

GEC INTEGRATED GRADE 9 PROJECT
TEACHER'S RESOURCE PACK:
CREATIVE ARTS



3 ENTREPRENEURSHIP
EMPLOYABILITY
EDUCATION

PROJECT-BASED LEARNING | ANCHOR SUBJECT: LIFE ORIENTATION



basic education
Department of
Basic Education
REPUBLIC OF SOUTH AFRICA



GRADE
2026

9

Theme: *South African Identity & Heritage*

Golden Thread: *Careers & Business Opportunities (Past → Present → Future)*

1. PURPOSE & CURRICULUM ALIGNMENT

This Dance component forms part of the Grade 9 **GEC Integrated Term 3 Project**, combining:

- **Creative Arts: Dance**
- **Social Sciences** (Worksheets 5.1–5.4: Apartheid laws, access to work, economic impact)
- **Languages** (Reflection report)
- **Life Orientation & EMS** (identity, career choices, entrepreneurship)

Learners create a **short group dance** (traditional or contemporary) inspired by:

1. **South African identity and heritage**, and
2. A visible **career/business opportunity thread**, showing how historical restrictions → present opportunities.

This guide follows the **weekly structure** given in Worksheet 5.5 and GEC Creative Arts Dance 2026.

2. PRODUCT & ASSESSMENT

Final Product

- A **2-to-3-minute group dance** (5–6 learners)
- Inspired by a chosen **stimulus** (picture, poem/words, headline, object)
- Showcases:
 - The journey from **identity** → **heritage** → **careers**
 - Links to historical restrictions (e.g., job access during Apartheid)
 - Dance elements: **SPACE, TIME, FORCE**, locomotor & non-locomotor actions, and **a turn**
 - Clear **beginning & ending**

Assessment

FAT: **25 marks**, aligned to the GEC Dance rubric (composition, technique, teamwork, performance quality)

Evidence:

- Worksheet 5.5 pages
- Stimulus rationale
- Sequence planning
- Title & reflection

3. OVERVIEW OF THE PROCESS (TERM MAP)

Week	Focus	Key Dance Skills
1	Stimulus exploration + SEE–THINK–WONDER	Observation, analysis
2	First movements	Improvisation → composition
3	Add SPACE	Levels, directions
4	Add locomotor/non-locomotor, turn + TIME	Movement vocabulary
5	Refine order + add FORCE	Dynamic quality
6	Add beginning & ending	Shape, staging
7	Title + rehearsal	Consolidation
8–9	Performance (FAT)	Presentation
10	Written reflection	Metacognition

(Aligned with Worksheet 5.5 and GEC Creative Arts Dance 2026.)

4. STIMULUS GUIDANCE (TEACHER USE)

Learners select **ONE** stimulus type: picture, poem/words, headline, or object. All stimuli must highlight:

- **Identity & heritage**
- **Link to work/business**
- **Past restriction vs present opportunity**

Below is an expanded teacher-friendly **Stimulus Bank** enriched with examples and movement applications (grounded in the provided documents).

A. IMAGE STIMULI (Expanded)

(Original image categories appear in GEC Dance 2026.)

1. Job-seeking queue outside a factory (historical)

Identity/Heritage Focus: Labour migration, apartheid job restrictions, survival

Career Thread: Who gets work? Who is excluded?

Movement Ideas:

- **Space:** long lines / diagonal pathways representing waiting
- **Time:** slow tempo → frustration
- **Force:** heavy, weighted gestures (carrying invisible burdens)
- **Actions:** repetitive stepping, reaching, slumping

Source Context (SS worksheets)

- Pass laws + colour bar created job ceilings for Black, Indian & Coloured workers.

2. Pass Law Checkpoint

Identity/Heritage Focus: Restricted movement = restricted economic opportunity

Career Thread: “Blocked pathways” to careers

Movement Ideas:

- **Space:** dancers blocked from moving forward
- **Force:** sharp gestures symbolising refusal
- **Levels:** low crouched shapes = fear/oppression

3. Township Market (present)

Identity/Heritage Focus: Everyday resilience, community entrepreneurship

Career Thread: Small business innovation

Movement Ideas:

- Counting gestures, trading actions
- Quick tempo (busy energy)
- Travelling patterns between “stalls”

4. Beadworkers / Craft Makers

Identity/Heritage Focus: Heritage crafts passed through generations

Career Thread: Microbusiness, creative careers

Movement Ideas:

- Small precise hand/arm movements
- Patterns → repeated motifs
- Smooth, delicate force

5. Youth Career Expo (present)

Identity/Heritage Focus: New freedoms, new access

Career Thread: Future planning, ambition

Movement Ideas:

