: the ideas are well thought out, and clearly expressed in words and/or drawings
- creativity: the journal shows evidence of a progression of new ideas

Practical performances

All learners will be required to participate in a performance at the end of the theme. Performances can be varied depending on the theme and the particular student input. Of importance is to see how the student demonstrates his/her development in the theme based on their chosen method of presentation. Teachers, other learners, along with community members with particular skills can be involved in this assessment process. Important is to keep the learning objectives and competencies as key criteria in assessing the learners' performance work. Information from the assessment grid can also be used to assist teachers in arriving at a grade.

Summary of continuous assessment tasks

Continuous assessment Grade 8				
	Semester 1		Semester 2	
Components	Number & marks	Total	Number & marks	Total
Practical performances	1 x 150	150	1 x 150	150
Journal		0	1 x 100	100
Topic tasks/tests	3 x 25	75	3 x 25	75
End-of-term tests	1 x 100	100		
Term marks		325		325
Weighted term marks (report marks)		$(325 \div 3.25) = 100$		$(325 \div 3.25) = 100$

The Continuous Assessment (CA) marks for one semester is converted to a mark out of 100 (weighted mark). Only this mark should be used for the report at the end of Semester 1. Learners should not write an examination at the end of the first semester, but only an end-of-term test which is part of the CA and part of the weighted term mark.

10.5 End-of-year examinations: detailed guidelines

In Grade 8 there will be an internal end-of-year examination. Regions will make their own arrangements regarding moderation. The purpose of these examinations is to focus on how well learners can demonstrate their thinking, communication, and problem-solving skills related to the areas of the syllabus which are most essential for continuing in the next grade. Preparing for, and conducting these practical and written examinations should not take up more than two weeks altogether right at the end of the year.

The description of the various papers for the practical/written examination is as follows:

Description of papers

Paper 1: Listening skills and written paper

This paper will consist of questions that aim at assessing the learners' understanding of the subject area. Areas would include historical, cultural and social background information, terminology, and other cognitive material learners have learned during the phase.

Paper 2: Practical

A Prepared work: Individual

Learners must present an individual Integrated Performing Arts presentation of their own choice which should include aspects of drama, music and dance, e.g. poems, extracts from musicals, etc. The presentation should be about 5 – 8 minutes.

B Prepared work: Group

Learners must present a group presentation of not less than 4 learners per group of about 7 - 8 minutes, this should include the aspects of Integrated Performing Arts on a given theme. All learners must be equally involved in the performance.

C Unprepared work: Individual

Learners must present an individual presentation of about 6 minutes. A period of 20 minutes preparation time on the day of the examination should be allowed. All the different components of Performing Arts should be reflected.

D Unprepared work: Group

Learners must present a group presentation of not less than 4 learners per group of about 6 minutes. A period of 15 minutes preparation time on the day of the examination should be allowed. All the different components of Performing Arts should be reflected.

Practical and written examination Grade 8			
Description of papers		Duration	Marks
Paper 1	Written examination	2 hours	100
Paper 2	Practical examination	1 hour 30 min	
	A Prepared work: Individual		35
	B Prepared work: Group		35
	C Unprepared work:		15
Individual			15
	D Unprepared work: Group		Total: 100

For Paper 2 A and B, learners must get the papers 15 school days prior to the examination to prepare for the performance.

Section A and B of the written examination must be used for listening. Learners will listen to prepared musical compositions and will need to answer questions specifically on these compositions.

Promotion mark

For Integrated Performing Arts in Grade 8 - 9 continuous assessment contributes 50% to the promotion mark and the end-of-year examination contributes 50%. The weighting of each assessment component is as follows:

Component	Description	Marks	Weighting
Examination	Written paper 5: Theory of IPA	100	50%
	Practical paper 2A: Prepared solo performance	35	
	Practical paper 2B: Prepared group performance	35	
	Practical paper 2C: Unprepared solo performance	15	
	Practical paper 2D: Unprepared group performance	15	
	Total:	200 (200 ÷ 2) = 100	
Continuous assessment	Topic tasks, topic tests, end-of-term test, journal (only at the end of the year)	100	50%
Total marks		200 ÷ 2 = 100	100%

The promotion marks are calculated as follows:

Promotion mark		
End-of-year practical examination	100 ÷ 2 = 50	25%
End-of-year written examination	100 ÷ 2 = 50	25%
Continuous assessment	100	50%
Promotion mark	200 ÷ 2 = 100	100%

10.6 Specification grid(s)

The Specification grid below indicates the weighting allocated to each objective for both continuous assessment and for the Practical and Written Examination.

