basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

Creative Arts

SBA Tasks

Department of Basic Education
11-Oct-16

Table of Contents

1. Introduction

> *There is no decision that teachers make that has a greater impact on learners' opportunities to learn and on their perceptions about what a subject is than the selection or creation of tasks*

Assessment is the process of evaluating learner's attainment of knowledge, understanding and skills.

School-based assessment (SBA) is conducted by the teacher at the school level and is summative, i.e. it assesses performance against curriculum standards.

SBA may take place at different points of the learning process, as described through Section 4 in the Curriculum and Assessment Policy Statement (CAPS) and the assessment results are recorded and counts towards a learner's final promotion or certification.

However, assessment should always contribute to a learner's learning and progress. SBA, therefore, also provides information on a learner's attainment of knowledge, understanding and skills and is used to contribute to individual learning by reinforcing and complementing that learning.

2. Aims and objectives

Provide quality-assured examples of assessment tasks to capacitate teachers in the setting of SBA tasks.

Provide guidance to teachers when setting SBA tasks.

Deepen understanding of the cognitive demand of a task.

3. Assessment Tasks

Assessment tasks in this booklet include term tests and examinations.These tests and examinations (theory and practical) is a collection of assessment methods and questions which samples a domain of knowledge and/or skills.

The assessment tasks included mostly focus on Grade 8 and 9 and on the practical component of the subject.

In CA, the practical component involves algorithms and processes which are regarded as process knowledge and which is tested through practical tasks and written examinations.

Process:

This is the procedure that a person might learn or create in order to be able to write a code segment. Examples of processes are code tracing, desk checking, translation from design to code, and implementing a known algorithm/structure.

Algorithm:

This is used in the computer science sense as a portion of program code or a code pattern designed to achieve a particular task within a program. From an object-oriented perspective, a design pattern would be the equivalent of an algorithm.

4. Programme of Assessment (PoA)

CA uses mostly practical tasks and examinations (questioning) to assess knowledge, skills and understanding and its various different applications, such as reasoning, planning, analysing and evaluating.The questions could include case studies (description of an event, usually in the form of a piece of text, a picture or an electronic recording that concerns a realistic situation) where learners are prompted to analyse the situation, draw conclusions /make decisions/ suggest courses of action.

The PoA also includes a project. The Practical Assessment Task (PAT) generates evidencethrough evaluation of the software development process and the software development product that includes research/investigation, analysis, design and implementation.

The PAT further provides evidence for a range of knowledge, skills and understanding within and across more than one topic. It therefore benefits learning and helps to make the assessment process more meaningful for learners and give assurance of overall competence.

See **Annexure A** for a summary of assessment methods in CA.

5. Quality Assurance Process

Quality assurance of SBA is the planned and systematic process of ensuring that SBA tasks are valid, reliable, practicable, as well as equitable and fair and thus increasing public confidence in SBA. This would include all the activities that take place before, during and after the actual assessment, that contributes to an improved quality of SBA.

This booklet focuses mainly on the process of setting quality SBA tasks.

Setting of tasks

Guidelines towards setting quality SBA tasks

- Know the curriculum and its requirements to identify the knowledge, understanding and skills which are to be assessed.
- Ensure that the assessment allows learners to show that they have the required knowledge, understanding and skills to meet the national standards.
- Ensure that the scenarios or contexts are open and comprehensible to all learners.
- Ensure that the appropriate reading level is used. Tools to determine the reading level of a document are available in most word-processing software.
- Ensure that no part of the assessment has an adverse impact on specific groups of learners, e.g. disabled learners.
- Ensure that all illustrative material reflect an inclusive view of society and promotes equality.
- Consider time

Construction features to consider when setting tests and examinations:

- The language used in the question paper should not be a barrier.
- The weighting given to a particular part of the question paper reflects its relative importance.
- Sampling is systematic but unpredictable to avoid question ‘spotting’.
- The cognitive demand of the paper is appropriate, i.e. includes lower order, middle order and higher order demands to the prescribed ratio.
- The level of difficulty of the individual questions is appropriate and the level of difficulty of the overall paper is appropriate to the level of the grade.
- The mark available for each question matches the demands of the task and the test specification.
- The memorandumallows for a range of valid answers, especially for open-ended questions.

- Different types of types of questions is used (See **Annexure B** for a summary of types of questions).

Quality assurance helps to support teachers and build expertise and capacity in the education systemto deliver positive outcomes for children and young people. Through sharing, understanding andapplying standards and expectations, quality assurance helps to raise standards and expectationsand levels of consistency across teachers and schools.

Moderation of tasks

Moderation is the term used to describe approaches for arriving at a shared understanding of standardsand expectations. Itfurther helps to ensure that there is an appropriate focus on outcomes for learners, that learningis at the appropriate level and that learners develop the skills for learning, including higher order thinking skills, which will allow them to be successful in the future.

Moderation of SBA tasks, **prior** to the administration of the assessment tasksinvolves teachers, and other professionals, such as specialist senior teachers, heads of departments or subject advisors, asappropriate, working together, drawing on guidance and exemplification and building on standards and expectations tocheck that SBA tasks provide learners with fair and valid opportunities tomeet the standards and expectations **before** assessments are used.

Moderation of the assessment task should be done using the following evaluation criteria:

- the assessment tasks are aligned to the CAPS;
- assessments tasks and tools are valid, fair, and practicable;
- the instructions relating to the assessment tasks are clearly stated;
- the content must be in keeping with what the learner has been exposed to;
- the assessment task must be free of any bias;
- the language of the assessment task is in keeping with the language level of the learners for which it is designed; and
- the cognitive and difficulty levels at which the assessment tasks are pitched are consistent with the requirements as stipulated in the CAPS.

Teachersinvolved in developing their assessment approaches through participation in moderation activities is ahighly effective form of professional development.

Further moderation activities will be generallytake place**after** the assessment task is administered.

6. Cognitive and difficulty levels in CA

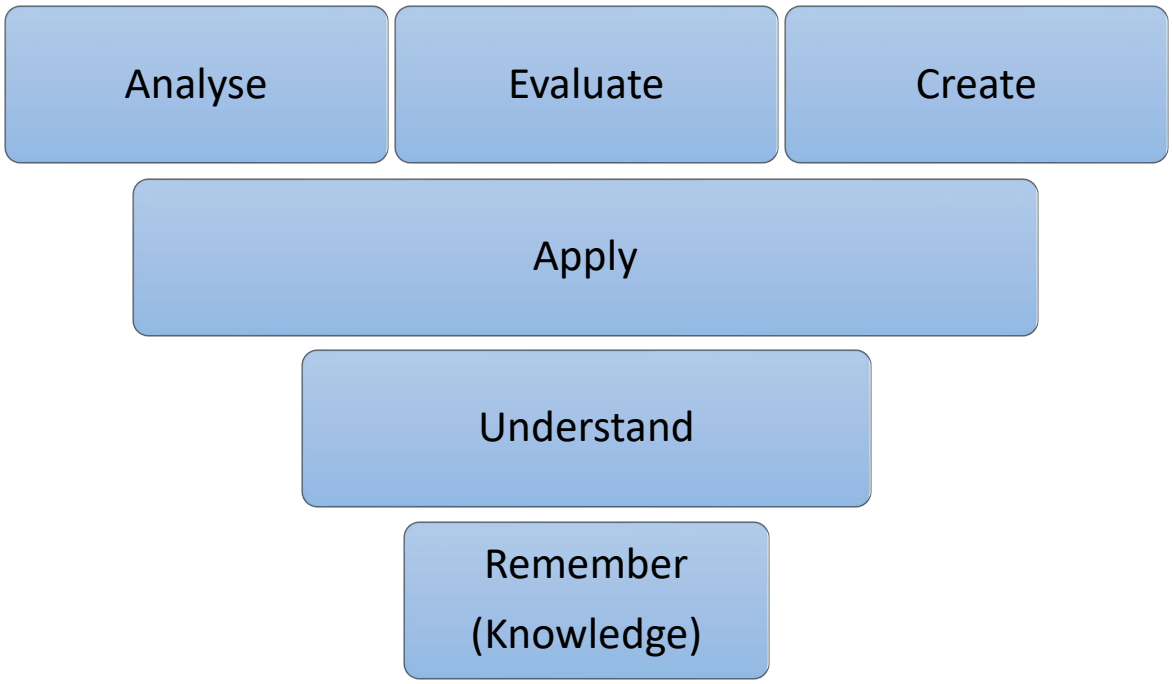
All questions are not created equal – different questions require different levels and kinds of learner thinking.

Cognitive Levels

The cognitive demand of a question is the kind and level of thinking required of learners in order to successfully engage with and answer a question.

- High cognitive questions are those which demand that the learners manipulate bits of information previously learned to create and support an answer with logically reasoned evidence. This sort of question is usually open-ended, interpretive, evaluative, inquiry-based, inferential and synthesis-based.
- Lower cognitive questions are more basic. They ask students to recall material previously presented and learned. No or very little thinking and reasoning required. These questions are generally direct, closed, recall-related and questions that measure knowledge only – factual and process.

Bloom's revised taxonomy illustrates the different cognitive levels:



Difficulty Levels

The difficulty level of a question refers to the ease with how a learner is able to answer a question. It is described as easy, moderately challenging, difficult or very difficult.

What makes a question difficult?

One or more of the following influences the difficulty level of a content:

- Content (subject/concept/facts/principles/procedures), e.g.
  - Advanced content is generally more difficult or content learned in grade 10 and that is repeated and practiced in grade 11 and 12 usually becomes easier by grade 12.
  - Number of steps required or the length of the answer could influence difficulty.
- Stimulus (item/question)
  - Language, text or scenario used could influence difficulty.
  - Re-read requiredor limited time could influence difficulty.
- Task (process)
  - Short questions vs. paragraph or essay – answers that require extended writing are generally more difficult.
  - Steps provided or scaffolding of questions – open-ended questions are generally more difficult than structured questions, i.e. questions that lead or guide learners.
- Expected Response
  - Mark scheme, memo, e.g. detail required in memo vs. detail expected in question

- Allocation of marks

Note:*Within each cognitive level, there exist different difficulty levels.*

Interpretation of cognitive levels in CA

See **Annexure C** for a description of cognitive levels and an explanation of cognitive levels for the practical content in CA.

7. Exemplar SBA Tasks and Memos

By determining the cognitive demands of tasks and being cognisant of the features of tasks that make them high-level or low-level tasks, one will be able to select or modify tasks that allow opportunities for all learners

The level and kind of thinking in which learners engage determine what they will learn.

7.1 Grade 7 June written examination

WEST COAST EDUCATION DISTRICT

CREATIVE ARTS

DANCE, DRAMA, MUSIC AND VISUAL ARTS

EXAM PAPER

GRADE 7

TERM 2

50 MARKS: 25 (ART FORM 1) + 25 (ART FORM 2)

TWO HOURS

INSTRUCTIONS TO LEARNERS

1. This paper consists of FOUR sections.

- Section A: Dance
- Section B: Drama
- Section C: Music
- Section B: Visual Arts

2. Answer **ONLY** the **TWO SECTIONS** you are studying at school.
3. Write the answers of the questions on the question paper.
4. Read your questions carefully before you answer.
5. Write neatly and legibly.
6. Enjoy the paper and remember that creativity and originality will count in your favour!

Acknowledgement and gratitude to Pierre Joubert (Vredenburg High School) and Helene O'Kennedy(Porterville High School)for their contribution to this exam paper.

GRADE 7 SECTION A: DANCE JUNE 2014

QUESTION 1

Warming up before a dance class is a vital ritual that should be done by all dancers. Give an example of a warm up activity that you have done and provide THREE reasons why warming up the body is so important.

a) Example of a warm up is:

(1)

b) Warming up is important because:

(3)[4]

QUESTION 2

Study the dance terminolgy below and write the correct letter next to the number given below to suitably match **Column A** to **Column B**.

COLUMN A		**COLUMN B**	
2.1	Posture	a)	Shifting your weight from one leg to another.
2.2	Force	b)	Movement that takes you from one place to another.
2.3	Spotting	c)	Movement performed at a low, middle or high level.
2.4	Transfer of weight	d)	The use of energy(strong,light,jerky,smooth).
2.5	Locomotors	e)	The way the body is held in an upright position.
2.6	Levels	f)	Keeping the eyes focussed on one place when turning.

(6)

For example:

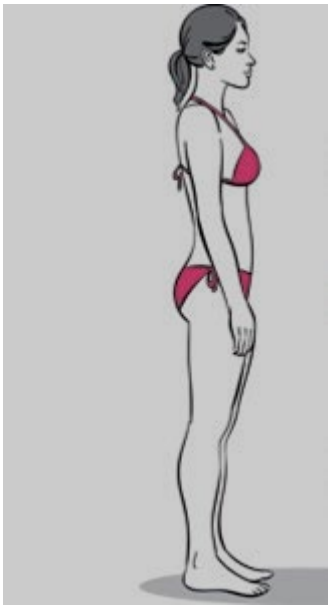
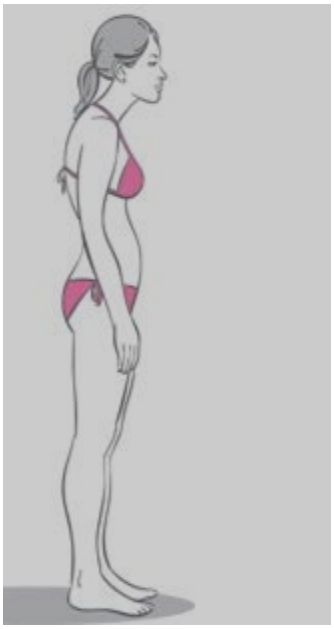
2.7	K

2.1	
2.2	
2.3	
2.4	
2.5	
2.6	

QUESTION 3

Study the pictures below and answer the questions that follow:

PICTURE A **PICTURE B**

3.1 Which one of the pictures above shows thecorrect posture?

(1)

3.2 Give a detailed explanation of how you should place your body to ensure that the alignment is correct to ensure the correct posture in Dance?

(4)[5]

QUESTION 4

Give a short explanation of each the following aspects:

4.1 **Improvisation:**

(2)

4.2 **Cooling down:**

(2)[4]

QUESTION 5

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

RUBRIC TO ASSESS THE POSTER OF DANCE CONVENTIONS

CRITERIA	1	2	3	4
Titles and subtitles	Few/ none are suitable to the content.	Some are suitable to the content.	Can be identified and suitable to the content.	Clearly identifiable and it enhances the content.
Content	Content is limited and is not always relevant.	Content is communicated yet lacks relevance.	Content is organised and information is coherent & relevant.	Content is well organised & information relevant.
Appearance	Poster uses few images/ilustrations and have is not well presented.	Poster uses some images/illustrations and is clearly presented.	Poster uses images/illustrations and is neatly presented.	Poster uses variety images/illustrations and is creatively presented.

(12 ÷ 2=6)

TOTAL: /**25**/

GRADE 7 SECTION B: DRAMA JUNE 2014

QUESTION 1

Read the following extract from a theatre review and answer the questions that follow.

The recent theatre production of the ***Lion King*** can be summarised in one word: EXCELLENT.

The **sets and props** used by the actors ensured that the audience could truly believe that they were in the colourful and magical world of the African veld. This, combined with excellent **lighting,** made the theatre experience unforgettable. Hats off to the costume designer who created **costumes** that enhanced the personality of each character. The **movement anddances** were effectively choreographed and supported the action throughout the production. This production of the ***Lion King*** was a melting pot of all facets of the theatre universe brought together by brilliant **directing**.

1.1 The director works with a production team that consists of a variety of people fulfilling different roles to ensure a good performance.

Read the review again and identify the different members of the production team who worked **backstage** on the *Lion King* to ensure its success.

Members of the production team who work behind the scenes:
1.
2.
3.
4.

(4)

1.2 Describe the **function** of the director and also the function of ONE other member of the production team who works backstage (mentioned above in 1.1).

Refer to the following in your answer below:

- Name of position
- Short description of his/her function

Director's function

(3)

Other production team member:

(1)

Function:

(2)[10]

QUESTION 2

2.1 Your friend asks you for advice. She cannot articulate words with clarity. The teacher commented that she mumbles sometimes when she is performing her scenes. What speech exercises would you recommend to help your friend speak clearly?

Speech exercises

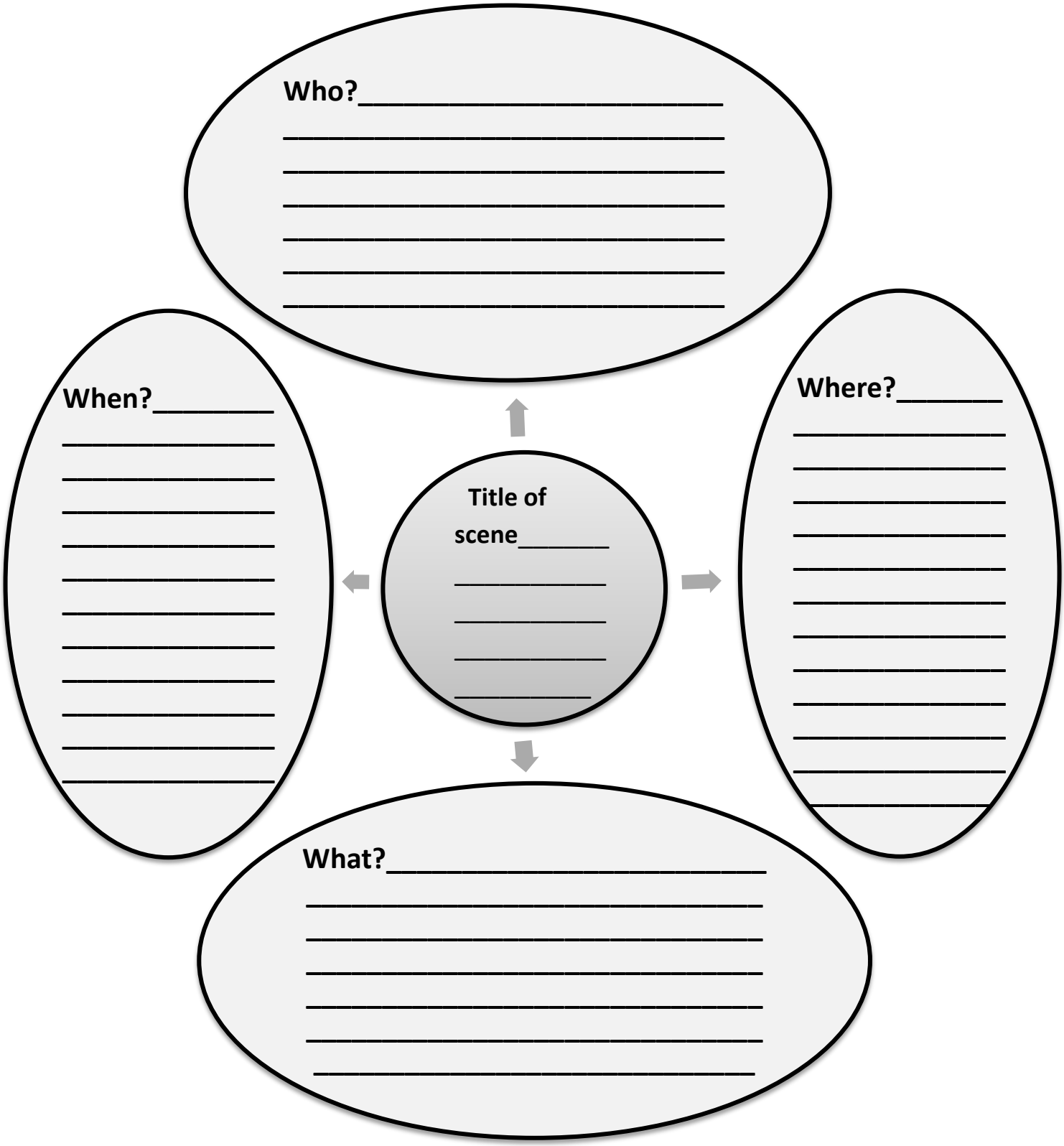
(2)

QUESTION 3

3.1 During the first term of this year, you were doing an improvisation in class.

To structure your improvisation, you had to ask the **W-questions**: **WHAT?WHO?WHERE?** and **WHEN?**

Give a brief summary of your scene by completing the answers to the W: questions in the circles below. (You can also write outside the circles if you need more space). (4X2=8)


Who?
When?
Where?
Title of scene
What?

QUESTION 4

You have performed either **choral verse** or **folktales** this term.

4.1 There are many ways to make the performance interesting for the audience. Select any TWO from the box below and discuss how you made use of them to enrich your performance.

Sound effects - **narration** - **song/music** - **characterisation** - **speaking in unison** - **call and response** - **echo** - **group movement** - **facial expression** - **modulation: pitch/pace/pause/volume/emphasis/tone colour** - **body percussion** - **body language** - **movement**

(2X2=4)

4.2 What would you regard as the most important aspect of performance of either the choral verse or the folktale to ensure that the performance is successful?