- Big travelling movements
- High levels (aspiration)
- “Reaching” gestures

B. POEMS / WORD STIMULI (Expanded)

Example Poem Lines & Movement Translations:

1. **“My pass is a wall; my name is a key I do not own.”**
Heavy downward force; blocked pathways; hands “searching” for a key.
2. **“Hands learn the trade; the trade feeds the home.”**
Repetitive craft gestures; circular movement showing cycles of work → survival.
3. **“Feet remember roads our parents could not walk.”**
Low-to-high evolution; travelling sequences showing generational change.
4. **“We carry tomorrow in the basket of today.”**
Lifting/swirl gestures; medium levels; teamwork carrying imaginary objects.

These lines connect clearly to SS Worksheets 5.1–5.4 (restrictions → opportunities).

C. HEADLINE STIMULI (Expanded)

1. “Law Blocks Skilled Workers from Certain Jobs” (past)

Movement Sequence:

- Begin with restriction: low, bound shapes
- Middle shift with TIME: sudden stop → flash of fast movement
- End: small opening = new possibility

2. “Local Youth Start Weekend Market” (present)

Movement Sequence:

- Playful quick tempos, overlapping pathways
- Gesture motifs: offering, exchanging, counting

3. “Pass Laws Scrapped: Movement Now Free”

Movement Sequence:

- Opening tableau: frozen, controlled
- Breaking apart → unison turn → expansive travel

D. OBJECT / SYMBOL STIMULI (Expanded)

1. Beadwork Piece

- Precision, pattern, heritage, skilled craft
- **Movement:** repetitive wrist/arm shapes → group patterns

2. Fishing Net (coastal identity)

- Pull & release; teamwork

Movement: canon phrases simulating waves / hauling nets

3. Measuring Tape or Tool (trade careers)

- Straight lines, sharp angles
- **Movement:** geometric pathways, angular gestures

4. Apron / Headscarf (domestic/market work)

- Stories of labour, gender roles, family legacy
- **Movement:** tying/untangling → metaphor for struggle vs empowerment

5. WEEKLY TEACHING GUIDE: Golden Thread: Careers & Business Opportunities (Past → Present → Future)

Reminder: Each lesson should start with an appropriate warm-up and end with a cool-down. Refer to the ATPs or WCED lesson plans for suggested warm-up and cool-down activities.

SUBJECT	TERM OVERVIEW	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7	WEEKS 8–9	WEEK 10
CREATIVE ARTS: DANCE	Each lesson builds on the previous lesson throughout the term, culminating in a final group dance performance for formal assessment.	STIMULUS EXPLORATION + SEE–THINK–WONDER Warm-up: Name → Gesture → Echo. Introduce stimulus types (image, poem/words, headline, object). Groups complete SEE–THINK–WONDER. Brainstorm 5 describing words. Teacher prompts: Which Apartheid law or heritage idea is shown? Where is the career or business link?	FIRST MOVEMENTS (IMPROVISATION → COMPOSITION) Warm-up: Word to Body. Each learner creates ONE movement from a describing word. Learners share movements. Group combines movements into a short sequence.	ADD SPACE (LEVELS & DIRECTIONS) Levels: low (struggle), medium (daily life), high (aspiration). Directions: front, side, back, diagonal. Remap the sequence with at least one level change and one direction change.	ADD MOVEMENT TYPES + TIME + TURN Add TWO locomotor and TWO non-locomotor movements. Include fast and slow sections. Add a turn. Link fast tempo to ambition and slow tempo to restriction.	PRACTISE ORDER + ADD FORCE (DYNAMICS) Dynamics: strong/soft, sharp/smooth, heavy/light. Teacher demonstrates differences. Practise sequence with clear dynamic intention.	ADD BEGINNING AND ENDING Create a meaningful opening shape. Create a thought-provoking ending. Beginning shows the problem or restriction. Ending shows opportunity or empowerment	TITLE + REHEARSAL Learners provide a title in their workbook. Rehearse dance sequence including beginning and ending. Optional: add music. Ensure SPACE, TIME and FORCE are visible.	PERFORMANCE (FORMAL ASSESSMENT TASK) Group performance assessed using the Grade 9 Dance rubric (25 marks). Teacher reminders: ensure safety, minimal props, focus on storytelling.	WRITTEN REFLECTION Learners write a reflection on: - the stimulus - identity and careers represented - dance choices - historical learning from Social Sciences.

WEEK 1: STIMULUS EXPLORATION + SEE–THINK–WONDER

Dance Skills: Observation, interpretation, expressive vocabulary
(Aligned with Worksheet 5.5.)