Written and practical examination	Paper 1	Paper 2A	Paper 2B	Paper 2C	Paper 2D	Weighting
A Knowledge and understanding	50%					25%
B Application	50%					25%
C Investigation						
D Performing skills		100%	100%	100%	100%	50%
Weighting	50%	17,5%	17,5%	7,5%	7,5%	100%

Continuous assessment (CA)	Weighting
A Understanding	25%
B Application	5%
C Investigation	5%
D Performing skills	65%
Total	100%

11. Assessment rubrics/criteria

Assessment rubric for prepared individual/group performance

▼ CRITERIA	PERFORMANCE ▼	Total mark available	Excellent	Good	Moderate	Poor	None
Facial expression		5	5	4	3	2	1
Body expression		5	5	4	3	2	1
Voice production		5	5	4	3	2	1
Correct application/ interpretation of music		5	5	4	3	2	1
Correct interpretation of work		5	5	4	3	2	1
General standard/impression of presentation		10	9 – 10	7 – 8	5 – 6	3 – 4	1 – 2
TOTAL		35					

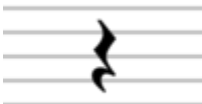
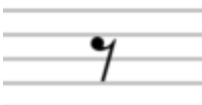
Assessment rubric for unprepared individual/group performance

▼ CRITERIA	PERFORMANCE ▼	Total mark available	Excellent	Good	Moderate	Poor	None
Facial and body expression		5	5	4	3	2	1
Voice production		5	5	4	3	2	1
General standard/impression of presentation and correct interpretation of work		5	5	4	3	2	1
TOTAL		15					

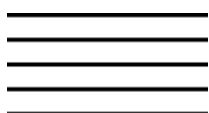
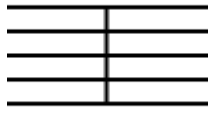
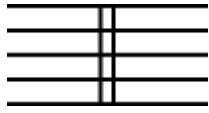
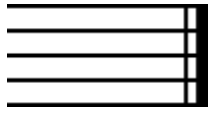
ANNEXE 1: GLOSSARY OF TERMS- MUSIC

AB a two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style)

ABA a three-part compositional form in which the second section contrasts with the first section; the third section is a restatement of the first section in a condensed, abbreviated, or extended form

British name	American name	Note	Rest	Number of beats
semibreve	whole note			4 beats
minim	half note			2 beats
crotchet	quarter note			1 beat
quaver	eighth note			½ beat
		Note: For notes of this length and shorter, the note has the same number of flags (or hooks) as the rest has branches.		
semiquaver	sixteenth note			¼ beat
beamed notes		beams connect eighth notes (quavers) and notes of shorter value in metered music, beams reflect the rhythmic grouping of notes they may also be used to group short phrases of notes of the same value, regardless of the meter		

dotted note		placing a dot to the right of a note head lengthens the note's duration by one-half; additional dots lengthen the previous dot instead of the original note, thus a note with one dot is one and one half its original value, a note with two dots is one and three quarters, a note with three dots is one and seven eighths, and so on. Rests can be dotted in the same manner as notes
flat		lowers the pitch of a note by one semitone
sharp		raises the pitch of a note by one semitone
natural		cancels a previous accidental, or modifies the pitch of a sharp or flat as defined by the prevailing key signature (such as F-sharp in the key of G major, for example)
time signatures		define the meter of the music music is "marked off" in uniform sections called bars or measures, and time signatures establish the number of beats in each - this is not necessarily intended to indicate which beats are emphasised, however a time signature that conveys information about the way the piece actually sounds is thus chosen time signatures tend to suggest, but only <i>suggest</i> , prevailing groupings of beats or pulses
specific time - simple time signatures		the bottom number represents the note value of the basic pulse of the music (in this case the 4 represents the crotchet or quarter-note); the top number indicates how many of these note values appear in each measure this example announces that each measure is the equivalent length of three crotchets (quarter-notes) you would pronounce this as "Three Four Time", and was referred to as a "perfect" time