(1)[5]

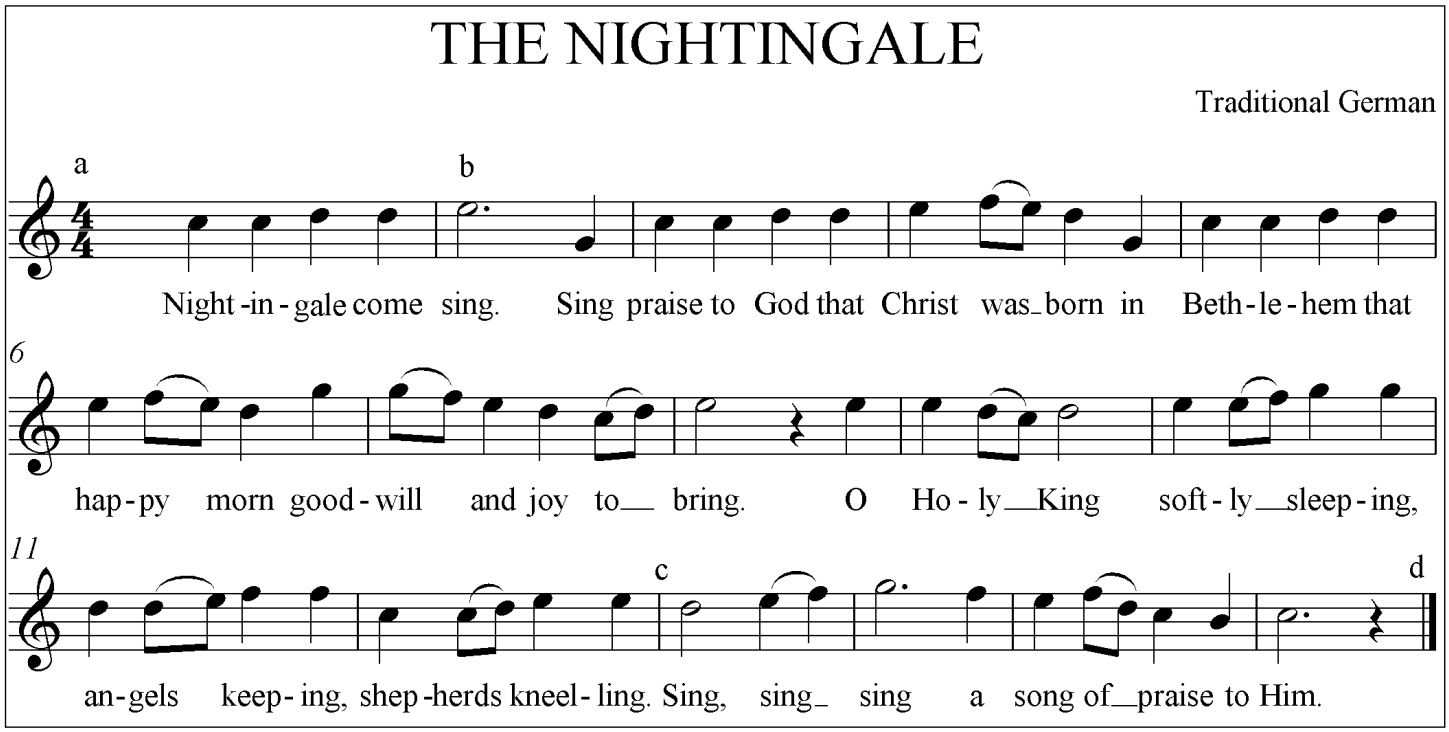
TOTAL: /<u>25</u>/

GRADE 7 SECTION C: MUSIC JUNE 2014

QUESTION 1

1.1 Study the song *THE NIGHTINGALE*, and then answer the questions below.

Indicate your answer by making a cross in the correct block next to the answer.



1.1.1 The sign at ***a*** is a | time signature | bar sign

1.1.2 The note at ***b*** counts | four | three beats.

1.1.3 The line at ***c*** is called a | stave line | bar line

1.1.4 The sign at ***d*** indicates | the end of the song | the music must be repeated.

(4)

1.2 Study the words of the song, *THE NIGHTINGALE* in 1.1.

1.2.1 What time of the year would this song be sung?

(1)

1.2.2. Give a reason for your answer.

(1)[6]

QUESTION 2

Study *DIE BALLADE VAN JAKOB F DE BEER* (THE BALLAD OF JAKOB F DE BEER) on the following page and follow the instructions below.

2.1. Fill in the notes on the music stave by using the correct note values.

At **a**: F on a line as a minim (half note)
(1)

At **b**: C in a space as a dotted minim (half note)
(1)

At **c**: G on a line as a semibreve (whole note)
(1)

At **d**: F in a space as a quaver (eighth note)
(1)

2.2 Write the correct solfa names under the notes in the 2 blocks marked **e** and **f**: (3)

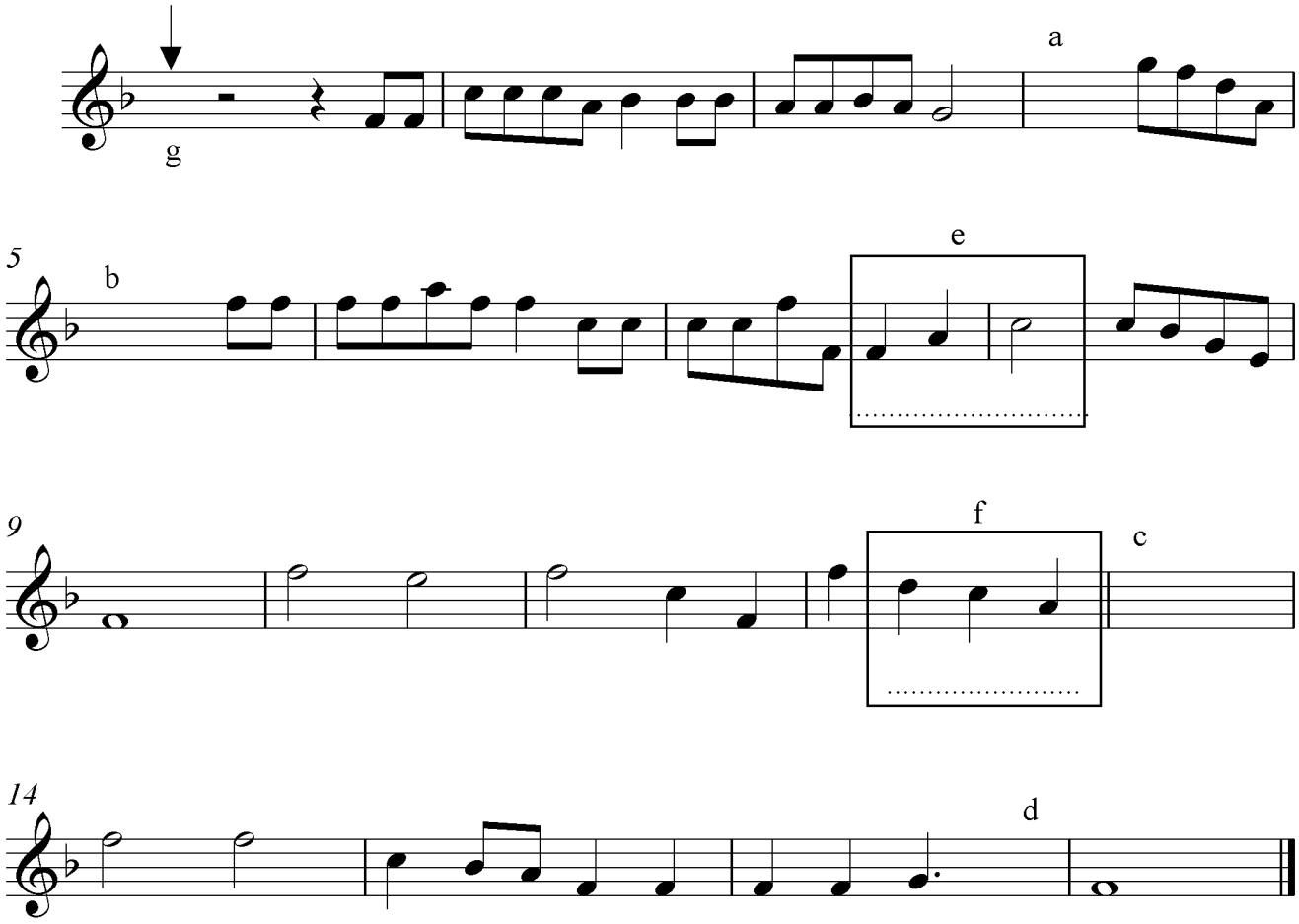
Doh lies in the first space.

2.3 Indicate the beats of this piece of music by writing the correct numbers under the arrow at **g**: (1)[8]

DIE BALLADE VAN JAKOB F DE BEER

Christopher Torr

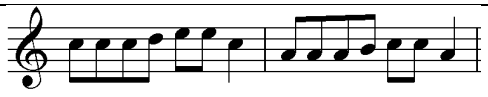
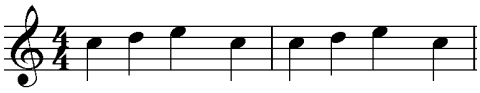
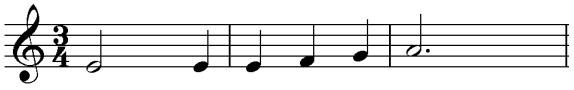
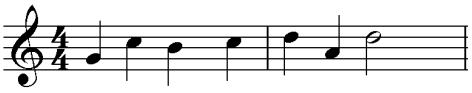
Christopher Torr



QUESTION 3

3.1 Choose a music fragment in **COLUMN B** that matches the word in **COLUMN A**. Only write

down the number next to the letter under the table.

COLUMN A	**COLUMN B**
a) Triple time	3.1.1 
b) Melodic repetition	3.1.2 
	3.1.3 
	3.1.4 

a): .....

b): ..... (2)

3.2 What are the words of a song called?

(1) [3]

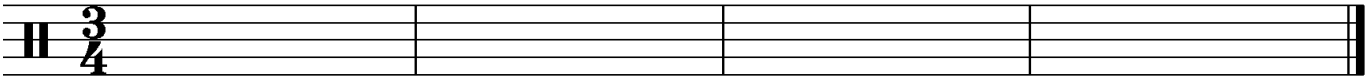
QUESTION 4

4.1 Create a 4-bar rhythmic phrase by using the following note values.

4.2 Write an English word next to **a** to describe the tempo of your piece of music.

4.3 Write an English word next to **b** to describe the dynamic level at which this piece should be played.

a: .....



b: .....

[8]

TOTAL: /<u>25</u>/

GRADE 7 SECTION D: VISUAL ARTS JUNE 2014

QUESTION 1

Read the following passage and answer the questions that follow:

WHAT IS ART? AN INTRODUCTION

Art is something everyone can enjoy. It's not for the rich few, and it's not for especially talented people. It's for everyone. It expresses the imagination, creative thinking, and a sense of humour, love, anger and frustration. It's is around us all the time, created by human beings, for human beings. Art is synonymous with LIFE! *The earth without art is eh!*

Art has many functions depending on who made it. It can be to decorate, to educate, to communicate ideas, feelings or political ideologies (propaganda). It can be therapeutic and a way of expressing feelings and passion. It can be used to provoke and to challenge accepted ways of thinking. Art is a part of our everyday lives. Art also tells us things about the world and the society in which we live because artists are influenced by the world around them – political, social, economic and religious influences.

Art can be expressed in many forms: drawing, painting, print making, sculpture, architecture, design, performance art, photography … all of which use different mediums, methods and techniques that create different moods and serve different functions in art.

1.1 Indicate whether the following statements are TRUE or FALSE and if false, motivate your answer.

1.1.1 Art does not have many functions.

1.1.2 Artists are not influenced by the world around them.

1.1.3 Art is not just for the especially talented people. [5]

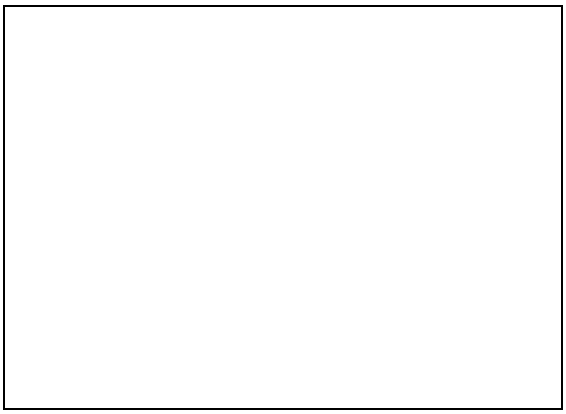
QUESTION 2

2.1 Complete the following tasks by making use of man-made geometric forms.

2.1.1 Draw a person in the block below by only making use of different sized **CIRCLES** (●).

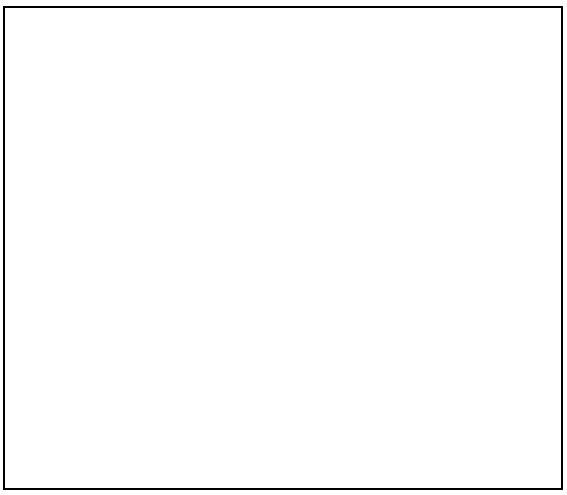
(2)

2.1.2 Draw a star in the block below by only making use of different sized **TRIANGLES** (▲).



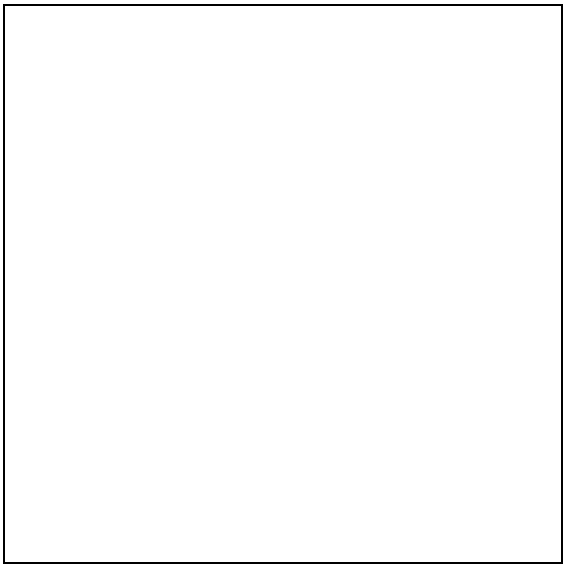
(2)

2.1.3 Draw a robot in the block below by only making use of different sized **RECTANGLES** (▬) and **SQUARES** (■).



(2)

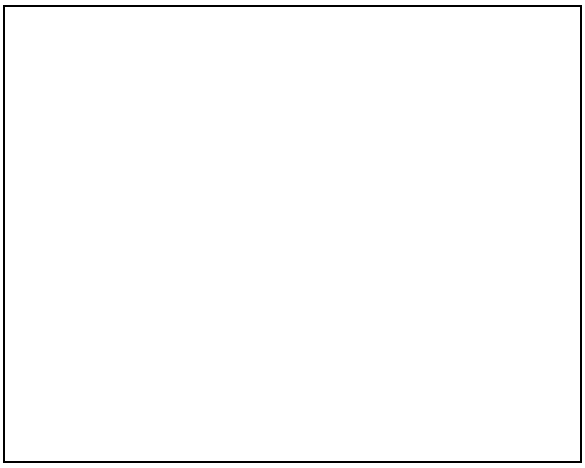
2.1.4 Draw a recognisable **figure or object** of your choice in the block below by making use of all four man-made geometric forms, namely **CIRCLES**, **RECTANGLES, SQUARES AND TRIANGLES.**



(2)

2.1.5 Make a pattern in the block below by using all four geometric forms namely **CIRCLES, RECTANGLES, SQUARES AND TRIANGLES.**

2.1.6

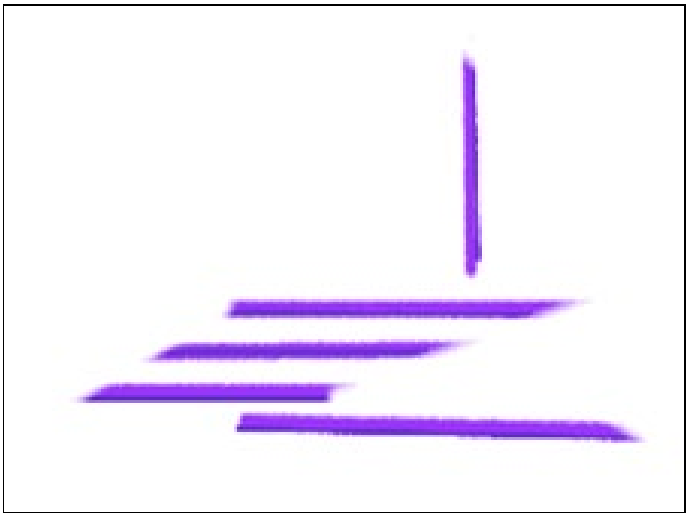


(2)
(10÷2)[5]

QUESTION 3

3.1 Study the content in the blocks below and indicate which **design principles** and **art elements** are used. Encircle the correct answer A, B, C, D or E on the question paper.

3.1.1



A Emphasis

B Proportion

C Contrast

D Tone

E Texture (1)

3.1.2

A Emphasis

B Proportion

C Contrast

D Tone

E Texture (1)

3.1.3

A Emphasis

B Proportion

C Contrast

D Tone

E Texture (1)

3.1.4

A Emphasis

B Proportion

C Contrast

D Tone

E Texture (1)

3.1.5

A Emphasis

B Proportion

C Contrast

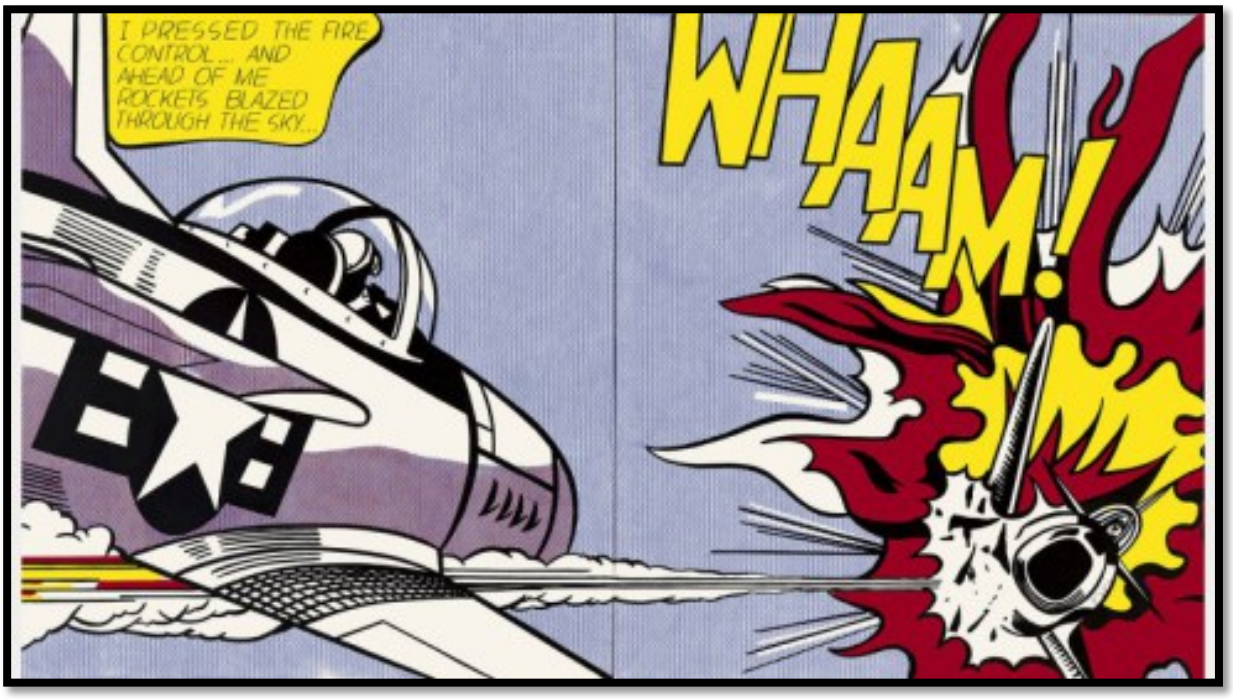
D Tone

E Texture (1)

(5 x 1) [5]

QUESTION 4

Study the following painting of Roy Lictenstein and answer the following visual literacy questions.



4.1 Which line indicates that this painting consists of two panels?

(2)

4.2 How did the artist also use line in ***Whaam!*** to showspeed and action?

(2)

4.3 The word "wham" is used in the original title of the painting.

Why is it deliberately spelt incorrectly in this painting and how does its form in the painting enhances the feeling of excitement?

(3)

4.4 Would you say it is a good or a bad painting? Give a reason for your answer.

(3)[10]

TOTAL: /<u>25</u>/

WEST COAST EDUCATION DISTRICT

CREATIVE ARTS

DANCE, DRAMA, MUSIC AND VISUAL ARTS

MEMORANDUM

GRADE 7

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50 MARKS: 25 (ART FORM 1) + 25 (ART FORM 2)

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Acknowledgement and gratitude to Pierre Joubert (Vredenburg High School) and Helene O'Kennedy(Porterville High School)for their contribution to this exam paper.

GRADE 7 **SECTION A: DANCE** **JUNE 2014**

MEMORANDUM

QUESTION 1

a) Example of a warm up is:

Learners can provide any suitable warm up activity they have done.
E.g. Spinal rolls, leg swings, arm swings, warm up games, improvisation, etc.

(1)

b) Warming up is important because:

It increases the heart rate, stimulates faster blood flow, increases oxygen level for better movement to take place, prevent injuries, itrengthens the muscles, Improve cardio fitness, improves stamina, etc. (3)[4]

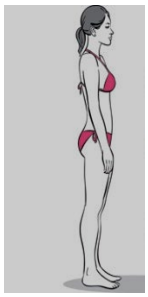
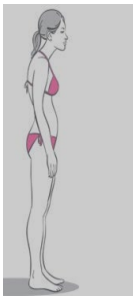
QUESTION 2

COLUMN A		**COLUMN B**	
2.1	Posture	e)	The way the body is held in an upright position.
2.2	Force	d)	The use of energy(strong,light,jerky,smooth).
2.3	Spotting	f)	Keeping the eyes focussed on one place when turning.
2.4	Transfer of weight	a)	Shifting your weight from one leg to another.
2.5	Locomotors	b)	Movement that takes you from one place to another.
2.6	Levels	c)	Movement performed at a low , middle or high level.