common time		this symbol is a throwback to fourteenth century rhythmic notation, when it represented 2/4, or "imperfect time" today it represents 4/4
tie		indicates that the two (or more) notes joined together are to be played as one note with the time values added together to be a tie, the notes must be identical, that is, they must be on the same line or the same space, otherwise, it is a slur
staff		the staff is the fundamental latticework of music notation, upon which symbols are placed the five stave lines and four intervening spaces correspond to pitches of the <u>diatonic scale</u> —which pitch is meant by a given line or space is defined by the <u>clef</u>
ledger or leger lines		used to extend the staff to pitches that fall above or below it - such ledger lines are placed behind the note heads, and extend a small distance to each side multiple ledger lines can be used when necessary to notate pitches even farther above or below the staff
bar line		used to separate measures (see <u>time signatures</u> below for an explanation of <i>measures</i>) bar lines are extended to connect the upper and lower staves of a grand staff
double bar line/ double barline		used to separate two sections of music also used at changes in <u>key signature</u> , <u>time signature</u> or major changes in style or <u>tempo</u>
bold double bar line/ bold double barline		used to indicate the conclusion of a movement or an entire composition
dotted bar line/ dotted barline		subdivides long measures of complex meter into shorter segments for ease of reading, usually according to natural rhythmic subdivisions

accolade, brace		connects two or more lines of music that are played simultaneously - depending on the instruments playing, the brace, or accolade, will vary in designs and style
clefs		clefs define the pitch range, or <u>tessitura</u>, of the staff on which it is placed. a clef is usually the <i>leftmost</i> symbol on a staff additional clefs may appear in the middle of a staff to indicate a change in register for instruments with a wide range in early music, clefs could be placed on any of several lines on a staff
G clef (Treble clef)		the centre of the spiral defines the line or space upon which it rests as the pitch <i>G above middle C</i>, or approximately <u>392 Hz</u>, positioned here, it assigns G above middle C to the <i>second line from the bottom</i> of the staff, and is referred to as the "treble clef" this is the most commonly encountered clef in modern notation, and is used for most modern vocal music Middle-C is the 1st ledger line below the stave here, the shape of the clef comes from a stylised upper-case-G
F clef (Bass clef)		the line or space between the dots in this clef denotes F below middle C, or approximately <u>175 Hz</u>, positioned here; it makes the <i>second line from the top</i> of the staff F below middle C, and is called a "bass clef" this clef appears nearly as often as the treble clef, especially in choral music, where it represents the bass and baritone voices Middle C is the 1st ledger line above the stave here the shape of the clef comes from a stylised upper-case-F (which used to be written the reverse of the modern F)

Italian words		
Italian word	Meaning	Abbreviation
DYNAMICS		
Pianissimo	Very soft	<i>pp</i>
Piano	Soft	<i>p</i>
Mezzo Piano	Moderately soft	<i>mp</i>
Mezzo Forté	Moderately loud	<i>mf</i>
Forté	Loud	<i>f</i>
Fortissimo	Very loud	<i>ff</i>
Crescendo	Louder	<i>cresc.</i>
Decrescendo	Softer	<i>decresc.</i>
TEMPO		
Adagio	Slow	
Moderato	Moderately slow	
Andanté	At a walking pace	
Allegretto	Moderately fast	
Allegro	Fast	
Presto	Very fast	
Ritardando	Slower	<i>rit.</i>
Accelerando	Faster	<i>accel</i>

ANNEXE 2: GLOSSARY OF TERMS - DANCE

African dance	African dance comprises many traditional and modern dances, with great variation in style and form across the continent. In Africa, dance is closely related to music, mime, storytelling, costume and ritual. African children, who traditionally learn to drum and dance as early as they learn to walk, participate in public ceremonies alongside the adults. Often, a "call and response" dialogue occurs between dancer, drummer and spectators, which make all parties integral to the event. (Source: ArtsAlive.ca)
abstract	to remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original
accent	a stress or emphasis on a specific beat or movement
aesthetic criteria	standards upon which judgements are made about the artistic merit of a work of art
alignment	the body's organised response to gravity and the need to find balance; synonym: posture
anatomy	structural make-up of an organism/individual (skeleton, muscles)
audience etiquette	parameters of acceptable behaviour for audience members at a performance
balance	the ability to maintain one's stability
call and response	a structure that is most often associated with African music and dance forms, although it is also used elsewhere; one soloist/group performs with the second soloist/group entering "in response" to the first
canon	choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times
celebration	a joyful occasion for special festivities to mark some happy event

chance	a choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase - this process demands high levels of concentration in performance to deal effectively with free association and surprise structures that appear spontaneously
choreographic principles	compositional elements in dance; factors to be considered to attain aesthetically satisfying dance composition (intent, form/design, theme, repetition)
choreography	describes a dance sequence that has been created with specific intent
classical	dance that has been developed into highly stylised structures within a culture; generally developed within the court or circle of power in a society
contemporary	dance as it is being explored by current choreographers
core	muscular and skeletal structures in the centre of the body, including the abdomen, spine, and pelvis
Djembe drum	a large goblet shaped drum, traditionally carved out of one log; like an ashiko, yields a resonant bass tone when struck in the middle, and a high ringing tone when struck on the rim - the djembe is perhaps the most well-known West African instrument throughout the world (Source: Africaguide.com)
dynamics	the expressive content of human movement, sometimes called qualities or efforts; dynamics manifest the interrelationships among the elements of space, time, and force/energy. (See also <i>movement quality</i>)
elements of dance	energy/force, space, time
energy/force	the quality of movement; how a movement is performed (e.g., smooth, sharp, free flow, bound flow, strong, light, sustained, percussive)
elevation	the body's propulsion into the air away from the floor, such as in a leap, hop, or jump
ethnic	dances that have been created and used by a specific group within a culture, when they are performed outside the original culture

flocking	a type of improvisation in which students move in groups, with no set pattern or in a diamond formation, following a leader and all doing the same movements simultaneously. This is an extended version of mirroring for three or more people -participants do not necessarily need to be able to watch each other, as long as they can see the leader
folk	dances that are created and performed by a specific group within a specific culture, generally these dances originated outside the courts or circle of power within a society
form/design	a principle of choreography/composition; organisation and sequence of sections of a dance into an overall whole
genre	type or category of dance (e.g., ballet, modern, jazz, tap, ballroom, hip-hop)
improvisation	movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance - provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration
intent	the purpose of an artistic work
initiation	point at which a movement is said to originate; this particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso)
kinesiology	the study of anatomy in relation to human movement
kinesphere	the movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso (also known as <i>personal space</i>)
kinaesthetic	refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance
levels	the height of the dancer in relation to the floor, for example: sitting on the floor would be low level, kneeling could be middle level, and standing or jumping would be high level
loco motor movement	movement that travels from place to place, usually identified by weight transference on the feet - basic locomotors steps are walk, run, hop, jump, skip, leap, gallop, crawl, and roll
movement study	a short piece of choreography based on a specific idea
movement theme	a complete idea in movement that is manipulated and developed within a dance