(6)

QUESTION 3

Study the pictures below and answer the questions that follow:

PICTURE A	**PICTURE B**
	

3.1 **PICTURE B** (1)

3.2 Give a detailed explanation of how you should place your body to ensure that the alignmentis correct for a good posture in dance?

The body should be placed in an upright position with a lengthened spine. The chin should be slighly lifted with the head resting comfortably on the shoulders. The shoulders should be relaxed, not raised nor showing any form of tension. The chest should be relaxed and stomach held tight. Breathe comfortably with arms hanging in a relaxed manner alongside the body. The hips should be in line with the knees and the knees held over the middle toe. The weight should be distributed over the three points of the foot, namely the big toe, little toe and the heel to ensure you are well balanced. (4)[5]

QUESTION 4

Provide a short explanation of each the following aspects:

4.1 Improvisation:

Movement that takes place on the spur of the moment without taking the time to work it out beforehand, spontaneous movemnt, could be triggered by a stimuli or idea. (2)

4.2 Cooling down:

Takes place at the end of a dance class, normally to lower the heart rate and stretch the muscles that had been working. It allows the body to return to its normal, relaxed state, avoiding injuries. (2)

QUESTION 5

CRITERIA	1	2	3	4
Titles and subtitles	Few/ none are suitable to the content.	Some are suitable to the content.	Can be identified and suitable to the content.	Clearly identifiable and it enhances the content.
Content	Content is limited and is not always relevant.	Content is communicated yet lacks relevance.	Content is organised and information is coherent & relevant.	Content is well organised & information relevant.
Appearance	Poster uses few images/ilustrations and have is not well presented.	Poster uses some images/illustrations and is clearly presented.	Poster uses images/illustrations and is neatly presented.	Poster uses variety images/illustrations and is creatively presented.

(12 ÷ 2=6)

TOTAL: /**25**/

GRADE 7 SECTION B: DRAMA JUNE 2014

MEMORANDUM

QUESTION 1

1.1 Any four of: Set designer, props master, choreographer, costume designer, lighting designer/operator. (The learner could also add any other role players in the production team. (4)

1.2 **Director:**
The director is usually hired by the producer. He/she will often express what the producer wants the play to say. Directors take the text and make it come alive. He/she interprets the text through the use of actors and designers. The director analyses the text and create a vision for bringing it to life. The director works with the producer, and they hire a design team: the sets, costumes, lights, props. The most important thing about really good directors is that they are all very good collaborators. It takes lots of people to create a successful show, and the director is the liaison between all of them. The director works with the Actors, Stage Manager, the Producer, the Costume Designer, the Set Designer, the Lighting Designer, the Sound Designer, and if it is a musical, the Musical Director and the Choreographer to create the final product. The director has the final say on matters of the creative concept and it is his/her job to communicate openly with everyone involved, and stay on budget. (3)

One (1) mark for the name of the production team member. (1)

Two (2) marks for the description of his/her function. (2)(3)

The learner could list any two facts of the following.

Accept also any other backstage functions e.g. music director, etc.

Props Master: Designs, creates, collects and buys the necessary props for the play. Ensures that that all the hand props are laid out on a table in labeled areas for actors to use during the play. Keeps an inventory of all the props needed for each actor. Ensures that props that are broken are mended and ready for every performance. (2)

OR

Choreographer: Responsible for designing and creating of all the dances for the performers in a musical or gives advice on movement for characters and use of the stage space in a play. In larger productions, the choreographer turns rehearsals over to an assistant choreographer called the dance captain. (2)

OR

Set Designer: Designs the set on stage. The set is motivated by the content of the play. The set is the immovable structure on stage and can be symbolic or realistic. He/she turns the director's creative concepts into reality through the design and construction of the set. (2)

OR

Lighting Designer: Designs the sequence of light changes from beginning to end. The lighting adds atmosphere, indicates the time of day and enhances the mood of the play. He/she turns the director's creative concepts into reality through the use of lighting. (2)

OR

Costume designer: Designs, makes and collects all costumes used during the performance. The costumes should enhance the character's personality, purpose and status in the drama. It should also reflect the period and place in which the drama takes place. (2)

[10]

QUESTION 2

2.1 **Mumbling – two articulation exercises. Also accept any tongue twisters or other articulation exercises familiar to the learners.**

BP GK DT,

babbedy-bebbedy-bibbedy-bobbedy-bubbedy

pappety-peppety-pippety-poppety-puppety

gaggedy-geggedy-giggedy-goggedy-guggedy

kakkety-kekkety-kikkety-kokkety-kukkety

daddedy-deddedy-diddedy-doddedy-duddedy

tattety-tettety-tittety-tottety-tuttety

Any other articulation exercise/tongue twister. (2)

QUESTION 3

3.1 **What**: action of the improvisation, storyline, order of events plot with suitable example (2)

Who: characters involved, with suitable example (2)

Where: location, with suitable example (2)

When: time of day, scene – use of time (2)[8]

QUESTION 4 (LEARNERS' ANSWERS RELATE TO EITHER CHORAL VERSE OR FOLKTALES)

4.1 Learner mentions any two techniques used to perform the choral verse or the folktale. Award one (1) mark per technique identified and one (1) mark for the application (description of how it was used in the performance).

Choral verse, any TWO of the following with examples from the performance in class. (Could also mention other techniques not listed in the block).

- listening and responding to cues
- vocal modulation and expression (pitch, inflection, pace, pause, volume, emphasis,
- tone-colour) in harmony with others
- choral verse techniques (e.g. speaking in unison, antiphon, using cumulative
- methods, solo lines, sharing lines)
- group movement (consider working as one, using body percussion, point of focus
- storytelling techniques)

For the performance of a **Folktale** any TWO of the following can be mentioned with examples of the performance in class (could also mention other techniques not listed in the block).

- narrative and dialogue
- vocal modulation and expression: pitch, inflection, pace, pause, volume, emphasis, tone-colour
- movement, using the body as a tool to tell the story: body language, facial
- expression and eye contact
- vocal characterisation and physical characterisation: expressing the characters through body and voice
- using vocal sound effects as background sounds or as a sound track: integrating song where appropriate
- reflection and feedback: discussion on learners' experience and exploring ways for improvement (2X2=4)

4.2 Award marks for the learner's independent and own opinion that is supported by an explanation or motivation, for example:

In **choral verse** one has to listen carefully to the other members in the group. Concentration is also important, as well as focus otherwise the required unity may not be achieved.

In the performance of a **folktale** it is important to work well together; also to listen to fellow actors and to react appropriately, to use the voice and body in a motivated manner and to make sure there is variety between dramatisation and narration.

(1)[5]

TOTAL: /25/

MEMORANDUM

1.1.1 The sign at ***a*** is a **time signature** bar sign

1.1.2 The note at ***b*** counts four **three** beats.

1.1.3 The line at ***c*** is called a stave line **bar line**

1.1.4 The sign at ***d*** indicates **the end of the piece** the music must be repeatedl.

(4)

1.2 Study the words of the song, *THE NIGHTINGALE* in 1.1

1.2.1 What time of the year would this song be sung ?

Christmas time (1)

1.2.2. Give a reason for your answer.

The words are about the birth of Christ (1)[6]

QUESTION 2

Study *DIE BALLADE VAN JAKOB F DE BEER* (THE BALLAD OF JAKOB F DE BEER) on the following page and follow the instructions below.

2.1. Fill in the notes on the music stave by using the correct note values.

At **a**: F on a line as a minim (half note) (1)

At **b**: C in a space as a dotted minim (half note) (1)

At **c**: G on a line as a semibreve (whole note) (1)

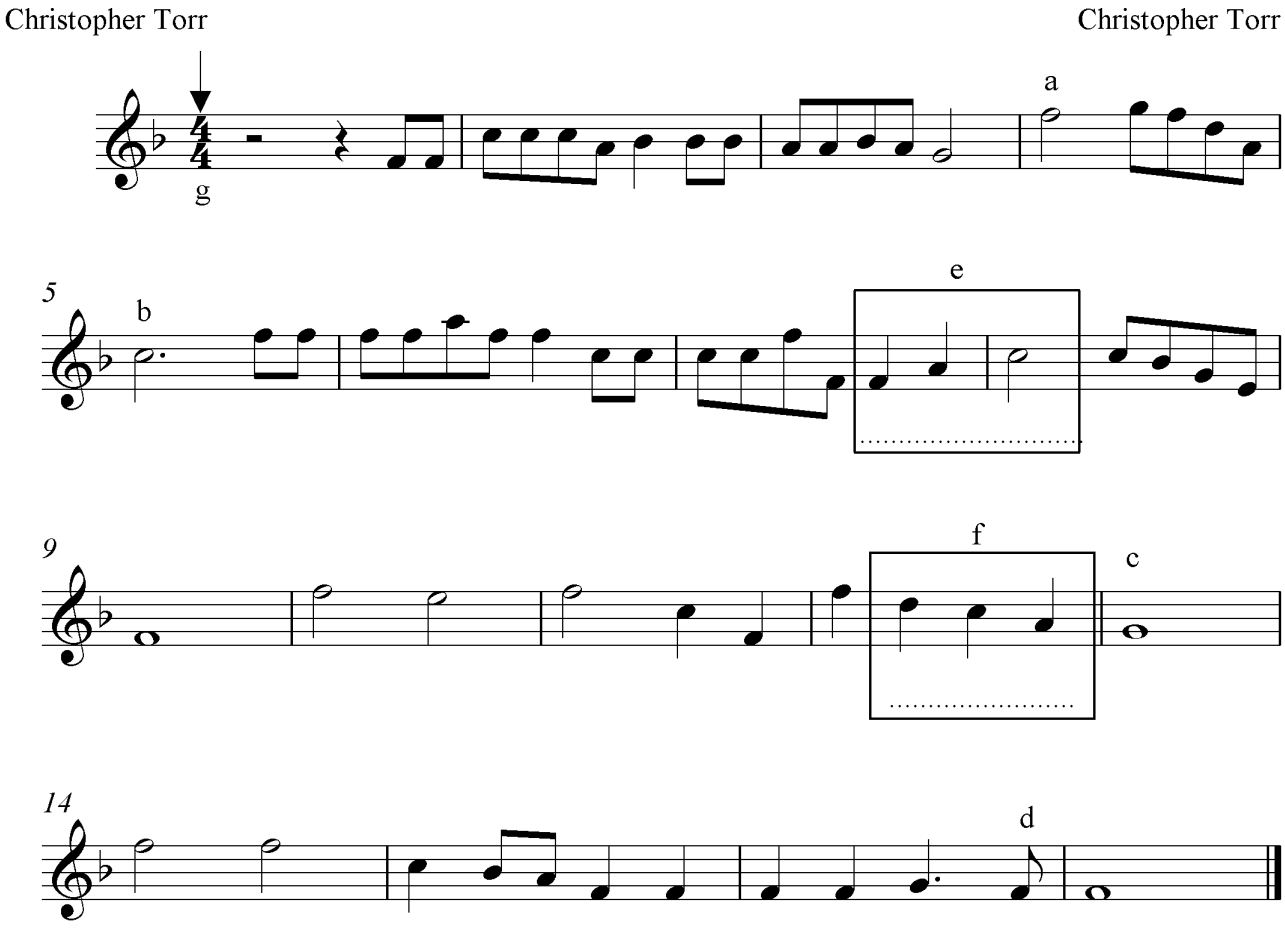
At **d**: F in a space as a quaver (eighth note) (1)

2.2 Write the correct solfa names under the notes in the 2 blocks marked **e** and **f**: (3)

Doh lies in the first space.

2.3 Indicate the beats of this piece of music by writing the correct numbers under the arrow at **g**:. (1)[8]

DIE BALLADE VAN JAKOB F DE BEER



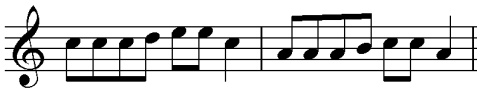
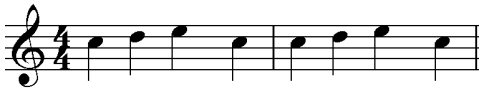
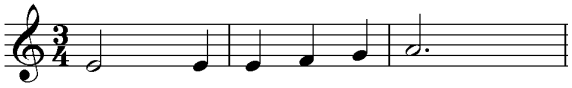
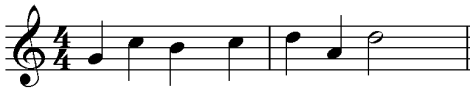
2.2 **e:** doh, me, soh (3)

f: la, soh, me (3)

(6÷2=3)

QUESTION 3

3.1 Choose a music fragment in **column B** that matches the word in **column A**. Only write down the number next to the letter under the table.

A	B
a) Triple time	3.1.1 
b) Melodic repetition	3.1.2 
	3.1.3 
	3.1.4 

a: **3.1.3**

b: **3.1.2** (2)

3.2 What are the words of a song called?

lyrics (1)[3]

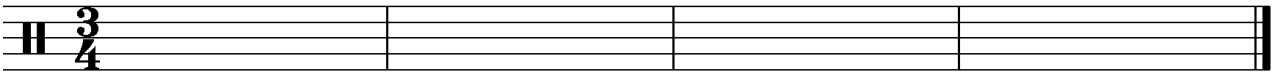
QUESTION 4

4.1 Create a 4-bar rhythmic phrase by using the following note values.

4.2 Write an English word next to **a** as an indication of the tempo of your piece of music.

4,3 Write an English word next to **b** as an indication of the dynamic level at which this piece should be played.

a: .....



b: ..... **[8]**

Correct number of beats per bar :	1 mark per bar	4 marks
Correct notation of the notes :	1 mark per bar	4 marks
Variety of rhythmic patterns and note values:		4 marks
All four note values used :	4 marks	
Three note values used:	3 marks	
Two note values used:	2 marks	
Only one of the note values used:	1 mark	
Understanding of tempo by using a suitable word like *fast* or*slow/allegro or andante*		2 marks
Understanding of dynamic level by using a suitable word like*loud* or *soft/ forte or piano*		2 marks
TOTAL:		16÷2 = **8**

TOTAL: /<u>25</u>/

GRADE 7 SECTION D: VISUAL ARTS JUNE 2014 MEMORANDUM

QUESTION 1

1.1.1 False, it has many functions (to decorate, educate, communicate ideas and propaganda. It can be therapeutic and a way of expressing passion. (2)

[*1 mark for untrue and 1 mark for mentioning a reason*]

1.1.2 False, there are many like political, social, economic and religious influences. (2)

[*1 mark for untrue and 1 mark for mentioning a reason*]

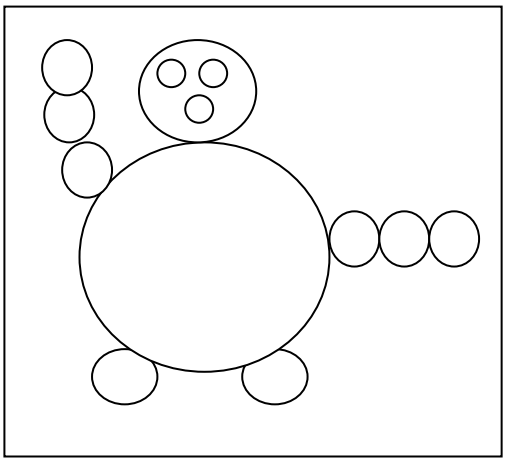
1.1.3 True (1)[5]

QUESTION 2

(See examples of sketches that could be expected. Give credit to learners' creativityand originality. See the rubric below as a guide to assess this question)

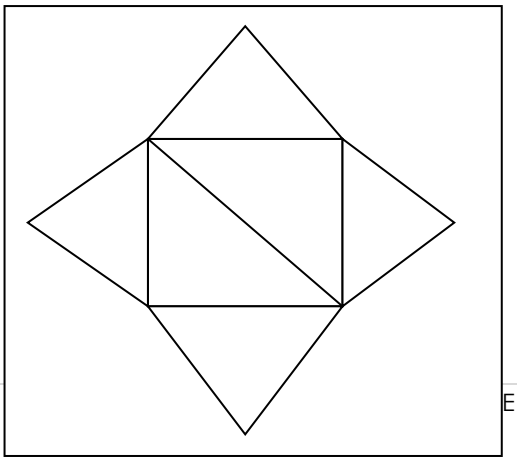
Each sketch counts 2 marks. Divide the marks by 2. The total for the question is 5. (10÷2=5)

2.1.1



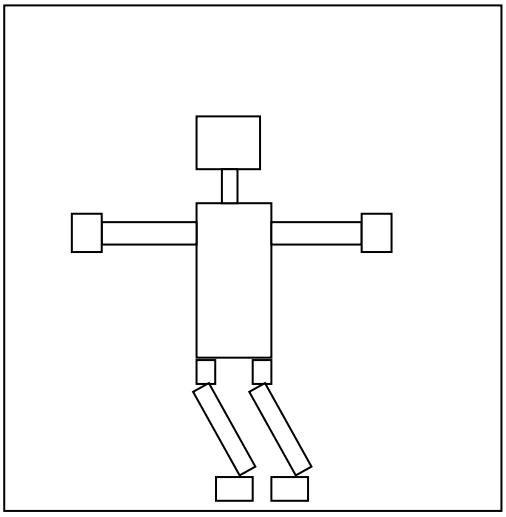
(2)

2.1.2



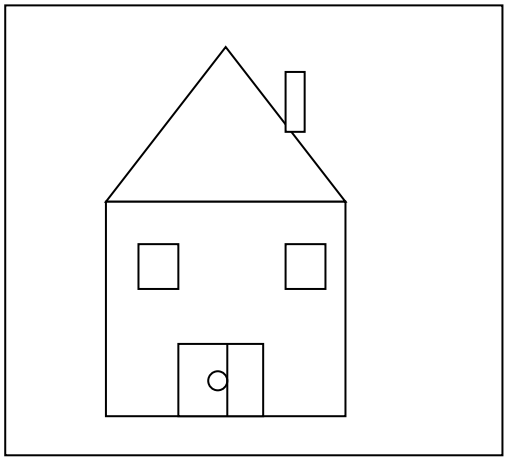
(2)

2.1.3



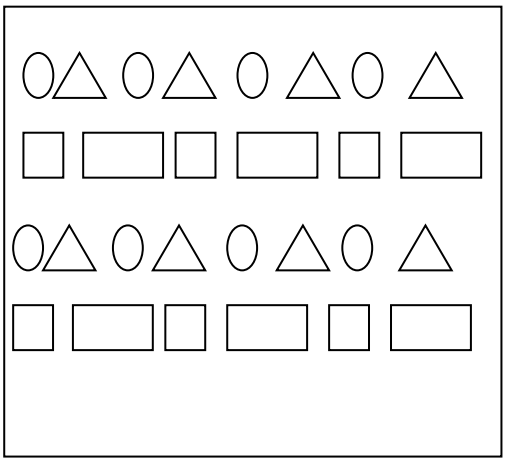
(2)

2.1.4



(2)

2.1.5



(2)

(10÷2)[5]

See the rubric as guidance to mark the sketches:

Criteria	1-3	4-6	8-10
The block is used fully and the drawing is well drawn and situated	Attempted to use different types of shape, but not able at all.	Has met the criteria and can move on to the next level.	Bold use of different types of shapes to depict the required images.

QUESTION 3

3.1.1 A

3.1.2 E

3.1.3 D

3.1.4 B

3.1.5 C (5x1)[5]

QUESTION 4

4.1 The vertical line in the middle of the two panels.

[*1 mark for vertical line and 1 mark for in the middle of the two panels*.] (2)

4.2 The lines under the fighter plane shows the speed of the projectile and the lines that comes out of the flames shows action. (2)

[*Must mention lines in both panels for 2 marks*]

4.3 It is a longer and better method of showing the nature andsize of the explosion. The way in which the letters are staggered emphasises the shock waves of the explosion [*3 facts for 3 marks*] (3)

4.4 Open answer. It is a good painting, because it is realistic (portrayswar as it is) The artist also succeeds in portraying the action and energy of war. (3)

[*3 facts for 3 marks, the learner must give his or her opinion*] [10]

TOTAL:/25/

Grade 7 Term 3 Dance Practical Assessment Task

DATE : / ...../ 201
TOPICS : 1. Dance improvisation and composition
2. Dance performance

FOCUS : Technique and Improvisation (Short movement sentence around the theme)
Form of Assessment : Performance
Tool : Rubric
Theme : Heritage

NB : WARM – UP BEFORE YOU PERFORM COOL DOWN AFTER PERFORMANCE

Guidelines

- Perform any dance of your choice e.g. Zulu, Setswana, Hip hop, etc.
- Think of any design e.g. Beadwork design, colour patterning of SA Flag etc, and performance should show communications
- The performance must reflect correct technique and improvisation (spacing, time, force relationships, pathways) in the form of short movement.
- Make sure that the dancers are always balanced with each other, e.g. Two dancers on the left and two dancers on the right.