musicality	the attention and sensitivity to the musical elements of dance while creating or performing
narrative	choreographic structure that follows a specific story line and intends to convey specific information through that story
non-locomotor movement	any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact; movement is organised around the axis of the body rather than designed for travel from one location to another (twist, bend, shake, vibrate, swing, push, pull, kick, rise, fall); also known as <i>axial movement</i>
performance	execution of dance movement in class or on stage
phrase	a brief sequence of related movements that has a sense of rhythmic completion
projection	a confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality
space	where bodies move in a dance (e.g., levels, directions, pathways, sizes, relationships)
style	a distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period
technique	proper execution of skills within a given dance form
tempo	the pace at which a piece of music or dance is performed
theatrical	dance genres primarily developed for the stage (e.g. jazz and tap)
theme	the content that informs a piece of choreography; may be taken from the movement itself, or from other sources (e.g., ideas, images, emotions); a phrase or sequence of movement around which a dance is constructed
time	including tempo, rhythm, duration, speed
upstage	at or toward the back of the performance space
variation	a choreographic process in which known and defined elements (e.g., specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern; male or female solo in a classical ballet
warm-up	movements and/or movement phrases designed to raise the core body temperature, practice technical skills, and bring the mind into focus for the dance activities to follow

BALLET

adagio	a music term used for slow, sustained movements - the 'adagio' portion of ballet class may encompass high développés above 90°, or partnering work
allegro	rapid tempo movements, often includes jumping steps - petit allegro includes smaller jumping steps, grand allegro includes large expansive jumps such as grand jeté
arabesque	the gesture leg is extended behind the dancer's body at 90° or higher, which requires hip and spine hyperextension, knee extension, and ankle-foot plantar flexion
attitude	the hip of the gesture leg is at 90°, the knee is bent, and the foot is pointed - attitude croisée devant: the leg is lifted to the front, attitude croisée derrière: the leg is lifted to the back
avant, en	to the front
centre floor	the second portion of the ballet class, comprised of the adagio, turns, and small jumps (petit allegro)
demi	half (as in demi-plié)
derrière	behind
devant	in front
développé	a large, relatively slow leg gesture - the gesture limb begins from first or fifth position, passes through passé, to extend at 90° or higher to the front (en avant), side (à la seconde), or back (en arrière - arabesque)
elevé	a rise upward onto the toes
fifth position	the legs are externally rotated, one foot is crossed in front of the other, with forward toe touching the back heel
first position	the legs are externally rotated, and heels are together
fourth position	the legs are externally rotated, one foot is crossed in front of the other, separated by the distance of one foot
glissade	"slide or glide" - a linking or preparatory step; the initiating leg slides out into dégagé, weight is transferred to it to allow the other leg to point and slide into fifth. It can be performed slow (adagio) or fast (allegro), but is always smooth and continuous
grand	large

jeté	a “throwing step” where a leaping jump is executed from one foot to the other - the forward leg battements to the front, and the other leg follows in arabesque (may also be executed to the side)
l’aire	in the air
pas	step
petite	small; little
pirouetté	“whirl or spin” - a controlled turn on one leg in relevé; the gesture leg may be held in retiré (passé), seconde, attitude, cou-de-pied, etc. while the turn may be performed en dedans or en dehors
plié	a bend of the knees while the torso is held upright - the action relies on varying degrees of hip and knee flexion, with ankle and MTP dorsiflexion, depending on whether the plié is demi- or grand
pointe, en	on pointe - position of the foot in a pointe (or toe) shoe, in which the dancer stands on the toes
port-de-bras	carriage of the arms - the codified arm positions which provide strength and balance to the trunk, and may also serve as gesture or enhancement of focus
reverence	“bow” - traditional port-de-bras and port-de-corps showing respect and gratitude to the ballet master or audience
seconde, la	to the side (second position)
second position	the legs are externally rotated and separated by the distance of one foot, in the frontal plane
third position	the legs are externally rotated, and one heel is placed in front of the other
tour	turn of the body

MODERN AND JAZZ

body roll	a rolling movement through the body
bridge	also called a <i>back bend</i>
chest lift	with back on the floor, chest lifts off the floor
contraction	tightening the abdominals, tucking the pelvis, and forming a "C" with the torso so that the shoulders are over the pelvis (Graham technique)
fan kick	a high straight leg kick in which the gesture leg makes a swooping circular arc across the front of the body
isolations	moving one part of the body, such as the head, shoulder, ribs, or hips, while the rest are immobile
jazz frame	arms are crossed overhead with fingers in jazz hands
jazz hand	fingers are spread
lateral	a side stretch of the torso, with legs in 2nd position (Horton technique)
lunge	a large, open fourth position in which one knee is bent (usually the front), and the other is straight
primitive squat	legs are in parallel, torso is straight, and knees are fully bent, with heels remaining on the floor in a squat (Horton technique)
release	a relaxing or arching movement
shimmy	shoulder shaking: alternating in a rapid motion