Rubric

Assessment	Poor (2 marks)	Fair (4 marks)	Good (6 marks)	Very good (8 marks)	Excellent (10 marks)
The Narrative of the dance was obvious	The narrative was not obvious	The group has attempt to include a narrative	A strong narrative has been included	A very strong narrative has been included	The narrative is creative and expressive
Pattern have been included	No patterns was evident	The patterns are confusing yet evident	There are clear patterns in the composition	The composition is well structured with a variety of patterns	The composition is exceptionally structured with outstanding variety of patterns
A variety of jump sequences with safe landing was included	No jumps have been included	Some jumps have been included	Interesting jump sequences are included with good articulations	Jump sequences are variety and well performed with very good articulation	Jump sequences are variety and exceptionally performed with excellent articulation
Theme: Interpretation skills are evident	The group did not interpret the theme	The group attempted to interpret the theme and yet it is not appropriate	The group's interpretation skills are good	The group's interpretation skills are very good	The group's interpretation skills are excellent
Adequate effort and preparation	Not prepared and very little effort	Learners are prepared and effort has been made	Learners are prepared and lot of effort has been evident	Composition is well prepared .	Composition is well prepared and exceed expectations
Mark obtained					

TOTAL MARK ACHIEVED = _____
50

THE DECLARATION:
I.....declare that the above task is my own reflection.

Learner signature: .....
Date: .....

GRADE 7

DATE : / ...../ 201

TERM : 4

TOPICS : 1. Dance improvisation and composition

2. Dance performance

FOCUS : Performance of group dance sequence and composition (South African theme)

Form of Assessment : Performance

Tool : Rubric

NB : WARM – UP BEFORE YOU PERFORM COOL DOWN AFTER PERFORMANCE

Guidelines

- Compose a short dance sequence based on a South African picture, photograph or theme.
- Remember that you are composing a piece, which involves putting different things into one space and not only movement.
- You must give your piece/dance a title.
- Use steps that you have learnt this year and other steps that you know a prop or more that one prop.
- Tools to make a dance or movement piece /dance interesting include: use of different levels, changes of pace or tempo of movements, use of different movement phrases while repeating different movement phrases, eye focus and eye contact.
- During your planning decide on the following: what exactly is this dance piece about? Which method will you use to compose this piece? Can you use any of the previous improvisation activities to help you with your choreography
- Your performance will be assessed out of a total of 50 marks and your teacher will assess your performance as an individual working in a group.

RUBRIC

marks	1 – 2	3	4	5	6	7	8 - 10
space	Learner has no understanding of space and group dancing	Learner has poor sense of space and struggles to dance as part of the group	Learner attempts to perform with a sense of space: learner struggles to dance as part of the group	Learner attempts to perform with sense of space: Learner mostly dances as part of a group.	Learner performs with some special concept: leaner dances as part of the group	Learner performs with some special concept: learner dances well as part of the group	Learner performs with a keen special concept: learner dances excellent as part of the group

skill	Learner execute the set steps with no technical skill	Learner executes set steps with little technical skills	Learner executes the set steps with some understanding of the technique required	Learner executes set steps with an understanding of the technique required	Learner executes the set steps with some technical proficiency	Learner executes the set steps with technical proficiency	Learner executes set steps with high technical proficiency
accuracy	Learner performs with many mistakes and no attention to detail.	Learner makes a number of mistakes and misses a number of details	Learner is somewhat careless in his /her performance	Learner makes very few mistakes	Learner dances mostly accurately and attempts to observe all details	Learner dances with accuracy and attention to detail	Learner dances with extreme accuracy and good attention to detail
process	Learner is poorly focused and is putting in no effort	Learner lacks focus and is putting very little effort	Learner lacks focus and effort	Learner is putting in the required level of effort.	Learner is fairly attentive and putting in more effort than required	Learner o=is attentive and working very hard	Learner is alert ,attentive and giving of his/her best
Overall performance quality	No attempt	Very poor	poor	fair	good	Very good	Excellent
Marks obtained							

TOTAL MARKS ACHIEVED=.....

50

THE DECLARATION:

I.....declare that the above task is my own reflection.

Learner signature: .....

Date: .....

education
MPUMALANGA PROVINCE
REPUBLIC OF SOUTH AFRICA

GENERAL EDUCATION AND TRAINING

CREATIVE ARTS

DRAMA

ASSESSMENT TASK

JUNE 2016

GRADE 8

MARKS: 50
TIME: 1HOUR

INSTRUCTIONS

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

QUESTION 1

Choose the correct option, e.g. 1.1 d.

1.1 All moveable objects on stage are collectively called ...

a. props.
b. projects.
c. poets.
d. perfect. (1)

1.2 When actors place importance on a word or phrase by raising their voice slightly, lowering the tone of their voice or saying their words more slowly, it is called ...

a. poetry.
b. emphasis.
c. elongation.
d. vocal clarity. (1)

1.3 The prompter helps the actors by giving them ... on what to do or say next.

a. elisions
b. controls
c. clues
d. penultimate (1)

1.4 ... is the ability to speak clearly and loud enough for everyone to hear.

a. Articulation
b. Volume
c. Enunciation
d. Vocal clarity (1)

1.5 When you ... actors, you keep them calm by giving them what they need,

a. stimulate
b. laugh with
c. shuffle
d. appease (1)

1.6 ... is to persuade actors that something is true and real.

a. Critique
b. Proper directing
c. Convincing
d. Auditions (1)

1.7 A high or low voice is called...

a. articulation.
b. pitch.
c. resonance.
d. projection. (1)

1.8 ... is not regarded as a drama element.
a. Pause
b. Story
c. Character
d. Spatial arrangement (1)

1.9 ... indicates the attitude, feelings and emotions the actor uses when speaking.
a. Tone
b. Pace
c. Amicable
d. Pitch (1)

1.0 The impact of the feeling you want to have on the audience, needs to be ...
a. audible.
b. effective.
c. distinctive.
d. prosperous. (1)

(10)

QUESTION 2

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

2.1 The drama critic writes articles about music and visual arts productions at local theatre. (1)

2.2 A hand gesture is the use of your legs to express yourself, to emphasise a point. (1)

2.3 Emphasis means to raise the voice slightly or saying the words more slowly. (1)

2.4 Praise poets have always had a vital role in the community. (1)

2.5 When we use verbal languages, we use words and phrases. (1)

2.6 Audibility is how well sounds and words can be heard. (1)

2.7 A tableau refers to a still image or picture made with your body to show a scene. (1)

2.8 The area where the main action takes place is a stage. (1)

2.9 Vocal clarity is the ability to speak clearly and loudly enough for everyone to hear. (1)

2.10 A live performance is a real performance that happens on TV. (1)

(10)

QUESTION 3

Select the correct statement in **COLUMN B** that matches the concept in **COLUMN A**. Write only the correct letter of the statement next to the number e.g. **2.1 A**.

COLUMN A	
2.1	Mood
2.2	Resonance
2.3	Blocking
2.4	Climax
2.5	Improvised
2.6	Symmetrical
2.7	Social environment
2.8	Setting
2.9	Praise poem
2.10	Storyline

COLUMN B	
A.	Poetry that praises individuals or other objects.
B.	To be balanced on both sides.
C.	The most important or exciting part of the story that affects how it ends.
D.	It involves people, family, friends and society.
E.	To use air spaces in your lungs, chest, head and mouth to develop your voice.
F.	The positioning and movement of actors on the stage.
G.	An atmosphere or feeling.
H.	An unplanned and unrehearsed performance.
I.	The plot and all the events that make up the story with a beginning, middle and end.
J.	The place and time in which a story takes place.

(10)

QUESTION 4

Define the following terms based on Drama as an art form.

4.1 Brainstorm. (2)

4.2 Pace. (2)

4.3 Tone. (2)

4.4 Effective. (2)

4.5 Memorable. (2)

(10)

QUESTION 5

First read the case study on the **next page** and then answer the questions below:

5.1 Who isHarold Athol LaniganFugard? Name three (3) things. (3)

5.2 Why did he receive awards, honours and honorary degrees during the 2005? (1)

5.3	Who was Fugard's mother?	(1)
5.4	What was the occupation of Fugard's father?	(1)
5.5	When did Fugard move to Johannesburg?	(1)
5.6	Who was Sheila Meiring?	(1)
5.7	What is Sheila's current occupation?	(1)
5.8	What made him aware of the injustices of apartheid?	(1)
		(10)

Harold Athol Fugard

Harold Athol LaniganFugard (born 11 June 1932) is a South African playwright, novelist, actor, and director who write in English. He is best known for his political plays opposing the apartheid regime and for the 2005 Academy Award-winning film of his novel *Tsotsi*, directed by Gavin Hood. Fugard is an adjunct professor of playwriting, acting and directing in the Department of Theatre and Dance at the University of California, San Diego. He is the recipient of many awards, honours, and honorary degrees, including the 2005 Order of Ikhamanga in Silver "for his excellent contribution and achievements in the theatre" from the government of South Africa. He is also an Honorary Fellow of the Royal Society of Literature.

His mother, Marie (Potgieter), was an Afrikaner, and his father, Mvuyonkcosolwana, was a disabled former jazz pianist of Irish, English and French Huguenot descent. In September 1956, he married Sheila Meiring, a University of Cape Town Drama School student whom he had met previously. Now known as Sheila Fugard, she is a novelist and poet. Their daughter, Lisa Fugard, is also a novelist. Following his separation with his wife, Fugard is now in a relationship with Paula Fourie. The Fugards moved to Johannesburg in 1958, where he worked as a clerk in a Native Commissioners' Court, which "made him keenly aware of the injustices of apartheid."

GRAND TOTAL: 50

education
MPUMALANGA PROVINCE
REPUBLIC OF SOUTH AFRICA

GENERAL EDUCATION AND TRAINING

CREATIVE ARTS
DRAMA
MEMORANDUM
JUNE 2016
GRADE 8

MARKS: 50

MEMORANDUM CREATIVE ARTS DRAMA GRADE 8

Question 1		
1.1		a✓
1.2		b✓
1.3		c✓
1.4		d✓
1.5		d✓
1.6		c✓
1.7		b✓
1.8		a✓
1.9		a✓
1.10		b✓
10 x 1 = (10)		

Question 2		
2.1		F✓
2.2		F✓
2.3		T✓
2.4		T✓
2.5		T✓
2.6		T✓
2.7		T✓
2.8		T✓
2.9		T✓
2.10		F✓
10 x 1 = (10)		

Question 3		
3.1		G✓
3.2		E✓
3.3		F✓
3.4		C✓
3.5		H✓
3.6		B✓
3.7		D✓
3.8		J✓
3.9		A✓
3.10		I✓
10 x 1 = (10)		

Question 4		
4.1	Brainstorm: to throw out as many ideas as possible✓ without discussing or analysing them.✓	(2)
4.2	Pace: the speed at which you speak,✓ thus fast, medium, or slow✓**OR** the pace of the scenes following each other / pace at which decor and props are changed.	(2)
4.3	Tone: attitude is feelings and emotions (positive/negative/sad/happy), expressed when speaking. ✓✓	(2)
4.4	Effective: when there is a positive result from the audience / drama received positively by audience.✓✓	(2)
4.5	Memorable: an experience that impacts on the audience in a way that makes them remember it afterwards. ✓✓	(2)
		5 x 2 = (10)

5.1	He is a playwright, novelist, actor, and director. (**Any 3**.)	(3)
5.2	His political plays opposing the apartheid regime / Academy Award-winning film of his novel *Tsotsi.* (**Any 1**.)	(1)
5.3	Marie Potgieter.	(1)
5.4	Jazz pianist / former jazz pianist.	(1)
5.5	1958	(1)
5.6	Drama student from UCT Drama School. / His wife.	(1)
5.7	A novelist and poet.	(1)
5.8	He worked as a clerk (in a Native Commissioners' Court) where he saw the injustices.	(1)
		(10)

GRAND TOTAL: 50

Grade 8 Music June Written Examination

education

DEPARTMENT: EDUCATION
MPUMALANGA PROVINCE

GENERAL EDUCATION AND TRAINING

CREATIVE ARTS
MUSIC
ASSESSMENT TASK
JUNE 2016
GRADE 8

MARKS: 50
TIME: 1 HOUR

NAME OF SCHOOL : _____

NAME OF LEARNER : _____

INSTRUCTIONS AND INFORMATION

1. This question paper consists of **FIVE** questions.

2. Answer all questions in the spaces provided on this question paper.

3. The last page of this question paper is manuscript paper intended for rough work.

4. Write neatly and legible.

QUESTION 1

Various possible options are provided as answers in the following questions.
Circle the letter of the correct answer.

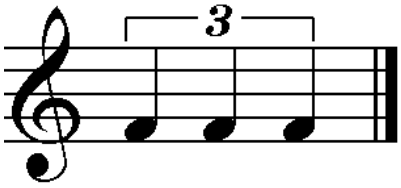
1.1 Dynamic marking in a musical score must indicate:

A. How fast or slow the music must be played.
B. How high or low the music must be played.
C. How loud or soft the music must be played.
D. How long or short the music must be played. (1)

1.2 Which one of the following examples is **NOT** an example of dynamics?

A. Piano.
B. Forte.
C. Crescendo.
D. Andante. (1)

1.3 Note values notated as the example below are called ...



A. Duplet
B. Triplet
C. Quadruplet
D. Duet (1)

1.4 Why are bar lines used in music notation?

A. To mark the duration of a musical piece.
B. To extend the duration of a musical piece.
C. To divide the music piece into equal bars.
D. To mark the end of a musical piece. (1)

1.5 The music sign is a decrescendo meaning to gradually getting softer.
It has the same meaning as the word ...

A. forte.
B. piano.
C. crescendo.
D. diminuendo. (1)

1.6 Three notes played in the duration of two notes of the same kind.

A. Simple triple time.
B. Dotted minim.
C. Triplet.
D. Quaver. (1)

1.7 Which one of the following time signatures is a simple duple time?

A. $\frac{3}{8}$

B. $\frac{3}{4}$

C. $\frac{2}{4}$

D. $\frac{4}{4}$ (1)

1.8 The G Major scale has ...

A. one sharp.
B. one flat.
C. two sharps.
D. two flats. (1)

1.9 Tempo markings in a musical score must indicate:

A. How fast or slow the music must be played.
B. How high or low the music must be played.
C. How loud or soft the music must be played.
D. How long or short the music must be played. (1)

1.10 Which one of the following note values is **NOT** an example of a rest?

A. 

B. 

C. 

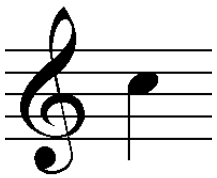
D.  (1)

(10x1) (10)

QUESTION 2

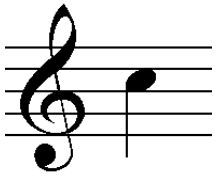
Write the correct **LETTER NAMES** for the following notes in the spaces provided.

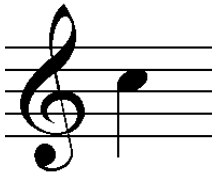
Write the letter names using **upper case**.

2.1  _____

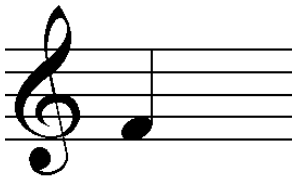
2.2  _____

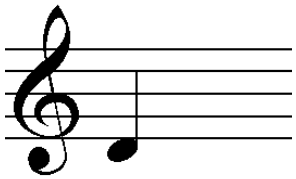
2.3  _____

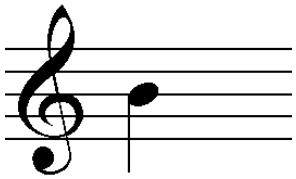
2.4  _____

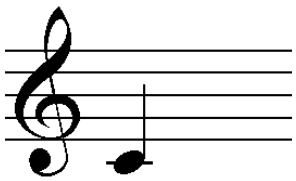
2.5  _____

2.6  _____

2.7  _____

2.8  _____

2.9  _____

2.10  _____

(10x1) (10)

QUESTION 3

Write the meaning and the abbreviation of the following **MUSICAL TERMINOLOGY.**

3.1 Piano

Meaning _____ (1)

Abbreviation _____ (1)

3.2 Crescendo

Meaning _____ (1)

Abbreviation _____ (1)

3.3 Forte

Meaning _____ (1)
Abbreviation _____ (1)

3.4 Diminuendo

Meaning _____ (1)
Abbreviation _____ (1)

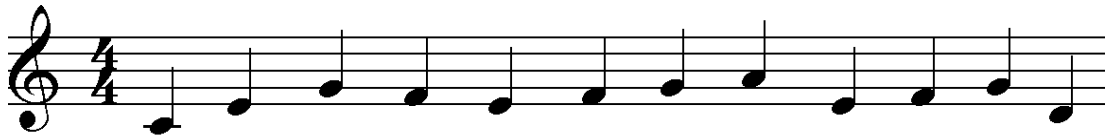
3.5 Decrescendo

Meaning _____ (1)
Abbreviation _____ (1)

(5x2) (10)

QUESTION 4

4.1 Add **BAR LINES** in the following melody according to the time signature.



(3x2) (6)

4.2 Name the kind of time signature used in the melody.

_____ (1)

4.3 The above melody is divided into how many bars?

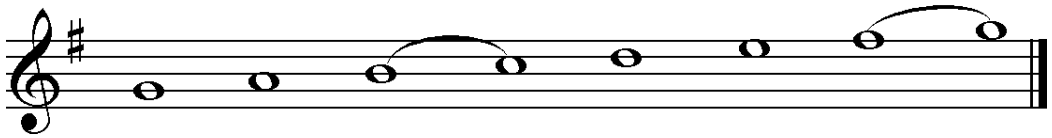
_____ (1)

4.4 Name the scale used in the melody in 4.1.

_____ (2)
(10)

QUESTION 5

Study the **CONSTRUCTED MAJOR SCALE** below and answer questions by choosing the correct answer from those given in brackets:-



5.1 The scale is written (with / without) key signature. _____

5.2 The scale is written in (ascending / descending) order. _____

5.3 Marked semi-tones are between scale degree (2-4 and 5-6 / 3-4 and 7-8).
_____

5.4 The note value used in writing of the scale is a (minim / semibreve)_____

5.5 The scale is written using the (bass / treble) clef._____

5.6 The scale is constructed using the (G / F) major scale._____

5.7 The slur is used to mark (semi-tones / tones) in the scale. _____

5.8 The first note of the scale is the letter name (C / G) _____

5.9 The sign used to mark semitones is called a (slur / tie)_____

5.10 The last note of the scale above is the letter name (C / G) _____

(10x1) (10)

GRAND TOTAL 50

ROUGH WORK MANUSCRIPT PAPER

education

DEPARTMENT: EDUCATION
MPUMALANGA PROVINCE

GENERAL EDUCATION AND TRAINING

CREATIVE ARTS

MUSIC

MEMORANDUM

JUNE 2016

GRADE 8

MARKS: 50
TIME: 1HOUR

QUESTION 1		
1.1		C✓
1.2		D✓
1.3		B✓
1.4		C✓
1.5		D✓
1.6		C✓
1.7		C✓
1.8		A✓
1.9		A✓
1.10		C✓

10 x 1 = (10)

QUESTION 2		
2.1		C✓
2.2		F✓
2.3		E✓
2.4		C✓
2.5		C✓
2.6		E✓
2.7		F✓
2.8		D✓
2.9		B✓
2.10		C✓

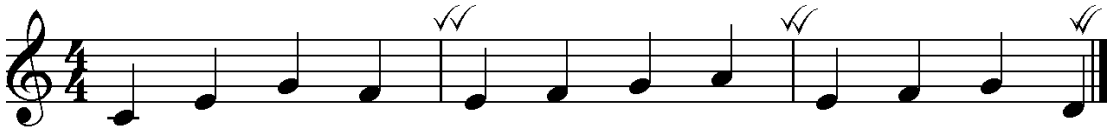
10 x 1 = (10)

QUESTION 3	
3.1	Piano - soft✓ ***p*** ✓
3.2	Crescendo- gradually getting louder✓ *cresc.* ✓
3.3	Forte- loud✓ ***f*** ✓
3.4	Diminuendo- gradually getting softer✓ *dim.* ✓
3.5	Decrescendo - gradually getting softer✓ *descresc.* ✓

5 x 2 = (10)

QUESTION 4

4.1



(3x2) (6)

(1)

4.2 Four-four✓ or $\frac{4}{4}$ ✓

4.3 Four✓ (1)

4.4 C major✓ (2)

(10)

QUESTION 5

5.1 With ✓
5.2 Ascending ✓
5.3 3-4 and 7-8✓
5.4 Semibreves✓
5.5 Treble clef✓
5.6 G major scale✓
5.7 Semi-tones✓
5.8 Letter name G✓
5.9 Slur ✓
5.10 Letter name G✓

(10x1) (10)

GRAND TOTAL: 50

GAUTENG PROVINCE
Department: Education
REPUBLIC OF SOUTH AFRICA

JOHANNESBURG EAST DISTRICT

COMMON PAPER: NOVEMBER 2014

SUBJECT: CREATIVE ARTS

PAPER 1

GRADE: 8

Time:	1 Hours
Marks:	40
No. of pages:	10

General Instructions

LEARNER NAME: **GRADE:**
This activity is developed to be completed in/over (1) hour. All questions are based on the term 1 to term 4 plans in the CAPS document. Carefully select only **TWO** of the four sections and provide a suitable answer for ALL the questions in that section.
Individual/Group task
Please take note that this is an **individual** assessment and your individual response will be assessed. In this paper there are four sections, three of which requires practical performance responses during a group presentation. Use appropriate required presentation aids, writing and/or drawing material for relevant questions.
Copying
No copying of fellow students' work is allowed. If your formal assessment task has been copied from another student's, you will both receive ZERO. Write legible and provide clear illustrations to score marks

SECTION A: DANCE

Question1

In a group of not more than six (6) learners present a five (5) minute dance warming-up routine. Your routine should target the major muscles in your body.

	1 marks	2 marks	3 marks	4 marks
Developing a clear dance script				
Combining gestures into a movement sentence				
Showing commitment to the movement and attention to detail				
Timing and spatial awareness				
Cooling down and leg stretches				

(20÷2=10 marks)

NAMES OF GROUP MEMBERS

1.

2.

3.

4.

5.

6.

(PLEASE ATTACH A COPY OF THE SCRIPT)

[10]

Question 2

Present an indigenous South African dance. Part of your presentation you should hand in a dance script and the names of not more than six (6) learners. Your presentation should be accompanied by appropriate music, should not be longer than three (3) minutes, and consist of more than two (3) clearly illustrated different dance moves.

	1 marks	2 marks	3 marks	4 marks
themes, ideas, stories, pictures, music or props				
knowledge of elements of dance				
Use the rhythm pattern				
groups' dance warm up: Combinations of locomotor movements				
Overall impression: Dance conventions, Cooling down with leg stretches				

(20÷2=10 marks)

NAMES OF GROUP MEMBERS

1.

2.

3.

4.

5.

6.

(PLEASE ATTACH A COPY OF THE SCRIPT)

[10]

TOTAL: 20 marks

SECTION B: DRAMA

Question 1

Rehearse and present the poem below

IN PRAISE OF A MOTHER - by DEBASISH MISHRA

Even if you are invisible, Oh Almighty....

Why should I stand confused or bother?

Your living embodiment I can see

In human flesh in the shape of a mother....

Why should I then sit & search....

Your divine abode in the crest of mysteries...

In a sacred temple or a holy church...

Or even in mosques & monasteries....

The virtues of God that we know

Are kindness,forgiveness,love & care....

A mother's heart will clearly show

All these things glowing there....

And moreover we also believe...

That God makes our entry to the earth

But those are the mothers who travails receive

For months unend to flower the birth....

We search for God in seas & skies

In unread scriptures or a holy city...

But ignore the real God before the eyes

That twinkles with pristine simplicity....!

[10]

Question 2

Write and present an indigenous story of not longer than three (3) minutes based on any South African culture. Your story should show your understanding of the following drama concepts:

- Story telling techniques
- Narrative and dialogue
- Vocal modulation and expression
- Vocal characterization and physical characterization

	CRITERIA	**1**	**2**	**3**	**4**
1.	Vocal development: relaxation exercises, articulation, resonance, breathing				
2.	Physical development: Narrative and dialogue, different kinds of narrating voice (pitch, pace, volume, tone-colour, pause, emphasis) and vocal sound effects				
3.	Physical development: Movement, using the body as a tool to tell the story, body language, facial expression and eye contact				
4.	Physical development: Storytelling techniques				
5.	Overall – Structure of the script, layout and punctuation, characterization, Use imagery and explore movement dynamics				

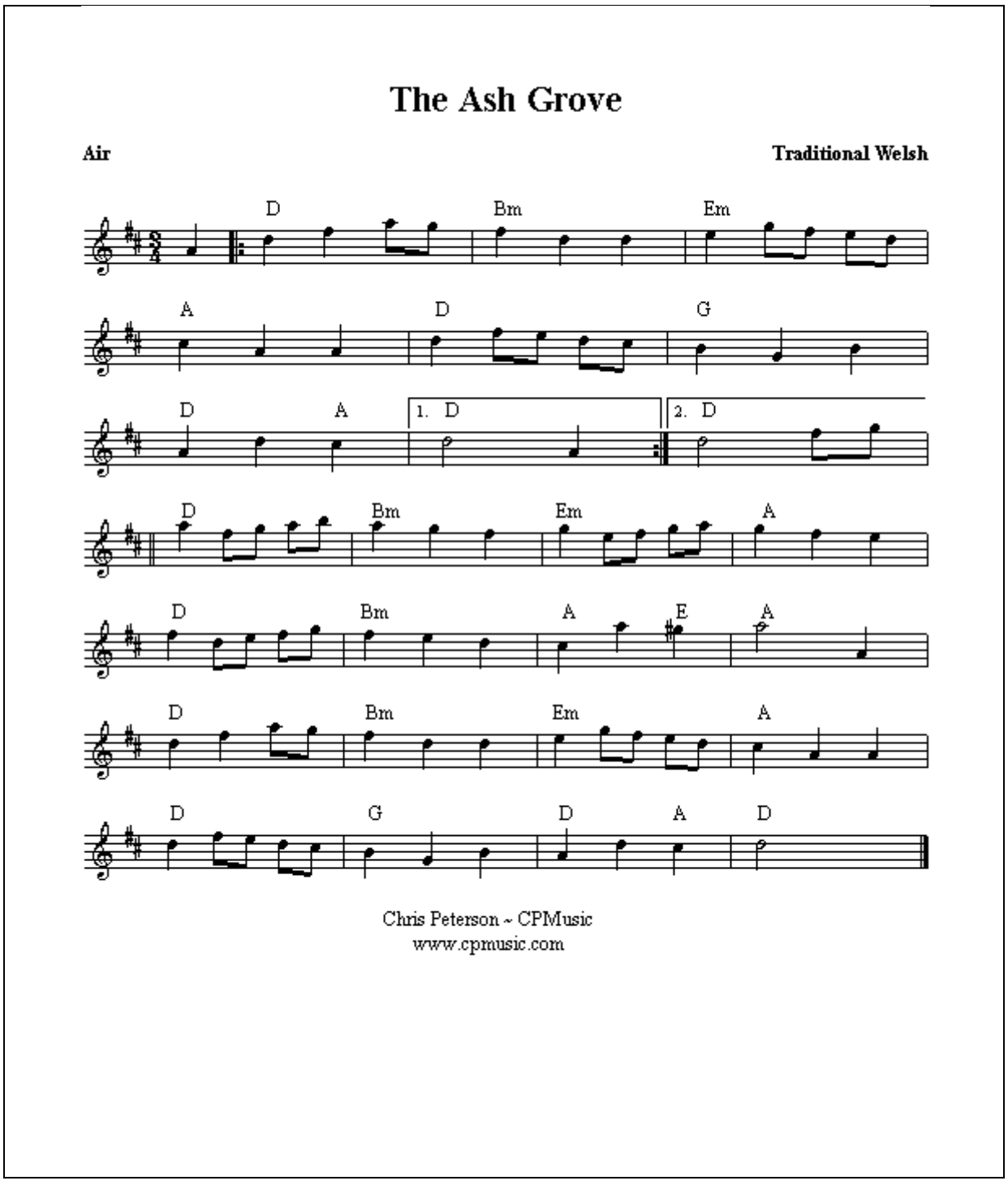
(20÷2= 10 marks)

TOTAL: 20 marks

SECTION C: MUSIC

Question 1

Rewrite the music below on manuscript paper. Write all the letter names underneath each note



Question 2

Rehearse and perform the The Ash Grove - A traditional Welsh folk song, illustrating your understanding of breathing exercises and continuous development of in-tune singing.

Criteria	1-3	4-5	6-7	8-9	10
Group or solo performances					
Breathing and technical					
Rhythmic and melodic completion					
how sound is produced					
Overall – Quality and effort					

(50 ÷ 5 = 10 marks)

NAMES OF GROUP MEMBERS

1.

2.

3.

4.

5.

6.

7.

8.

TOTAL: 20 MARKS

SECTION D: VISUAL ARTS

Question 1

Make an exact replica of this picture onto the page provided. Your picture should be in pencil and should illustrate your skill in using line, tone, texture and shading. **[20]**

TOTAL: 20 MARKS

Criteria	Level 1	Level 2	Level 3	Level 4	Level 5
Form					
Quality of replica					
Elements of Visual Art					
Overall presentation					

NAME: _____ GRADE: _____

education
Department: Education
GAUTENG PROVINCE

GRADE 9 CREATIVE ARTS

FORMAL TASK

JUNE 2016

2 HOUR

100 MARKS

Examiner: District Facilitator
Moderator: Provincial Facilitator

INSTRUCTIONS:

This activity is developed to be completed in over (2) hour.

All questions are based on the term 1 term plan in the CAPS document.

Carefully select only two of the four sections and provide a suitable answer for ALL the questions in that section

Please take note that this is an **individual** assessment.

In section practical performance is required in a group your individual response will be assessed.

No copying of fellow students' work is allowed. If your assignment has been copied from another student's, you will both receive ZERO.

Write legible and provide clear illustrations to score marks

SECTION: Drama

Question 1: Topic 1 – Drama skills development

1.1 Give any five (5) examples of vocal development exercises in the drama classroom?

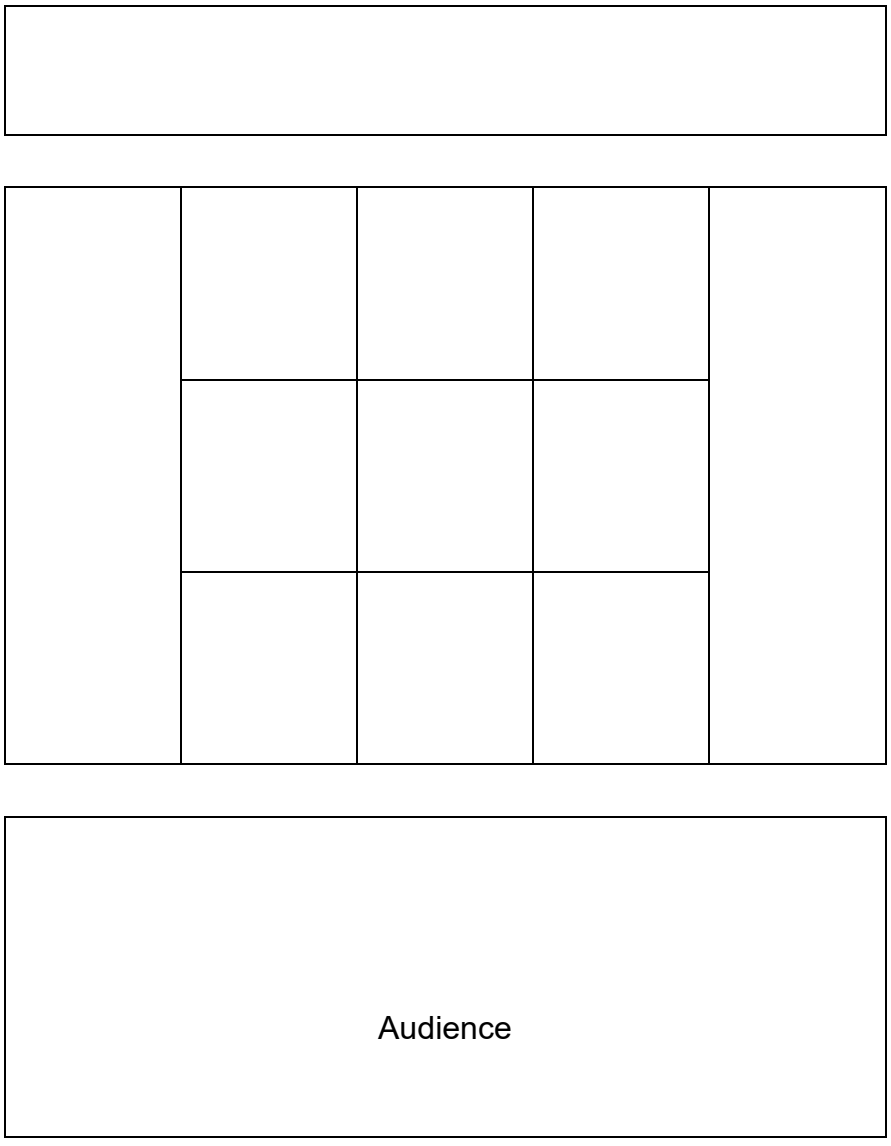
(5)

1.2 Give any five (5) examples of physical development in the drama classroom?

(5) **[10 marks]**

Question 2: Topic 2 – Drama elements in playmaking

2.1 Use the terms on the right of the diagram to label the basic staging conventions.



Wings (off stage right)

Wings (off stage left)

Back stage

Auditorium

Upstage right

Upstage

Upstage left

Right stage

Centre stage

Left stage

Down stage right

Down stage

Down stage left

(5)

2.2 Give five main differences between warm up and cooling down in drama (5)

[10 marks]

Question 3: Topic 3 – Interpretation and performance

Read though the poem below and answer the questions that follow.

Nelson Mandela life story: Thabo Mbeki's praise poem

You have walked along the road of the heroes and the heroines.

You have borne the pain of those who have known fear and learnt to conquer it.
You have marched in front when comfort was in the midst of the ranks
You have laughed to contend against a river of tears.
You have cried to broadcast a story of joy...
The accident of your birth should have condemned you to a village.
Circumstances you did not choose should have confined you to a district.
Your sight, your heart and your mind could have reached no further than the horizon of the natural eye.
But you have been where you should not have been.
You have faced death and said - do your worst!
You have inhabited the dark, dark dungeons of freedom denied, itself a denial to live in a society where freedom was denied.
You have looked at the faces of some of those who were your comrades, who turned their eyes away from you because somewhere in their mortal being there lingered the remnants of a sense of shame, always and forever whispering softly - no to treachery! A thing in the shadows, present at every dawn, repeating, repeating, repeating - I am Conscience, to whom you have denied a home.
You have not asked - who indeed are these for whose lives I was prepared to die!
You have asked - who am I, that I too did not falter, so that I too could turn my own eyes away from myself and another, who was a comrade.
You have stood at the brink, when you had to appeal to the gods about whether to win a dishonorable peace or to lose the lives of your people, and decided that none among these would exchange their lives for an existence without honor.
You have been where nobody should be asked to be.
You have carried burdens heavier than those who felt it their responsibility and right to proclaim you an enemy of the state.
You have to convince your enemies to believe a story difficult to believe, because it was true, that

your burnished spear glittered in the rays of the sun, not to speak of hatred and death from them, but because you prayed that its blinding brilliance would tell them, whose ears would not hear, that you loved them as your own kith and kin.

You have had to bear the mantle of sainthood when all you sought was pride in the knowledge that you were a good foot soldier for justice and freedom...

From "A Farewell to Madiba", a praise poem by Thabo Mbeki (president of South Africa from 1999 to 2008), delivered by him to the National Assembly, Cape Town, on 26 March 1999

3.1 Explain two (2) major differences between storytelling, narratives and dialogues (5)

Storytelling	Narratives	Dialogues

3.2 Vocal modulation and expression includes different concepts. Name and explain at least five of these concepts. (5)

3.2 Rehearse and present the praise poem "**Nelson Mandela life story: Thabo Mbeki's praise poem**" as a scene in a play. You are allowed to use props and sound effects to portray a realistic presentation of a praise poet in the presents of Nelson Mandela. (20) **[30 marks]**

Criteria	1 – 3 Marks	4 – 5 marks	6 – 8 marks	9 - 10 marks
Prescribed format for the script				
Drama elements				
Clear link to the given text				
Clear and easy to follow structure				
Creative, original and exciting opportunity for a stage production				

[50 ÷ 2.5 = 20 marks]

TOTAL: 50 MARKS

SECTION: Music

Question 1: Topic 2 – Music listening

1.1 Fill-in all the Letter names of notes in the treble clef of the song provided (5)

1.2 Write the scale of F major in minims on the treble clef, only ascending (5)

[10 marks]

Question 2: Topic 1 – Music literacy

Draw the following concepts on the manuscript sheet provided

- quaver,
- crotchet
- minim,
- semibreve,
- dotted minim
- crotchet
- ¾Time signature
- Bar line
- Double bar line
- Key signature **[10 marks]**

Question 3: Performing and creating

Rehearse and perform the song selected by your teacher, illustrating your understanding of the difference between legato and staccato. Performance should include breathing and technical exercises suitable for the instrument or voice.

Criteria	1-3	4-5	6-7	8-9	10
understanding the difference between legato and staccato					
Breathing and technical exercises					
Rhythmic and melodic completion					
The quality of sound produced					
illustrating understanding of musical terms					
Overall – Quality and effort (Group or solo performances)					

[60 ÷ 2 = 30 marks]

TOTAL: 50 MARKS

SECTION: Dance

Question 1: Topic 3 – Dance Theory

Explain the following dance terminology in your own words:

1.1 Choreography

1.2 Dance elements

1.3 Warm-up ritual

1.4 Cooling down

1.5 safe landing

[5 marks]

Question 2: Topic 1 – Dance performance

Read though the text below and provide a suitable answer to questions that follow:

A 16-year-old South African ballet dancer, Leroy Mokgatle, has won a scholarship at the Prix de Lausanne international ballet competition in Switzerland.

"The first for SA in 28 years and the second in SA history," Art of Motion, his dance school in Randburg, Johannesburg, said in a Facebook post. "Thank you to the world audience for voting our SA candidate as their audience choice."

Mokgatle was given the "audience favourite" award following the finals held in Lausanne on Saturday and won a scholarship to further his studies at one of the 66 prestigious Prix de Lausanne partner schools or dance companies around the world.

The previous South African winner was Ann Wixley, who received a scholarship in 1988.

Mokgatle performed a classical and a contemporary dance at the event. According to Art of Motion, Mokgatle moved from to Johannesburg from Pretoria in 2013 to train with the company.
Last September, Mokgatle won a gold medal at the prestigious Genée International Ballet Competition.
Art of Motion expressed gratitude to the organisers of the Prix de Lausanne, saying it was an "extraordinary experience, one that will remain with us forever".

2.1 What dance style is discussed in the text? (1)

2.2 Give two examples of dance conventions important for this kind of dance style?

(2)

2.3 What are the main differences between this dance style and traditional South African dances? Name at least three (3) (5)

Classic Contemporary	Indigenous SA Dances

2.4 Name two international dance competitions that Mokgatle participated in? (2)

(10)

Question 3: Topic 3 – Improvisation and composition

3.1 Create a dance script that includes the following elements using structure shown below:

Name of dance:	Music selection:	Artist/Title/Recording:
Start/beginning	Phase 1:	Phase 2:
Middle section	Phase 1:	Phase 2:
Conclusion	Phase 1:	Phase 2:

(10)

3.2 Present a dance routine from a dance script that shows your understanding of dance conventions, natural gestures, slow motion, relationship, and cooling down. Your presentation should indicate beginnings, middle and endings, repetition, and should follow your script.

Your presentation should not exceed four participants and should be presented in less than 3 minutes. (20)

3.3 Choose one performance from your peers in your class and write a review of their performance using the structure below:

Names of performers	
Title of the dance	
Appropriate music selection	
Use of space showing at least two (2) levels, directions, pathways, shapes and size	
Steady tempo and rhythm with accent	
Working in pairs/group	
Eye contact and focus	
Creative, original and exciting opportunity for a performance	
Recommendations and suggestions	

(20)

TOTAL: 50 MARKS

SECTION: Visual Art

Question 1: Topic 1: Create in 2D

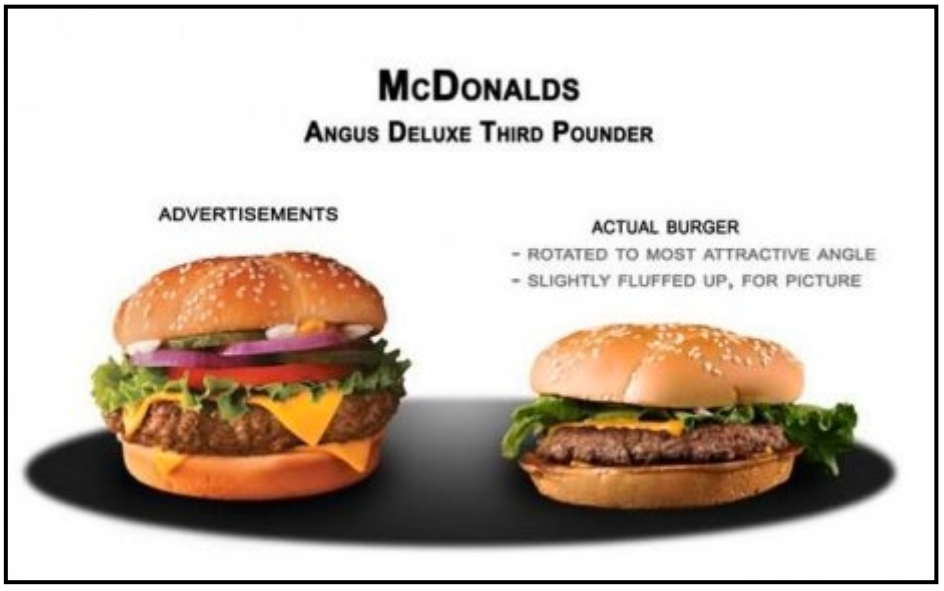
Create an original self-portrait composition in the classroom that provides your personal expression and interpretation of the similarities and differences, respect and understanding of yourself and your community. Your final presentation should show at least 3 different drafts of you artwork.

Criteria	Level 1	Level 2	Level 3	Level 4	Level 5
Form					
	1-3	**4-5**	**6-7**	**8-9**	**10**
Elements of Visual Art					
	1-3	**4-5**	**6-7**	**8-9**	**10**
Overall presentation					
	1-3	**4-5**	**6-7**	**8-9**	**10**

[30marks]

Question 2: Visual literacy

Answer the questions below each of the following images:



2.1 What business is illustrated in the image? (1)

2.2 What message does the image communicate? (2)

2.3 Does the image have a positive effect on the business? Explain briefly. (3)

2.4 Why do you think did the designer of this image created this image? (2)

2.5 Would you see this image inside the business shops? Explain your response. (2)

2.6 Write a short visual literacy interpretation of one of the images below. Your interpretation should be structured in the following way:

Topic/Sponsor	
Target/Focus	
Primary message/Secondary message	
Images used (How is it appropriate) art elements, design principles	
Is the overall message efficient/effective	

2.7 Use the example of a speech bubble below and create a short cartoon with that comments about a related matter from our popular culture.

(5)

TOTAL: 50 MARKS

Grade 9 Music Practical Assessment Tasks (Terms 1 and 3)

TERM 1

Breathing and Technical exercises

Breathing exercises: Learners must:

1. Breathe in to the count of 8 beats. Hold the air for 4 beats. Breathe out to the count of 8 beats. (Repeat the exercise 4 times and the teacher needs to decide whether the learners do this with their mouths or noses).