HIP-HOP

breakin' or breakdancing	a major genre of hip-hop dance that is highly energetic and utilises complex and acrobatic moves, fancy and quick footwork, stylish poses called freezes, and the use of both hands and feet to propel the dancer on the dance floor.
deejay	a person who plays records for a live audience. Deejays mix and sample other records to make new songs. In hip-hop deejays are hugely important because they developed the bedrock foundation for rap music.
emcee	short for master of ceremonies or MC. The host or announcer at a party or event. MCs in hip-hop became another term for a rapper, someone who recites rhyming verses to a beat.
head spin	a dance move that involves the dancer spinning on their head with their torso perpendicular to the floor.
krumping	Bay area dance style derived from Clowning to express rage, assert power as a tool for conflict resolution.
lockin'	developed by Don Campbell trying to imitate a local dance called the "funky chicken," added an effect of locking of the joints of his arms and body, thus creating his signature dance. Lock combinations can consist of a series of points done by extending the arms and pointing them in different directions.
poppin'	the term used to describe the specific dance moves comprised of sudden muscle contractions done with the triceps, forearms, neck, chest, and legs. These contractions emphasized the dancer's movement, causing a quick, jolting effect.
whacking/waacking	disco influenced dance moves from the West Coast LGBTQ community. Circular and twisting movements of arms and hands to disco-style rhythms.
windmills	popular breakdance move where a dancer pivots on the floor in a circle using their hands and torso on the ground while sweeping their legs in the air like a windmill.
downrock	a term for breakdance moves done on the floor with hands and feet touching the floor often.

ANNEXE 3: GLOSSARY OF TERMS - DRAMA

act	to represent, perform, interpret, communicate a character other than oneself; a major division of a play
advertise	to call public attention to an event
apron	the curved part of the stage that extends beyond the main curtain
arena stage	also called theatre-in-the-round and central staging - there is seating on all sides of the stage
audition	an action-oriented interview between director and actors for the purpose of deciding who will be cast in what role; usually involves script reading, performing a prepared monologue, and/or improvisation
backdrop	a painted piece of muslin hung from the battens to depict a scene
backstage	this designation also applies to the wings area and, loosely, can be used to indicate anything in the physical plant that is not stage or house
basic makeup	applying base, highlights, and shadow to improve or alter facial structure for the stage
batten	a wood or metal pipe from which stage lights, drops, and scenery are hung
blackout	stage goes to complete black; the blackout lighting cue is often used for a startling effect at the end of a scene
blocking	the actor's basic stage positioning given to the actor by the director or used in self-direction
bow	a movement at the waist that demonstrates acknowledgment and thanks to the audience for coming to the performance
box office manager	a person in charge of selling the tickets for a production
box-set	a feature of realistic theatre, a two- or three-walled set representing the interior of a room
cat-walk	a narrow bridge above the stage providing access to stage scenery or lighting units
cast	1. (verb) to assign the roles of a dramatic production to actors; 2. (noun) the group of actors with specific roles in a play or narrative

character	a person or entity (e.g., animal) in a play, or the personality of that person or entity (e.g. animal)
characterisation	the art of developing the character (e.g. their life, emotions, choices, motivations, objectives)
choices	the decisions of the actor or director regarding how a character will be interpreted in a given production - most directors prefer to allow the actors some rehearsal time to explore their own choices before deciding what will best serve the show
choral speaking	reciting, in unison, a poem or piece of literature
concentration	the actor's focus on the moment of the play
costumes	clothing worn by the actors in a performance
cue	the action or words that signals what happens next
creative drama	an improvisational, non-exhibitional, process-centred form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience
crew	group of people working on technical aspects of production (e.g., set crew, costume crew, lighting crew, sound crew, running crew)
dialogue	two or more characters speaking with each other
director	person responsible for coordinating, guiding and developing of all aspects of a production so that the performance represents a unified vision
downstage	at or toward the front of the performance space
dramatise	to present or view a story in a dramatic way
dramatic criticism	an evaluation and analysis of a play according to accepted aesthetic principles
ensemble	acting in which a cast works together as a team to create a total effect rather than a group of individual performances
fourth wall	the invisible wall of a set through which the audience sees the action of a play
front of house	1. the part of the theatre in front of the proscenium arch, for example, the lighting equipment placed there is referred to as front of house lights 2. non-stage related production concerns, such as ticket sales, seating, concessions and theatre house maintenance by the front of house staff