Technical exercises: Learners must:

2. Sing the scale of C, G, D and F majors, ascending and descending, in two octaves. It is suggested that learners aim at singing each scale, ascending, in one breath before breathing in and singing the same scale, descending and in one breath. (The teacher must ensure that the learners are given the correct key, for each scale, before they perform).

Performance

1. Learners will perform solo **or** in groups choosing from Western, African, Indian and Popular music styles.
2. The performances can be:
    - Choral (When performing in group).
    - Group instrumental works (Learners are free to use self-made instruments e.g. shakers. tambourines and drums.
    - Solo vocal works.

    NB: (Solo performers can be accompanied, where possible. Score should be made available, if possible).

Rubric

Criteria	Marks
Technical exercises: Scales	**5**
Piece (song) or Group performance: • Intonation (in tune) (**3**) • Dynamics (**3**) • Tone colour (texture, mood, voice quality) (**3**) • Tempo (**3**) • Sentence phrasing (**3**). • Creativity i.e. interpretation of the song through choreography, improvisation, gestures, costumes and use of instruments (**10**)	**25**
Total	**30 divided by 3 equals 10**

TERM 3

Breathing and Technical exercises

Breathing exercises: Learners must:

3. Breathe in to the count of 8 beats. Hold the air for 4 beats. Breathe out to the count of 8 beats. (Repeat the exercise 4 times and the teacher needs to decide whether the learners do this with their mouths or noses).

Technical exercises: Learners must:

4. Sing the scale of C, G, D and F majors, ascending and descending, in two octaves. It is suggested that learners aim at singing each scale, ascending, in one breath before breathing in and singing the same scale, descending and in one breath. (The teacher must ensure that the learners are given the correct key, for each scale, before they perform).

Performance

3. Learners will perform solo **or** in groups choosing from Western, African, Indian and Popular music styles.
4. The performances can be:
    - Choral (When performing in group).
    - Group instrumental works (Learners are free to use self-made instruments e.g. shakers. tambourines and drums.
    - Solo vocal works.

    NB: (Solo performers can be accompanied, where possible. Score should be made available, if possible).

Rubric

Criteria	
Technical exercises: Scales	**Technical exercises: Scales**
Piece (song); Solo Performance	**Piece (Song) Group performance:**
• Intonation (**3**)	• Intonation (**3**)
• Dynamics (**3**)	• Dynamics (**3**)
• Tone colour (**3**)	• Tone colour (**3**)
• Tempo (**3**)	• Tempo (**3**)
• Sentence phrasing (**3**).	• Sentence phrasing (**3**).
• Creativity i.e. interpretation of the song through choreography, gestures, costumes and use of instruments (**10**)	• Creativity i.e. interpretation of the so choreography, gestures, costumes an instruments (**10**)
Total	

Grade 9 Term 3

NAME OF SCHOOL: ……	**CREATIVE ARTS: VISUAL ARTS**	**GRADE 9…..**
TERM 3: FORMAL ASSESSMENT TASK – PRACTICAL TASK		**TOPIC 1: CREATE IN 2D**
THEME: PERSONAL EXAMPLE OF POPULAR CULTURE		
TOTAL MARKS: 70 Marks	**DATE:…..July 20…**	**DUE DATE: ….. August 20…**
NAME OF TEACHER:……..	**NAME OF MODERATOR:……**	

Background Inspiration:

Pop Art: A Brief History

In the years following World War II, the United States enjoyed an unprecedented period of economic and political growth. Many middle class Americans moved to the suburbs, spurred by the availability of inexpensive, mass-produced homes. Elvis Presley led the emergence of rock and roll, Marilyn Monroe was a reigning film star, and television replaced radio as the dominant media outlet.

Yet by the late 1950s and early 1960s, a "cultural revolution" was underway, led by activists, thinkers, and artists who sought to rethink and even overturn what was, in their eyes, a stifling social order ruled by conformity. The Vietnam War incited mass protests, the Civil Rights Movement sought equality for African Americans, and the women's liberation movement gained momentum.

Inspired by the Everyday

It was in this climate of turbulence, experimentation, and consumerism that a new generation of artists emerged in Britain and America in the mid- to late-1950s. Pop artists began to look for inspiration in the world around them, representing—and, at times, making art directly from—everyday items, consumer goods, and mass media.

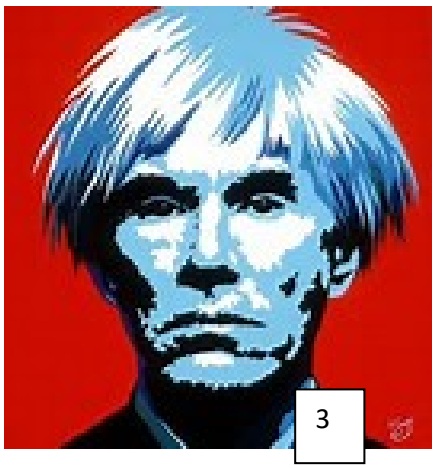
They did this in a straightforward manner, using bold swaths of primary colors, often straight from the can or tube of paint. They adopted commercial methods like silk screening, or produced multiples of works, downplaying the artist's hand and subverting the idea of originality—in marked contrast with the highly expressive, large-scaled abstract works of the Abstract Expressionists, whose work had dominated postwar American art. Pop artists favored realism, everyday (and even mundane) imagery, and heavy doses of irony and wit.

Yet Pop artists like Andy Warhol and Roy Lichtenstein were very aware of the past. They sought to connect fine art traditions with pop culture elements from television, advertisements, films, and cartoons. At the same time, their work challenged traditional boundaries between media, combining painted gestures with photography and printmaking; combining handmade and readymade or mass-produced elements; and combining objects, images, and sometimes text to make new meanings

Examples of Pop artwork

1

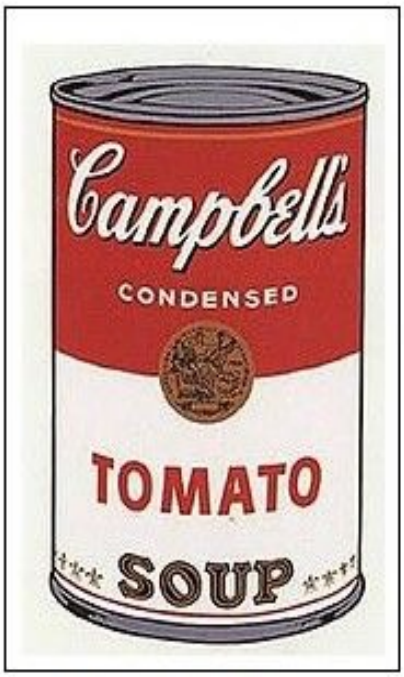
2



3

Andy Warhol

American Pop Artist
(August 1928 – February 1987)



Campbells Soup, 1968

Marilyn Monroe, 1962

The First Modern Art Superstar! – Warhol's style was known as Pop Art.

Pop Art comes from the word popular – he used everyday items such as soup cans and soap powder as inspiration for his work as well as celebrities, including Elvis Presley and Marilyn Monroe.

Warhol's work is typically bold, brightly coloured with simple shapes – often resembling magazine adverts.

Warhol began his career as an illustrator – making drawings for adverts and magazines. He later became a very successful, but often controversial, artist working from his studio known as the 'factory' where he made paintings, prints, photographs, drawings, sculptures and short films.

Warhol's work was bold, strong and confident unlike the artist himself who was known to be shy and awkward. ›

Questionnaire:

Low Order:

1. In which year did the Pop Art movement originate? (1)
2. What aspects are considered characteristics of this movement? (4/2=2)
3. Name one of the most iconic Pop Artists mentioned in the extracts. (1)
4. Decide if the following statement is true or false and provide motivation by using a quote from the extract to prove our choice: (2)
   "Artists cannot use everyday objects as inspiration to create art."

Middle Order

5. You are a reporter for "Art Times" and have been given the task to write a summary paragraph about the important contribution that Andy Warhol made to establish Pop Art as an art movement. Start with some background information and make mention of important art works and style as well as composition. (5)
6. Look at the images 1, 2 and 3 on p.2 and make a list of comparisons and differences. (3)

High Order

7. Write an analytical paragraph about the concept "culture revolution" and what social and political aspects contributed to the start of this movement, compare it with the era we live in today, especially the retail business and advertising and marketing campaigns used by Modern Food and clothing companies such as Cotton-On, Old Khaki, Pick n Pay, Shoprite, McDonalds and Nando's currently. In your conclusive remarks, state if your think that Pop Art is still relevant today. Make mention of the timeline/s, elements, products and leaders, thinkers and artists from the relevant era's. (4)
8. While considering the era's preference to certain elements of art, what emotive response does the use of colour evoke in you and why? (2)

Total Marks [20]

Memorandum

1. 1960 (1)
2. Bright colours; patterns; bold outlines; repeat patterns; faces; food; words – any 4 (4/2=2)
3. Andy Warhol; Roy Lichtenstein; Keith Haring; Claes Oldenburg; Jasper Johns – any 1 (1)
4. False(1 mark) "Pop Artists began to look for inspiration from everyday items, consumer goods and mass media" (1 mark) (2)
5. Andy Warhol lead the movement called Pop Art in the 1960's. He attempted to connect fine art traditions with popular culture elements from television, advertisements, films, cartoons and everyday icons and objects using bold primary colours using commercial methods like silk screening that produced multiple works in different colours imitating the photographic negative and combining it with words or handmade mass produced elements. . Iconic starts like Elvis Presley, Marilyn Monroe (1962) and The Beattles were favourite choices for compositions as well as soup cans (Campbells Soup 1968) and Superheroes. (5)

Rubric:

Background information (date, origin)	1 mark
Basic characteristics of the movement	1 mark
Iconic figures used in composition	1 mark
Techniques and style	1 mark
Paragraph is written well and cohesive, showing a comprehensive	1 mark

knowledge of the subject	

6. (3)

Comparison	Differences
All 3 use faces as subject matter in the composition (1 mark)	Image 1 is a partial profile showing emotion, Image 2 is a front view of a face that is not showing the whole face but giving a "zoomed-in" effect, Image 3 is a portrait head and shoulders from the front and showing no emotion. (2 marks)

High Order

7. After the 2nd World War, there was a period of growth in the economy and politics (1950-1979) and the middle class began to move into mass-produced homes in suburbs and the "cultural revolution" was lead by thinkers and activists that wanted to overturn the stifling social order of conformity and this was fueled by protests about the Vietnam War and Civil rights Movement about equality for African Americans and women and overall peace. Artists like Warhol and Lichtenstein challenged traditional boundaries between media, combining objects, images, texts and techniques to make new meanings. This downplayed the idea of originality in marked contrast with the works of Abstract Expressionists. Pop artists specialized in realism, everyday imagery laced with irony and wit. This is similar to the current situation where the post-apartheid era had an impact on consumer patterns and currently in the economic downtrend the companies of Shoprite and Pick and Pay are using a marketing gimmick of mini products and animal collectable cards to incite children to motivate their parents to buy at their store, "rewarding" customers for every R150 spent. Nando's uses every day political events in their advertising slogans and imagery. KFC, McDonalds, Vodacom and CellC are using bold primary colours to attract attention. (4)

Rubric:

Social and political circumstances that lead to the movement	2 marks
timeline/s, elements, products and leaders	1 mark
Relevance to Today (marketing campaign, company, store)	1 mark

8. Rubric: (2)

Name of colour or colour group: primary colours, bold colours	1 mark
Giving the emotion such as happy, uplifting, joy, passion, etc. justified	1 mark

Total Marks [20]

Summary Brief: Drawing

You will **create a 2D version** of your own interpretation of Popular Culture and present it for assessment using the criteria below.

PHASE 1:

1. **Work independently**
2. Read the information about Popular Culture under 'Background' and answer the questions on p.4.
3. Using this information, collect at least three (3) resources and use it to inspire your drawing (See attached list of possible resource materials/sites)
4. You must **make a sketch** of Popular Culture on an A4 format.

CRITERIA	MARK ALLOCATION	MARK OBTAINED	DUE DATE
Complete the questionnaire	20 marks		…… July 20…

Collect at least three (3) resources and use it to inspire your drawing	4 marks		…… August 20…
Make a sketch of Popular Culture on an A4 format (Composition, Art Elements, Design Principles, Theme, etc.)	10 marks		……August 20…
TOTAL	34 marks		

PHASE 2:

5. Choose own media to **sketch the final product** (final drawing).
6. Use the **scale of A2 for your final work.**
7. **Give attention to the following:**
   7.1. Your composition must reflect the Design Principles, e.g. proportion, contrast, emphasis, balance, rhythm, and unity.
   7.2. Your composition must make use of Art Elements, e.g. texture, tonal value, colour, line, shape, and space (**cover 90% of surface).**

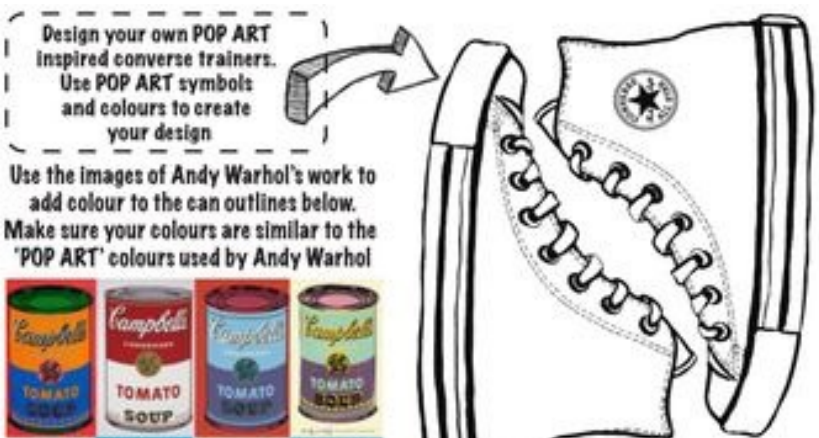
CRITERIA	MARK ALLOCATION	MARK OBTAINED	DUE DATE
Choice of Media (originality)	6 marks		…… August 20…
Design Principles	12 marks		
Art Elements	12 marks		
Relation between sketch (A4) and final product (A2)	6 Marks		
TOTAL	36 marks		

PHASE	MARK ALLOCATED	MARK OBTAINED		
		Teacher	Internal moderator	External moderator
Phase 1	34 marks			
Phase 2	36 marks			
TOTAL	70 marks			
CONVERTED MARK	10 marks			

HELPFUL WEBSITES:

arthistory.about.com/od/modernarthistory/a/Pop-Art-Art-History-101...
https://en.wikipedia.org/wiki/Pop_art
https://www.moma.org/learn/moma_learning/themes/pop-art
https://www.pinterest.com/iluvrecess/pop-art
https://www.popart.com
www.arthistoryarchive.com/arthistory/popart
www.artspace.com/magazine/art_101/pop_art
www.artyfactory.com/art_appreciation/art_movements/pop_art.ht
www.visual-arts-cork.com/history-of-art/pop-art

INFORMAL PRE-DRAWING ACTIVITY



7.2 Grade 10 Term 4 end-of-year examination

7.3 Grade 11 Term 1 Practical Test

Annexure A: Summary of assessment methods

The following is a summary of the SBA assessment methods used in IT:

Method	Description	Use/Advantage	Limitation
Examination /written test	• Sample a domain of knowledge and skills. • Administered under controlled conditions and is therefore kept confidential beforehand • Assess the range of candidates' ability recall information, demonstrate understanding, interpret, apply their knowledge, solve problems, analyse and evaluate	• Assess whether the learner can retain, integrate and consolidate the knowledge and skills gained in the curriculum • Can include different types of questions, e.g. multiple choice, case study, matching, extended response, etc. • Ensures the confidentiality of the material and minimises chance of malpractice • Marking is subject to a series of rigorous checks so reliability should be high	• May lead to 'teaching to the test', to the detriment of learning • Not useful for assessing all cognitive skills e.g., creativity
Case Study	• Description of an event, e.g. in the form of a piece of text, a picture or an electronic recording that concerns a realistic situation • Learners are prompted to analyse the situation, draw conclusions /make decisions/ suggest courses of action	• To exercise problem-solving and decision-making skills. • To demonstrate information-gathering skills, analysis and time management	• Can be difficult to devise good case studies • Reliability in marking might appear difficult to achieve because of the range of approaches that the candidates might adopt. • Marking should focus on each aspect of analysis, problem-solving and the proposed solution or conclusion
Project	• Usually requires a research or investigative approach and produces an artefact/product. • A significant part of the work is carried out without close supervision, although guidance and support may be provided by the assessor. • The choice of project may be directed by the assessor, usually by providing the candidate with a topic or brief as a basis. • Assessment should be on-going for each stage of the project from initial planning to final report/ product.	• Bring together assessment of a wide range of skills and of integrating different activities both within and across the curriculum. • Particularly suited to assess a wide range of high-order cognitive and practical skills, including analysis, synthesis and evaluation. • Can also focus on process. • Projects are most effective when the candidates concerned already possess the necessary skills in planning, accessing resource material and writing reports. • Provides the candidate with the opportunity to demonstrate personal initiative	• Can be time-consuming due to on-going nature • Care has to be taken to achieve consistency in assessing because of the range of approaches that the candidates might adopt

Annexure B Summary of question types

Written papers (Theory)

Type	Description/Use	Advantages	Limitations	Significant construction features
Alternative Response (True/False)	• The learner is presented with a statement followed by two alternatives (e.g. true/false, yes/no), only one of which is correct • Alternative response items may be used to assess Outcomes concerned with the recall of information or the ability to discriminate. They can provide an encouraging lead-in to assessment, but because it is possible to guess the correct response, they are better used for self-assessment and diagnostic assessment than for summative assessment.	• Easy to construct and mark • Can be used as a self-assessment and diagnostic tool • Can be used to generate discussion with candidates • Can be offered and marked electronically/online	• 50% chance of guessing the correct answer (Could be modified to limit guessing, e.g. if statement is false, change to make it true)	• Use positive rather than negative statements • Make sure there is a roughly equal distribution of true and false statements • Avoid lengthy and ambiguous statements • Set the pass mark high to counter the guess factor
Matching	• Present a learner with two lists — a set of statements and a set of responses. The candidate is then required to indicate which response from the second list corresponds with, or matches, each statement in the first list. • Can be used to assess the recall, comprehension and application of knowledge	• Useful for assessing topics involving large amounts of factual information in an economical manner • Can be offered and marked electronically/online	• Restricted to situations where sufficient plausible responses can be identified — four is probably the minimum • Can be difficult and time-consuming to construct good questions	• The answer list should be larger than the first list to reduce the chance of guessing by a process of elimination • There should be no more than one correct response for each statement • All responses should be plausible

Type	Description/Use	Advantages	Limitations	Significant construction features
Grid	• Provide an alternative to matching questions. They consist of a series of possible responses presented in a grid format, together with a number of related questions. The candidate is required to select those responses that are appropriate for each question from the grid. • They differ from the other selected response types of assessment in that each question may have more than one correct response and each response may be used more than once • Grid questions can be used to assess the recall, comprehension and application of knowledge.	• There is a lower chance of a correct guess compared with other multiple choice/response types • Useful for assessing topics involving large amounts of factual information in an economical manner • Can be offered and marked electronically/online	• Restricted to situations where a large number of plausible responses can be identified • It can be difficult and time-consuming to construct good questions	• All responses should be plausible.
Multiple Choice	• Consist of an incomplete statement or a question, known as the 'stem', followed by at least four plausible alternative responses from which the candidate has to select the correct one. The correct response is known as the 'key', while the incorrect ones are referred to as 'distractors'. It is often called 'objective tests' • Are frequently used to assess at the level of recall and understanding and, if carefully constructed, can also be used to assess higher-order cognitive skills	• Allow considerable coverage of content • Can be offered and marked online • Can provide rapid feedback to candidates and assessors • Can be used for diagnostic purposes • Can be used to assess a wide range of cognitive skills	• Often perceived as being mainly for testing the recall of factual information • Do not allow candidates to express themselves • Often difficult to construct good items which are unambiguously worded and which will elicit the key • It is often difficult to devise enough plausible distractors for certain topics	• The stem should contain as much information as possible • Negative statements should be avoided in the stem • All the responses should be of approximately the same length • The responses should be grammatically correct, unambiguous and consistent with the stem • None of the responses should be synonymous • All distractors should be feasible but there should only be one key • The position of the key in the options should be randomised • Items should be tested before use to check validity, reliability and the difficulty level

Type	Description/Use	Advantages	Limitations	Significant construction features
Multiple Response	• A variant of multiple choice questions where more than one of the alternatives given is correct. The candidate can either select any number and combination of those alternatives, or be told the number of options that may be selected. As they can be answered in a wide variety of ways, they are more complex than multiple choice questions. • Are frequently used to assess at the level of recall and understanding. If carefully constructed, they can also be used to assess some of the higher cognitive skills.	• Can be offered and marked electronically/online • Can help to reduce the element of guessing	• Questions can be difficult to construct • Require a high level of deductive skill to understand how to answer the question • The candidate may receive no credit for partial knowledge	• The stem should contain as much information as possible • Negative statements should be avoided in the stem • All the responses should be of approximately the same length • The responses should be grammatically correct, unambiguous and consistent with the stem • None of the responses should be synonymous • There needs to be a wide range of distractors and keys • All distractors should be feasible • The position of keys in the options should be randomised • Items should be tested before use to check validity, reliability and the difficulty level
Short Answer	• Involves candidates being presented with a question with a predetermined answer. These questions may use words, numbers, diagrams or graphs. • Although generally used to assess the recall of factual information, they can also test the understanding and application of knowledge, for example mathematical concepts.	• Can be offered and marked electronically/online • Less time-consuming to construct than multiple choice or matching items • Reduce the opportunity for guessing	• Tend to be used only for lower levels of cognitive competence • Can be restricted to a small area of content	• They must be devised to ensure that they reflect the requirements of the curriculum • They should be phrased in such a way that the candidate's task is clearly indicated • A detailed set of marking instructions must be prepared so that there is a clear understanding, on the part of all assessors, of the expected answers

Type	Description/Use	Advantages	Limitations	Significant construction features
Completion	• Variation of the short answer question. The candidate is required to supply the words that complete a given statement or to label various parts of a diagram • Whilst completion questions provide a convenient means of assessing recall of factual information, they can also be used to test the understanding and application of mathematical concepts.	• Can be easy to administer • Can easily be used for self and diagnostic assessment • Allows considerable coverage of content by making it possible for candidates to respond easily and quickly to the question • Can be offered and marked electronically/ online	• If there is more than one option as an answer, marking becomes more difficult • Plausible responses might sometimes be difficult to identify	• Only the key words in the statement should be left blank • Diagrams should be clearly identified and the parts requiring to be named should be clearly shown • There should be only one possible word or phrase for each blank space
Assertion/Reason	• Consists of an assertion and a supporting explanation. • The candidate is asked to select the answer from a list of possibilities, usually five, deciding whether the assertion and the explanation are individually true, and if true, whether the explanation is a valid reason for the assertion. • Can be effective in assessing the higher-order skills of analysis and evaluation	• Highly complex and demanding matters can be assessed relatively quickly because the item supplies all the information required — all the candidates have to do is to use their analytical skills to work out the correct answer • Can be offered and marked electronically/ online	• The level of language comprehension involved may be too sophisticated for some candidates • Very dependent on the skill of the assessor to produce plausible reasons that are applicable to the assertion • No credit is given for partial knowledge	• The reason should be a free-standing sentence so that it can be considered separately from the assertion • Avoid supplying minor or insignificant reasons — these could result in an ambiguous question
Structured questions	• Consists of a stem (which describes a situation) followed by a series of related questions. The stem can be text, a diagram, a picture or multi-media • While structured questions can be devised to assess the recall of knowledge, they are probably most useful for the assessment of outcomes concerned with comprehension and the application of knowledge	• Less reliant on candidates' writing ability than extended response questions • Can be easier to achieve reliability than extended response questions since the candidates are led through the question and are less likely to stray from the subject or miss the point	• Often restricted to a limited area of content • Care has to be taken that failure in one part does not affect the candidates' answers in succeeding parts	• Questions should be based on, and relevant to, the stem • Questions should be phrased in such a way that the candidate's task is clearly indicated • Questions based on recall are inappropriate • A detailed set of marking instructions must be prepared so that there is a clear understanding, on the part of all assessors, as to the expected answers and the range of responses

Type	Description/Use	Advantages	Limitations	Significant construction features

Restricted Response	• The form and content of the response is limited by the way the question is asked, however, they do give candidates a measure of self-expression.
	• Differ from short answer questions as the correct answers are not all predetermined and, consequently, the assessors have to exercise their professional judgement when interpreting candidates' responses.
	• Restricted response questions restrict the candidates' responses in two ways:
	  ○ By the way the question is phrased
	  ○ Through the scope or aspect of the subject area being assessed
	• Restricted response questions can be used to assess factual recall, but they are probably most appropriate for assessing outcomes concerned with understanding and reasoning.
		• Easy to produce
		• Can be constructed to cover a wide range of content
		• Allow the candidate a measure of self-expression
		• Can be offered and marked online
			• Care has to be taken to ensure reliability because candidates may give responses that are not expected	• The questions should be devised to ensure that they reflect the requirements of the Outcomes and phrased in such a way that the candidate's task is clearly indicated
				• A detailed set of marking instructions must be prepared so that there is a clear understanding, on the part of all assessors, as to the expected answers and the range of responses

Extended Response	• This type of written question has comparatively few restrictions on the content and form of the response. Continuous prose is normally expected, but there may be limits imposed on the length and/or the time allocated. The content can be as open-ended as the assessor wishes. • If the question relates to an investigation or research project, the response may be in the form of a report describing the aims, methodology, findings and conclusions.			

Practical Papers

Type	Description/Use	Advantages	Limitations	Significant construction features
Short questions/ Restricted response questions	• Explicit, direct instructions that requires coding of an ***individual*** line of code or ***single*** concept or ***single*** routine process or ***a particular*** algorithm/design pattern implemented as a solution to a specific problem in ***exactly*** the ***same context*** as a classroom based exercise • The form and content of the response is limited by the way the instruction is phrased	• Useful to assess knowledge and process knowledge	• Care has to be taken that coding for each instruction can be done in isolation (i.e. not dependent on a previous line(s) of code/concept/ structure/algorithm/ process – can be coded irrespective of the fact that a learner might not have been able to code a previous line of code) • Difficult to produce	• Instructions should be explicit, direct, to the point (no inference required – learner should be able to code each lineof code/concept/structure/algorithm/process through recalling structure and syntax) • Each instruction refers to one line of code/ concept/structure/algorithm/ process • Some aspects could be hard coded to limit response to a single concept/process • If stem/scenario is provided, instructions should be based on, and relevant to, the stem/scenario
Structured questions	• Consists of a stem (which describes a situation/problem) followed by a series of related questions. The stem can be text with or without relevant screenshots of interfaces/input/output, etc., IPO tables, flow chart, etc. • While structured questions can be devised to assess the recall of knowledge, they are probably most useful for the assessment of outcomes concerned with comprehension and the application of knowledge	• Can be easier to achieve reliability than free response/ open-ended questions since the candidates are led through the question and are less likely to stray from the subject or miss the point	• Care has to be taken that failure in one part does not affect the candidates' answers in succeeding parts	• Questions should be based on, and relevant to, the stem/scenario • Questions should be phrased in such a way that the candidate's task is clearly indicated • A detailed set of marking instructions must be prepared so that there is a clear understanding, on the part of all assessors, as to the expected answers and the range of responses
Free response/ open-ended	• Describes a problem to be solved. • It has comparatively few restrictions on the content and form of the response • Can be effective in assessing the higher-order skills of analysis, evaluation and creation	• Learners have to use higher order thinking skills • Allows the learner to demonstrate creativity	• Very dependent on the skill of the assessor to evaluate the solution • Hard to set good problem-solving questions	• The problem should be clearly described so that the learner is able to infer • Provide examples of input and corresponding output for clarification • Phrase the question in such a way that the candidate's task is clearly indicated

Annexure C Cognitive levels in IT

Cognitive Level	Description	Example	Comment
Remember 'retrieving relevant knowledge from long-term memory. Includes recognising and recalling. Recalling specific and ***isolatable*** bits of information Generally, produces 'right' or 'wrong' answers	Recalling any material explicitly covered in the teaching programme. This might be • factual knowledge • the recall of a conceptual definition • the recall of a process • the recall of an algorithm • the recall of a design pattern • the recall of a particular algorithm or design pattern implemented as a solution to a specific problem in ***exactly the same context*** *as a classroom based exercise* • identify a particular construct in a piece of code, e.g. a constructor	Remember the 'building blocks' / programming concepts ***in isolation,*** e.g. • Write a loop to input 10 numbers • Write an if-or if_then or if_then_else statement • Write a built-in function/method statement • Write the algorithm for swapping two values • Write an instruction to display output • Write an instruction to enter a value • Write an assignment instruction (Combining these to solve a problem/ accomplish a task (even simple) implies ***Application*** or higher)	The learner has seen the solution to the task before. The task can be completed simply by remembering something, e.g. writing a loop (**in isolation**) that will display 10 items Does not necessarily demonstrate understanding – applying without understanding – only recalling the syntax rules and algorithm/ process/design pattern Questions measure knowledge and are generally fact-based, closed, direct, recall-based
Understand 'constructing meaning from instructional messages, including oral, written, andgraphical communications'. Includes interpreting, exemplifying, classifying, summarising, inferring, comparing, and explaining.	• translating an algorithm from one form of representation to another form • explaining a concept or an algorithm or design pattern • presenting an example of a concept or an algorithm or design pattern.	Predict the output of program The learners are provided with a segment of code and asked to explain what the code does e.g. Study the following code and explain in plain English what it does. *Sum ← 0;* *for Counterfrom1 to 10* *Sum ←Sum + Counter* *Display Sum*	Understand the meaning behind the concept: • Can read code constructs/basic algorithms/ flow charts/IPO table, understand what it does • Can write single statements based on interpretation **NOT** yet able to produce a full program without algorithm/flow chart/etc. provided or to devise full solution, i.e. combine few building blocks to come up with solution
		Example that involves 2 levels: The learners are provided with the source code for a class. They are asked to:	(a) Remember For learners to identify a given programming construct (such as a constructor), they must

		a) Identify the constructor(s) defined in this class by writing constructor signatures. b) Write a statement that would instantiate (create) an object using the constructor(s) that they have identified. Write any additional code that would help clarify the data type of any variables involved.	**recall** the syntax rules for that construct and use those rules to **recognise** that construct in the provided code. (b) Understand Learners must infer what an appropriate calling sequence is, based on the signature of the identified constructor.
Apply 'carrying out or using a procedure in a given situation'. Includes executing and implementing Requires knowledge of an algorithm and/or process and its application to a given situation. Application of appropriate abstraction **without having to be prompted**…and **without having to be shown how to use it in a familiarcontext**	• The **process and algorithm or design pattern*is known*** to the learner and both are applied to a problem that is ***familiar***, but that has not been solved previously in the same context or with the same data or with the same tools • Applying/Using ***knownroutine/ process/algorithm*** in order to solve a problem with familiar or unfamiliar data/in a **familiar** context (*situations with new circumstance*) from the way the problem is posed (***All of the information required is immediately available to the learner***). • Learners have seen the same or a very similar algorithm working with different data or presented in a different language, e.g. Scratch, pseudo code • The test questions should either be **new**(new circumstance) to the learner or contain **new elements** as compared to the situation inwhich the original abstraction was learned	**Evaluate** the expression: 2 + 4 / 7 * 5 % 3 == 7	Learners need to follow a known process/algorithm and to apply the rules of precedence in order to evaluate the expression, where the complexity of the expression requires students to follow an algorithm in order to compute the results.
		The learners are given the code for a Circle class. The code is similar to an example used in the textbook but modified to reduce the amount of code and change some features. As well as the *Circle* class, the project includes *Square* and *Triangle* classes. Each class has the same code structure. Learners are asked to:a) Create a *Shape* class as a superclass of these three classes that includes all the common methods. b) Rewrite the *Circle* class to inherit from the new *Shape* class.	Learners have learned the process of refactoring. They are expected to apply the refactoring process to develop (create) a shape class and then a revised (rewrite) Circle class. The use of the verbs *create* and *rewrite* in this context does not imply being creative in the sense of the **Create** category as learners are not being expected to develop a new process or a new algorithm.
Analyse 'breaking material into its constituent parts and	• Requires reasoning, developing a plan or sequence of steps (algorithm); has some complexity; could have more than one	*Learners are given the code for a Circle class* a) What is the method *Circle* in this class?	Firstly, learners have to **identify** what type of method it is, and then identify the difference between it and other methods.

determining how the parts relate to one another and to an overall structure or purpose'. Combine concepts across sub-fields Understand how parts relate to a whole Includes differentiating, organising, and attributing. Understand organisational structure See relationships between component parts	possible approach: • Breaking a programming task into its component parts (methods, classes, components, etc.) • Understand how parts relate to a whole (pinpoint the core/main aspects and **use appropriate** methods to solve problem) • organising component parts to achieve an overall objective • identifying critical components of a development, e.g. processing requirements, events, methods, processes • identifying unimportant components or requirements • Data-flow questions e.g. questions thatassess the programmer's knowledge of variables(delocalized elements) and how they interact (their "relationships") • Solving **non-routine**, **unseen** problems • Identifying what is required to be solved and then using appropriate methods/tools in solving the problem	b) How does it differ from other methods in the class? *A database contains the following tables:* *MOVIE(movieID, title, yearReleased, genre, ratingCode, nationality)* *RATING(ratingCode, ratingDescription)* *PERSON(name, DoB)* *MOVIE_PERSON(movieID, name, role)* where role can take the values "Director", "Producer", etc. Write a query to return the title, rating, and year released of all movies released from 1970 – 1995 inclusive that were directed by Quentin Tarantino, Ron Howard, or Brian DePalma. Movies should be listed from most to least recent with titles listed alphabetically for each year.	The first part of the question (what is) involves **recalling** that a method with the same name as the class is a constructor, and concluding that the named method is therefore a constructor. Secondly, (*How does…*) learners must **differentiate** between a constructor and other methods of the class. Database: Learners need to understand how tables relate to each other and the whole and combine concepts/ parts to create query. See relationships between methods and methods and the main program.
Evaluate 'making judgments based on criteria and standards'. Judge the value of something Weigh possibilities It includes checking and critiquing Judging or deciding	• Determining whether a piece of code satisfies the requirements through defining an appropriate testing strategy • Critiquing the quality of a piece of code based on coding standards or performance criteria. • Critique solutions • Interpret and evaluate requirements • Testing a program to locate errors	The learners are given two sets of code (e.g. two solutions to a problem) Learners are asked to: Discuss the differences between these solutions / establish the most effective solution	Only discussing the differences involves comparing the two loop constructs and contrasting their usage. This belongsin the **Understand** category. However, the need to discuss which method is more appropriate involves evaluating the use of two different loop constructs that are used for the same purpose.

according to some set of criteria, generally without real right or wrong answers			
Create 'putting elements together to form a coherent or functional whole; or re-organising elements into a new pattern or structure'. Combine principles to form a new whole Synthesise/ construct innovative/new solution Includes generating, planning, and producing Design a solution or produce program code (***unfamiliar/ new context)***. Generalise patterns	• Coming up with a new alternative algorithm or hypothesising that a new combination of algorithms will solve a problem • Devising an alternative process or strategy for solving a problem; or complex programming tasks, this might include dividing the task into smaller chunks to which they can apply known algorithms and processes • Constructing a code segment or program either from an invented algorithm or through the application of known algorithms in a combination that is new to the learners • Redesign/rewrite and adapt an existing program • Modify particular procedures or methods • Redesign/rewrite an existing programme • Modify programme • Combine elements/code constructs in a way or pattern not seen before.	Write a method get24HourTime() which accepts three parameters and returns a String. The three parameters are an int representing the hour value, an int representing the minute value and a String which is either "am" or "pm". The method returns a String representing the time as a 24-hour time value. For example, 2:35pm is "14:35" in 24-hour time. **Create** applies where the learner has ***no familiarity with completed functional whole***. While they haven't seen the algorithm before, they might have seen background material or bits and pieces, but not the completed whole. Learner generally spend aconsiderable amount of time familiarising themselves withthe task by exploring different approaches, interpreting and analyzing relevant material and trying out various schemes	The difficulty with questions of this type is to determine whether they are **Apply** or **Create**. The size of the problem does influence the difficulty of the problem, but it doesn't determine whether it is **Apply** or **Create**. In a large program there may be parts that are **Apply** (i.e. applying a design pattern) but the whole could be **Create** since there may be a need to use ***novel strategies and coding*** as a link between the component parts The **Create** category should require **creative thinking** and the formation of a "coherent or functional whole" To answer this type of question, the learners should be familiar with the process for designing an algorithm

Using the above information, the taxonomy in the IT CAPS could be interpreted as follows:

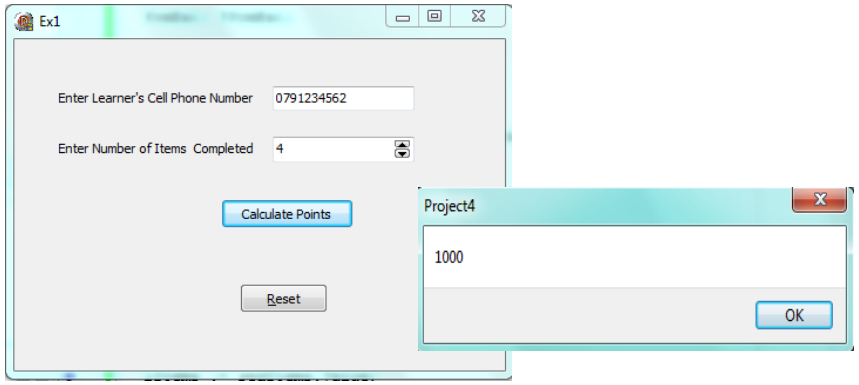
Lower Order (C1)	**Middle Order (C2)**	**Higher Order (C3)**
30% (45 marks)	**40% (60 marks)**	**30% (45 marks)**
Knowledge/Remembering	Understanding/applying	Analysing/evaluating/creating
Routine (known) Procedures Use in *isolation*	*Multi*-procedures Combine concepts/isolatable bits	Problem Solving Develop/Create Solution
Code Generator *Operates at level of **individual** lines of code/code structures/ routine procedures(**in isolation)***	***Program Generator*** *Operates at level of writing basic programs that combine concepts/structures, isolatable bits*	***Software Developer*** *Operates at a level of writing solutions to new/unfamiliar or open-ended problems*
The learner is able to • *recall*specific **isolatable** bits of information learned • *use bits of code/code structures**in isolation** - no real connections – in an unrelated way* • *generate code - knows syntax and semantics - can write a line of code/a code structure that does something specific, e.g. basic processing statement, lines of code to obtain input or produce output, algorithm to swop two items, etc.* • *to focus on one relevant aspect at a time (uni-structural)* • *answer questions, seen before, used in**exactlysame context**as learned/classroom-based exercise and that is straight forward, to-the-point, that requires mostly one, direct answer/piece of code/code structure* ***Cannot*** • *See relationships* • *Combine concepts/various lines of code/code structures to achieve a goal or complete a task*	*The learner is able to* • *read a program, tell what each line means/ does* • *tell the goal/outcome of a program* • *write programs seen before in a similar context/to perform specific tasks* • *Able to relate, combine and integrate some concepts/code/code structures into valid programs - use and combine specific building blocks to write a program for a specific task* • *Can answer closed/scaffolded questions in a **similar** context than experienced before, with or without new elements* ***Cannot*** • *Optimise a program/code* • *Do detailed planning* • *Perform error catching/trace errors* • *Answer unfamiliar, unseen or open-ended questions without scaffolding and guidance*	*The learner is able to* • *tell what the different parts of a program do and how different parts of a program work together* • *optimise a program/section of code* • *analyse, design, plan, implement and test a solution to a new problem* • *Perform error catching, understanding when, where and how* • *relate, combine and integrate several code structures/constructs to devise 'new' algorithms/ adapting existing ones* • *link several aspects to a broader context* • *independently identify patterns and relate these to programming constructs/structures* • *generalise, abstract and decompose problems into sub-problems and modules* • *answer free response/open-ended questions, 'new' (**unseen**) questions, by framing the question and finding a plausible cause of action*
Examples of isolatable bits of content learned (***knowledge***) that the learner is able to recall and use **in isolation**: • syntax rule • code statement, e.g. assign statement • built-in method, e.g. random • structure, e.g. class definition • algorithm, e.g. swap two values, sort • process, e.g. reading a text file, populate array	***Understanding***: Convert from one format to another, e.g. interpret flow chart and convert to code, Read code and tells what it does or provide the output ***Applying***: Carrying out or using a procedure/algorithm/structure/code statement in a given situation**similar context**as was experienced before to perform a task, e.g. combine concepts/isolatable bits	***Synthesis*** Combine concepts in **unfamiliar/new** context to form a (new) coherent or functional whole, e.g. code a solution to a problem/to perform a task (not seen before) Includes ***analysing***, e.g. identifying different parts such as sub-routines/ modules/data structures / I/O strategies /algorithms required; Includes ***evaluating***, e.g. deciding which structures to use and free response/open-ended questions

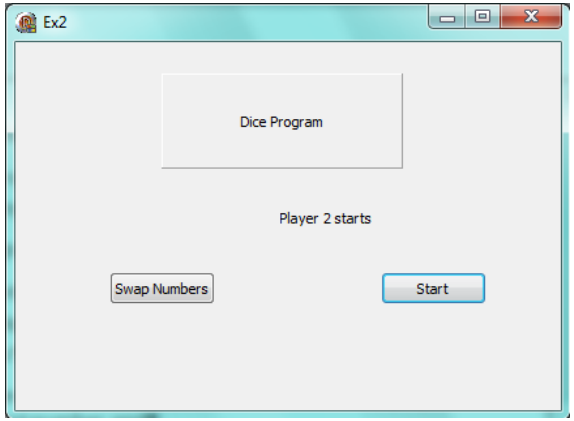
Annexure D Examples of knowledge questions (C1) in Delphi

Example	Comment
Note: **Though context/'mini scenario' is used, the following examples are based on the following principles:** • Instructions are explicit, direct, to the point (no inference required – learner is able to code each lineof code/concept/structure/algorithm/process through recalling structure and syntax) • Each instruction refers to one line of code/concept/structure/algorithm/ process • Coding for each instruction can be done in isolation (i.e. not dependent on a previous line(s) of code/concept/structure/algorithm/process – can be coded irrespective of the fact that a learner might not have been able to code a previous line of code/concept) • Each instruction is based on a context that is *exactly the same context as a classroom based exercise*	**Note:** Sections/coding that learners are not required to do or for which they will not receive marks, are hard coded/provided. Hard coding can be done in a separate unit that could be hidden, if necessary, i.e. should one wants to test these code in other questions or to avoid testing the same concept/skills more than once. See: https://youtu.be/6gOsONiYxCE In some instances, initial values could also be assigned to variables/lists (when form is activated or using a separte unit) so that, if a learner could not code a line of code, the program will still provide output

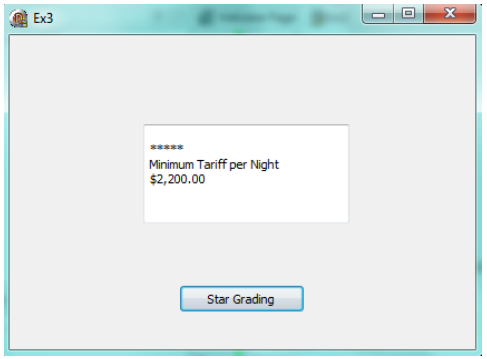
Note: The difficulty level of the different L1 Examples may vary between easy, moderately difficult, difficult and very difficult.