gel	a thin piece of coloured plastic, available in a wide variety of colours that can be cut and fitted to a light to colour the beam directed onto the stage
gesture	an intentional movement of the arms, hands, or other parts of the body that expresses or emphasises a feeling or idea
graphic organiser	a visual representation of organised data relating to a content area that integrates knowledge, fosters organisation, and links higher order thinking skills
grid/gridiron	a steel framework above the stage to which lines are attached to fly scenery and lights
ground plan	a bird's-eye view of a stage set; also called a <i>floor plan</i> that often includes scenery placement
house	the place where the audience sits
house manager	the person in charge of the theatre house, seating people, ushers, etc.
improvisation	a spontaneous scene or episode created without a script by an actor or actors
leg	a tall, narrow curtain that an actor can stand behind before an entrance without being seen
lighting plot	a plan, usually drawn to scale, showing the placement of lighting instruments
mask	to use backing, such as flats, draperies and drops to hide backstage areas from the view of the audience
mime	the theatrical technique of suggesting action, character, or emotion without words, using only gesture, expression, and movement
motivation	the reason a character does something; the reason for an action
musical	a production consisting of a series of song and dance scenes, as well as spoken words
non-verbal communication	communication without words
objective	the goal a character has in a particular scene or throughout the performance
orchestra pit	the place where the orchestra or band is set up: usually in the front of the theatre or under the stage

oral interpretation	interpreting and communicating a story or script primarily through voice, facial expression, posture, and minimal gestures - in formal theatre, used in specialised presentations like Readers Theatre and storytelling
pantomime	a <u>theatrical</u> entertainment, mainly for children, which involves music, <u>topical</u> jokes, and <u>slapstick</u> comedy and is based on a fairy tale or nursery story, usually produced around Christmas
personal review	an announcement in print or broadcast media of a production with some description of the cast, plot, and technical elements
places	a stage manager's term - it means you go to your first entrance and are quiet so that he/she knows you are ready and can start the show
play space	any space where drama takes place (e.g., classroom, stage)
playwright	a person who writes a play
portfolio	an organised, systematic record of student work chosen by the student and teacher that documents growth in student learning - portfolio types usually include process, product, and cumulative portfolios
producer	the person who puts together a theatrical production: obtains financial backing; leases rights to the play; rents the theatre; hires the directors, designers, crews; and supervises the budget
prompt book	a notebook containing a script pasted on large pages with areas for notes - the notebook also contains production notes, blocking, and all lighting, sound, and special effects cues
props	short for stage properties - usually divided into four categories: hand props, set props, dress props, and effects not produced within the lighting and sound boards
proscenium stage	a performance space in which the audience views the action as if through a picture frame
rising action	the events of a play leading up to the climax; the creation of conflict; the entanglement of forces
scene	a division of an act or of the play itself
setting	the surroundings in which the action of the play develops; also the units of scenery that combine to suggest a particular place
sight line	lines indicating visibility of onstage and backstage areas from various points in the house or audience

stage left	at or toward the performer's left when facing downstage
stage right	at or toward the performer's right when facing downstage
stage areas/directions	key: upstage right – UR upstage centre – UC upstage left – UL stage right – R centre stage – C stage left – L down stage right – DR down stage centre – DC down stage left – DL Apron - A
stage crew	the backstage technical crew responsible for running the show
stage manager	the person in charge backstage during the performance
stage property	anything that the actor handles onstage as well as furniture and other items used to enhance the set
story board	the depiction of the script in comic book form to help visualise a play
storytelling	the process of orally interpreting a story with a script or from memory using voice, facial expression, and gestures
tableau	a frozen picture
tech control centre	the place where the lighting and sound operation equipment is set-up and run
technical elements	lighting, sound, makeup, costumes, set design/construction, props
theme	what the play means as opposed to what happens
thrust stage	a combination of the proscenium and arena stages, where the audience sits on two or three sides of the acting area
understudy	someone who learns a role for the purpose of performing in the absence of the primary actor cast in that role
venues	types of performance space
verbal communication	communicating with words
wings	the offstage area to the right and left of the set used as entrances but concealing backstage areas

ANNEXE 4: LEARNER'S SUMMARY MARK SHEET: PREPARED WORK (SOLO)

Name of Learner:

Grade:.....

School:

Prepared Work (individual)

This individual presentation must cover the following aspects:

- Drama
- Music
- Dance

All the aspects do not have to be covered equally. The teacher must look at the following	Maximum mark	Total
• Facial expression	5	
• Body expression	5	
• Voice production	5	
• Correct application/interpretation of music	5	
• Correct interpretation of work	5	
• General standard/impression of presentation	10	
Total	35	

ANNEXE 5: LEARNERS' SUMMARY MARK SHEET: PREPARED WORK (GROUP)

Names of Learners': 1.

Grade:.....

2.

School:

3.

4.

5.

6.

Prepared Work (Group)		
The teacher should note the following of the various group members	Maximum mark	Total
• Interpretation and preparation of the theme	10	
• Presentation of the group as a whole	5	
• Use of space and levels	5	
• Correct application/interpretation of music	5	
• Correct interpretation of movement/dance	5	
• Dramatic interpretation	5	
Total	35	

ANNEXE 6: LEARNER'S SUMMARY MARK SHEET: UNPREPARED WORK (SOLO)

Name of Learner:

Grade:.....

School:

Unprepared Work (individual)

This individual presentation must cover the following aspects:

- Drama
- Music
- Dance

All the aspects do not have to be covered equally. The teacher must look at the following	Maximum mark	Total
• Facial expression and body expression	5	
• Voice production	5	
• General standard/impression of presentation and correct interpretation of work	5	
Total	15	

ANNEXE 7: LEARNERS' SUMMARY MARK SHEET: UNPREPARED WORK (GROUP)

Names of Learners': 1.

2.

3.

4.

5.

6.

Grade:.....

School:

Unprepared Work (Group)		
The teacher should note the following of the various group members	Maximum mark	Total
• Presentation of the group as a whole and dramatic interpretation of the theme	5	
• Use of space and levels	5	
• Correct application/interpretation of music and correct interpretation of movement/dance	5	
Total	15	

ANNEXE 8: ASSESSMENT RECORD SHEET FOR GRADE 8 (VALID FOR 2025 ONLY)

Assessment record sheet: Integrated Performing Arts										Grade:.....					Year:					
School:										Teacher:										
Name of learner	Semester 1								Semester 2								End-of-year			
	Test/Topic Task 1	Test /Topic Task2	Test/Topic Task 3	Total Topic Tests/Tasks	End-of-Term test	Practical	Term mark	Weighted term mark (325 ÷ 3.25)	Test/Topic Task 4	Test Topic Task 5	Test/Topic Task 6	Total Topic Tests/Tasks	Journal	Practical	Term mark	Weighted term mark (325 ÷ 3.25)	Total CA (T1+T2) ÷ 2	Practical examination (100 ÷ 2)	Written examination (100 ÷ 2)	Promotion mark (C+P+E) ÷ 2
	25	25	25	75	100	150	325	100	25	25	25	75	100	150	325	100	100	50	50	100
SIGNED TEACHER:								SIGNED MODERATOR								SIGNED HOD:				

**ANNEXE 9: ASSESSMENT RECORD SHEET FOR GRADE 9
(TO BE RELEASED PRIOR TO JANUARY 2026, FOR IMPLEMENTATION IN 2026)**



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