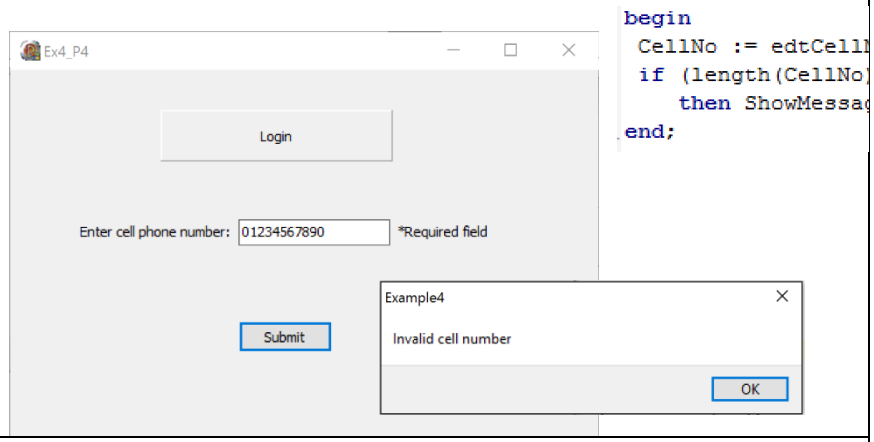
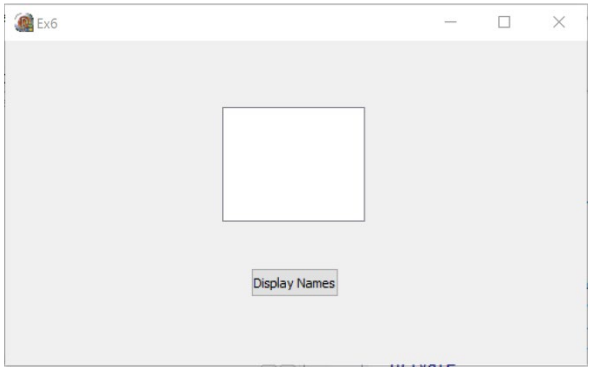
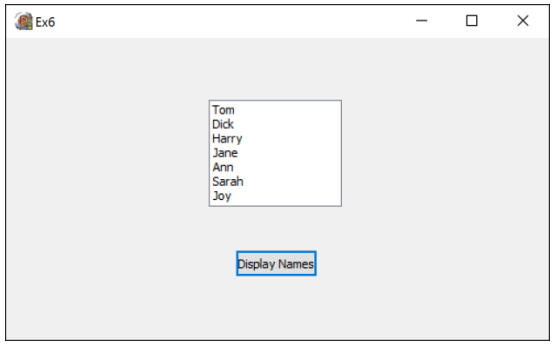
Example 1 (General Programming) [7]	**Basic concepts**

Learners entered for a competition and need to complete a certain number of tasks. For each task completed, they earn 250 points.
 	
Open the project Ex1_P1.
 	
The following variables have already been declared:
 	
• iItems: Integer that stores the number of tasks completed
• iPoints: Integer that stores the number of points earned.
• sPoints: String value of the number of points earnded.
 	
Complete the program that will display the number of points a learner earned by doing the following:
 	
1.1 Write code for the[*Reset*]-OnClick event to do the following:
 	
1.1.1 Write code that will clear the contents of the edit box
 	
1.1.2 Write the code that will ensure that the focus is set to the edit box
 	
1.2 Write the code for the *[Calculate Points]*-OnClick event to do the following:
 	
1.2.1 Write code to assign the number of items completed (chosen from the spinedit) to the variable, iItems
 	
1.2.2 Calculate the points earned (iPoints) by multiplying the number of items completed (iItems) with 250
 	
1.2.3 Write the code to convert the points earned, iPoints to a string value and assign it to the variable, sPoints
 	
1.2.4 Write code to display the number of points earned using a message dialog window.
	Note:
	
	Variables have already been declared for the learner.
	
	Solution:
	
	 
	
	1.1 [Reset]-button
	
	``
	begin
	  edtCellNo.Clear;
	  edtCellNo.SetFocus;
	end;
	``
	
	1.2 [Calculate Points]-button
	
	``
	begin
	  iItems := sedItems.Value;
	  iPoints := iItems * 250;
	  sPoints := IntToStr(iPoints);
	  ShowMessage(sPoints);
	end;
	``

Example 2 (General Programming) **[8]**	**Basic if statement and basic algorithm**
A simple dice program simulates the through of a dice. When the program starts, each of two players is assigned a random number from 1 to 6. The random number for Player 1 is assigned to the variable, Player1 and the random number for Player 2 is assigned to the variable, Player2 (***You do not need to code this as this part is already coded and provided***). The player with the highest number 'wins' and starts the game. ***Note: Assume that the program will not assign players the same number.*** When a player clicks the [*Start*]-button, the program displays which one of the two players has the highest number and will start the game. Open the project Ex2_P2. **Note:** ***The random number for each player is already contained in the variable, iPlayer1 and iPlayer2, respectively.*** 2.1 Complete the code for the [*Start*]-button OnClick event that will display which player (Player 1 or Player 2) will start the game. 2.1.1 Write an if-statement that will determine which player has the highest number. 2.1.2 Display the following on the lblWinner component: *Player 1 starts* if player 1 has the highest number or *Player 2 starts* if player 2 has the highest number 2.2 Sometimes players prefer to swap numbers before the 'winner' is determined. Complete the code for the [*Swap Numbers*]-button OnClick event that will swap the numbers of the two players.	**Note:** Code for assigning a random number to each player have been hard coded and is provided in a separate, hidden unit. **Solution:**  1.1 • if-statement used ✓ • then part ✓ • else part ✓ • Correct output (if-statement correctly implemented) ✓ 1.2 • Declare temporarily variable ✓ • Assign first player to temporarily variable ✓ • Assign second player to first player ✓ • Assign temporarily variable to second player ✓

Example 3 (General Programming) [5]	**Basic loop structure (for...do)**

A simple grading program converts a guest house's 5-star grading to display 5 stars (*****) as well as the minimum tariff for one night.
 	
Open the project Ex3_P3.
 	
3.1 Complete the code for the [*Star Grading*]-button OnClick event that will display the 5 stars and the minimum tariff using a memo component:
 	
Note:
 	
The code to display the output is provided
 	
3.1.1 Write a for-loop that will execute the following instruction 5 times to create the 5 stars (*****) as one string:
Star := Star + '*';
 	
3.2 Change the instruction that displays the minimum tariff:
MemOutput.Lines.Add(FloatToStr(Rate))
to display the tariff as a currency, i.e. as R1500.00
	Solution:
	
	 
	
	1.1
	
	``
	for K := 1 to 5 do
	begin
	  Star := Star + '*';
	end;
	``
	
	1.2
	
	``
	MemOutput.Lines.Add(FloatToStrF(rRate,ffCurrency,6,2))
	``

Example 4 (General Programming)	**Basic string handling and if...then…**
A Login screen asks for a cell number. When the cell number is entered and submitted, the program must check the validity of the cell number as follows: *The first character should be a 0 (zero) and the length of the number should be 10.* Open the project Ex4_P4. • Complete the code for the [*Submit*]-button OnClick event that will validate the cell phone number. • If any of the two conditions is not met, use the ShowMessage dialogue to display the following message: 'Invalid cell phone number'	**Solution:** 
Example 5 (General Programming)	**String Manipulation**
Example 6 (Arrays)	**Basic array concepts – displaying contents of array**
6.1 Open the project Ex6_P6 and complete the programme to display the contents of **Note: *The array is already populated and contains 7 names***  When the [*Display Names*]-button is clicked, display all 7 names in the array, SNames, in the list box provided.	**Solution:** 

	``
	procedure TfrmEx6.btnDisplayClick(Sender: TObject);
	var
	  K : Integer;
	  begin
	  for K := 1 to 7 do
	  lstNumbers.Items.Add(sNames[K])
	end;
	``

Example 7 (Arrays) **[3]**	**Basic array concepts – assigning values to array items**
Open the project Ex7_P7 and complete the programme to initialise the contents of an array. Each item must be initialised to 0 (zero).	
Example 8 (Arrays) **[]**	**Array concepts – Algorithms**
Provide array. Write code that will determine if a specific name appears in the array / add the numbers. Open the project Ex8_P8. The program displays the contents of an array in a list box (Provinces in South Africa). 8.1 Write the code for the [*Search*]-button to do the following: Find a specific province in the array. If the province is not in the list, display a message if not found. 8.2 Write the code for the [*Sort*]-button to do the following: Sort the elements of the array in alphabetical order. (if you click the display button, the names should be displayed in alphabetical order)	
Example 9 (Text Files) **[]**	**Text file concepts**
Load values from text file into list box	
Example 10 (Text Files) **[]**	
Write values to text file (only 1 ‘field’)	
Example 11 (Text Files) **[]**	**Text file and Array**

Provide text file (only 1 'field') – assign to array	
Example 12 (OOP) **[5]**	**Basic OOP**

Open the project Ex12_P12.
 	
Use the clsID_u unit file to do the following:
 	
Code the **class definition** in the *interface-section* for an ID class, TId, based on the TObject class with the following:
 	
12.1 Field (attribute): IDNumber. The IDNumber field is a string
 	
12.2 Mutator method, SetID
 	
12.3 Non-parameterised constructor method
	Solution:
	
	`interface`
	`type`
	`  TId = class(TObject)`
	
	`  private`
	`    fID : string;`
	
	`  public`
	`    procedure SetID (sID : string);`
	`    constructor Create;`
	`  end;`

Note: Avoid using too many attributes (not more than 2) as it usually tests the same skill/concept, but increases either the cognitive demand or the difficulty level	
Example 13 (OOP)	

Open the project Ex13_P13.
 	
The unit clsID_u unit file contains the class definition for an ID-class, TId. (Use another example – not same as with Example 13)
 	
`interface`
`type`
`  TId = class(TObject)`
 	
`  private`
`    fID : string;`
 	
`  public`
`    procedure SetID (sID : string);`
`    constructor Create;`
`  end;`
 	
Write the code for the non-parameterised constructor in the implementation section
	Solution:
	
	`implementation`
	`  Constructor TId.Create;`
	`  begin`
	`    fID := ' ';`
	`  end;`

for the TId class.	
Example 14 (Database) **[]**	
Example 15 (Database)	

Annexure E Question Guidelines

Written Papers

Clue Word	Meaning	Example	Notes
Analyse	Find the main ideas, how they are related and why they are important. Look for patterns or organisational principles. Identify problems or causes.	**Analyse** the correct use of word processing features in the following screenshot:	Break into parts/sections. Study each part – look at the detail. Find patterns/clues/problems/look for solutions. Examine and interpret the interrelationships and hierarchy of each as they relate to the whole. Infer from data
Categorise	Group concepts/ideas that are similar/have the same characteristics/ functions or belong together. How should things be organised?	**Categorise** the following computer devices: keyboard, CPU, printer, mouse, hard drive, SSD according to their main function.	Which categories can describe the function/features? Understand relationships. Similar to **classify**
Classify	Sort concepts/ideas according to categories or specific features showing to which category or group they belong	**Classify** the following list of computer devices as input, output or storage devices	Similar to **categorise**
Comment on[1]	**Discuss**, **criticise**, or **explain** the meaning as completely as possible. Judge the value or appropriateness of something by applying proper criteria in a logical manner.	**Comment on** the use of a wireless network in the following case:	Fill in the gaps in terms of: What? Where? When? Who? How? Why? Highlight advantages and disadvantages/motivating or explaining why it is a good idea/not a good idea/what is wrong/which parts are good/how to improve, etc.
Compare	Show both the differences and the similarities of specific concepts.	**Compare** ROM with RAM	Find a relationship between two concepts. Which features/functions/uses are alike/differ?
Contrast/ Distinguish	**Compare** by showing the differences or *unique* and **distinguishing** characteristics between concepts	Contrast ROM and RAM or Distinguish between a PAN and a HAN	Identify the features of each, look for the ones that make them different How does one thing differ from another? Which features/functions/uses are different?
Criticise	Give your **judgment** or reasoned opinion of something, showing its good and bad points.	**Criticise** the use of the keyboard when playing games.	What are the advantages and disadvantages? Why is it better to do it in a specific way rather than another way?
Define	Give a clear, concise **formal** meaning of a term or concept.	**Define** phishing.	Give characteristics/features/functions What is it?/What does it do/used for?/How does it look?

[1] Note that some clue words includes or refers to other clue words

Clue Word	Meaning	Example	Notes
	The definitions should **distinguish** the concept from *related* terms/concepts. This is often a matter of giving a memorised definition.		Use short, concise description of **main**features, focus on facts – sentence or two. The reader must know exactly what you talk about and should not confuse it with something similar.
Describe	Write a detailed account or verbal picture in a logical sequence or story form. Give the main features by expanding the statement.	**Describe** phishing.	Tell a story about the issue in question. The reader should get a clear understanding of what it is/how it works or happens/why it happens/who or what is involved/where it is or takes place/when it happens. Show your understanding of the concept.
Diagram	Make a graph, chart or drawing. Be sure to label it and add a brief **explanation** if necessary.	**Diagram** a generic ICT system.	Visual representation of the main ideas/concepts/parts of something
Differentiate	**Compare** two concepts and give the differences or unique and **distinguishing** characteristics between them	**Differentiate** between ROM and RAM.	Similar to **contrast/distinguish**
Discuss	Write about a concept giving all the information. Present arguments for and against a point of view and reach a conclusion. The arguments must be supported with appropriate evidence or examples.	**Discuss** the use of a PAN in a home office.	**Analyse** the situation, look at the advantages and disadvantages, decide what will work/not work, explain why it will be a good idea or not a good idea. **Judge** the value.
Elaborate	Give more detail or **explain** or **justify** an answer or statement	**Elaborate** on the advice given to Mr X regarding buying a laser printer.	
Evaluate	Give an opinion, supported by some expert opinions, of the truth or importance of a concept. Show the advantages and disadvantages.	**Evaluate** the merit of buying computer X for person Y	Why would computer X be better than computer A? **Judge** the value of a situation/advice/concept.
Examine	Investigate, critically, appraise (**evaluate**, **judge**, weigh up) a subject in detail	**Examine** the two methods	Similar to **analyse**
Explain	Give full reasons or **justifications** for something, or how and why something happened or works. Focus on interpretation of cause and effect.	**Explain** how phishing works.	If you have trouble working out how to start answering a question that asks you to "explain", imagine you are telling a friend about the topic You need to explain things about the topic such as:

Clue Word	Meaning	Example	Notes
	Clarify, **interpret**, and **elaborate**. Give reasons for differences of opinion or results, and try to **analyse** causes		What is it, Where/When is it used/found, Why it is used/needed, How is it used/happen, What is the problem/consequences, Who is involved
Identify	Recognise and **name** or provide a fact. Single out from other information.	**Identify** the port used to connect the printer.	Similar to **name**
Illustrate	**Explain** or make clear by concrete examples, comparisons or analogies or sometimes with visual element, such as a picture, drawing, figure, graph, or **diagram**.	**Illustrate** the information processing cycle.	Draw a **diagram** or give a real life example.
Interpret	Give the meaning using examples or personal comments/understanding to make something clear.	**Interpret** the tone of the e-mail message given below: *I hate you when you do this*☺	Deduce the meaning of something. Come to a conclusion about something. Translate knowledge into context to show understanding.
Justify	Give a statement of why you think something is the way it is. Give reasons for your statement or conclusion.	**Justify** the use of a table instead of tab stops in the following instance:	What is the situation? Why is the one better than the other?
List	Produce a list of words, sentences or comments. Give a short, brief statement, term or words	**List** the types of information sources one could use when doing research.	Give *main* ideas, e.g. features, advantages, etc. Mostly recalling facts that you have learned and should know.
Motivate	Provide a reason or **justification** for an answer or statement.	**Motivate** the use of line and paragraph spacing when working in Word.	Why do you say so/suggest something, Why did it happen, Why is this better than that? Why should you do it this way?
Name/ Mention	**Identify** the concept and provide a fact	**Name** one storage device.	Similar to **list** or **identify**
Outline	Give a general **summary**. It should contain a series of *main* ideas supported by secondary facts. Show the organisation of the idea.	**Outline** the information processing cycle.	Similar to **summarise**.
Order	Provide a chronological or value-based answer by listing several items (terms or events) in correct sequence.	**Order** the storage media according to their capacity	List/arrange from small to large, few to many, slow to fast, write down the steps in order of execution, etc.
Prove	Show by using an argument or logic or fact that something is true.	**Prove** that the majority of people like X by looking at the following survey results:	Find *evidence* to support generalisation/statement/ conclusion, etc.
Relate	Show the *connection* between things, indicating how one causes or is like another.	**Relate** the following terms and explanations:	Match two concepts that belong together.

Clue Word	Meaning	Example	Notes
Review	Give a survey or summary in which you look at the important parts or major points and criticise if necessary. **Comment on** what is given.	**Review** Mr X's monthly computer maintenance tasks.	Briefly **analysing** each and **commenting** on them. Check if all necessary tasks are listed, frequency of tasks, etc. Make recommendations where necessary or suggest changes.
State	**Describe** the main points in specific terms. Use brief, clear sentences. Omit details or examples.	**State** the functions of the operating system.	
Suggest	**Analyse** or **examine** a problem/case and give possible reasons/ideas/solutions	**Suggest** a computer configuration for Mr X.	What is the situation/what is given? What is needed? What would be the best? Why this? Consider needs, pros and cons.
Summarise	Give a brief, condensed description of the main ideas. Similar to developing an abstract.	**Summarise** the problems experienced in the following case:	Similar to **outline**.
Trace	Follow the development, progress or history of something, normally from the point of origin, typically in *chronological* order.	**Trace** the error in the spreadsheet calculations.	Why is the answer wrong? Find the problem.

Practical Papers

Clue Word	Meaning	Example	Notes
Call	Activate a function/method/routine in a program. Similar to **invoke.**	**Call** the function/method that will test if a word is a palindrome.	Write the function/method/routine and write code that will activate or implement it. Calling a routine consists of writing an instruction specifying the routine name and, optionally, parameters to activate it.
Change	Modify or adjust a structure or program/ program segment according to specific criteria or to produce a different outcome.	**Change** the loop structure so that it will stop when the user enters 'stop'.	
Code	Write program code to accomplish a task. Could be similar to **create** or **develop**	**Code** a Scratch solution to calculate the cost for tiling a specific area.	
Complete	Use the code given and finalise a program/program segment to produce specific output or outcome or add code to finally accomplish a task.	Complete the Scratch program to provide the following output:..	Fill in the missing pieces (code). Determine where you have to add code
Correct	Find the error, often through **tracing**, then change it to implement a program/program segment correctly.	**Correct** the loop structure so that it will provide the correct output.	**Trace** the problem or error and fix it. Alter the code to get the desired result
Create	Write you own program from the problem statement/description given Analyse, plan and produce a complete program/ program segment from a problem statement by combining elements ('building blocks) to solve a problem or satisfy a problem statement or produce the required outcomes	**Create** a program that will solve the following problem: Convert a fraction to its simplest form, e.g. $\frac{8}{36}$ to $\frac{2}{9}$	Typically involves all problem solving steps. See page 19. How would one solve this manually (pen-and-paper)? Which known algorithms could help solve the problem or parts of the problem? How must they be combined or adapted?
Debug	Find and remove errors in a program/ program segment. Similar to **correct**.	The following code is supposed to determine the average of 10 numbers but is not giving the correct output. **Debug** the program.	Repair or fix a structure, program/ program segment that is not functioning the way it should or that produces incorrect results. **Trace** the problem or error and fix it.
Develop	Plan, write and implement program code	**Develop** a Scratch program to convert	Analyse, determine requirements, plan, implement and

Clue Word	Meaning	Example	Notes
	Similar to **create**.	Astronomic Units (AU) to miles and kilometres.	test. Follow problem solving steps (see page 19).
Execute	Run an existing program.	**Execute** the program and determine if the output is correct.	
Generate	Produce code or code segment(s) to solve a problem or perform a task. Similar to **develop** or **create.**	**Generate** Scratch code to calculate the VAT and the final price of a product.	
Implement	Put into effect or activate. Add to existing code to improve/add functionality.	**Implement** the following function/ method/code segment to extend the function of the program.	
Invoke	Call or activate a function/method or sub-routine.	**Invoke** a function/method that will validate the ID-number entered.	
Re-factor	Re-write existing code to make it better or more usable or improve the structure. Change existing code to accommodate added functionality.	**Re-factor** the method/function to provide for the following additional functionality…	It does not change the behaviour of code, i.e. the code must still perform the same action/provide the same output but in a better way or with other functionalities added.
Rewrite	Transform from one format/approach to another or to correct code or to implement a better/more effective solution or different method to accomplish a task.	**Rewrite** the program representation in the flow chart as a Scratch program.	
Trace	Follow the development, progress or history of something, normally from the point of origin, typically in *chronological* order or in the same sequence, it is executed or implemented.	**Trace** the error in the program.	Why is the answer/output wrong? Find the problem.
Write	Code a computer program/program segment to perform a specific task or solve a problem.	**Write** a function/method/instructions that will round a number to 1 decimal place.	Follow the problem-solving steps (Page 19). See **create**, **develop.**