Warm-Up (Teacher-Led)

“Name → Gesture → Echo”

- Each learner says name + small identity gesture (heritage-linked if possible)
- Group echoes → builds unity + body awareness

Main Activity

1. Introduce **stimulus types**
2. Groups complete **SEE–THINK–WONDER**
3. Brainstorm **5 describing words** from stimulus

Teacher Prompts

- *“Which Apartheid law or heritage idea is shown?”*
- *“Where is the career or business link?”*

WEEK 2: FIRST MOVEMENTS (IMPROVISATION → COMPOSITION)

Each learner creates **ONE movement** from their chosen describing word.
(Required in Worksheet 5.5.)

Teaching Focus

- Meaningful movement, not decorative movement
- Collaboration: combining individual phrases

Warm-Up

“Word to Body”

- Teacher calls out adjectives (e.g., “strong”, “waiting”, “hopeful”)
- Learners improvise instantly

Outcome

- A short, combined group sequence

WEEK 3: ADD SPACE (LEVELS & DIRECTIONS)

Teaching Points

- **Levels:** Low = struggle; medium = daily life; high = aspiration
- **Directions:** Changing direction tells a story of movement/change in life

Class Exercise

Remap the sequence using:

- 1 level change
- 1 direction change

WEEK 4: ADD MOVEMENT TYPES + TIME + A TURN

Groups must add:

- **2 locomotor** movements
- **2 nonlocomotor** movements
- **A turn**
- **Fast & slow** sections (TIME)

Teaching Notes

- Link fast tempo to ambition / hustle
- Link slow tempo to waiting / restriction

WEEK 5: PRACTISE ORDER + ADD FORCE (DYNAMICS)

Learners choose dynamics:

- strong / soft
- sharp / smooth
- heavy / light

Teacher Demonstrations

Show the difference between:

- **Sharp vs smooth arms**
- **Heavy vs light footwork**
- **Bound vs free flow**

Goal: Clear, intentional quality that supports the story.

WEEK 6: ADD BEGINNING & ENDING

Groups must add:

- A **meaningful opening shape**
- A **thought-provoking ending**
(Required in Worksheet 5.5.)

Guidance

- Beginning = the “problem” (restriction / heritage symbol / identity marker)
- Ending = the “message” (resilience / opportunity / empowerment)

WEEK 7: TITLE + REHEARSAL (MUSIC OPTIONAL)

(Aligned to GEC Dance 2026.)

Checklist

- Title clearly refers to stimulus
- Careers thread visible
- Beginning & ending strong
- SPACE, TIME, FORCE consistent

WEEKS 8–9: PERFORMANCE (FAT) + REFLECTION

Performance is assessed using the **Grade 9 Dance Rubric (25 marks)**.

Teacher Reminders

- Ensure safety
- Use minimal props
- Focus on storytelling through movement

WEEK 10: WRITTEN REFLECTION

(1 page; linked to Languages.)

Learner must reflect on:

- stimulus
- identity + careers shown
- dance choices
- SS historical learning

(Reflection frame appears in Worksheet 5.5.)

6. DIFFERENTIATION & SUPPORT

For learners with limited dance experience:

- Provide simpler gestures
- Use seated or low-impact options

For shy learners:

- Let them contribute ideas / shapes without performing solos

For English Additional Language learners:

- Provide word bank (identity, resilience, heritage, restriction, opportunity)
- Demonstrate movement translations physically

For strong dancers:

- Allow more complex level changes and turns
- Encourage leading warm-ups

7. CROSS-CURRICULAR INTEGRATION

Social Sciences

- Learners reference at least one Apartheid law (Worksheets 5.1–5.4)
- Movement must show: past restriction → present/future opportunity
(As required in both Drama and Dance GEC guides.)

EMS/LO

- Entrepreneurship themes (market, trade, craft-making, career expo)
- Identity & career interest reflection

Languages

- Final reflection
- Vocabulary & expressive writing support

8. TEACHER CHECKLIST (QUICK REFERENCE)

- ✓ Stimulus chosen and linked to identity & careers
- ✓ SEE–THINK–WONDER completed
- ✓ 5 describing words
- ✓ Individual 1-movement phrases
- ✓ Combined group sequence
- ✓ SPACE added (levels & directions)
- ✓ ACTIONS added (locomotor, non-locomotor, turn)

- ✓ TIME included
- ✓ FORCE/DYNAMICS added
- ✓ Beginning & ending created
- ✓ Title chosen
- ✓ Rehearsal notes gathered
- ✓ Performance assessed (25 marks)
- ✓ Written reflection completed

GRADE 9 INTEGRATED PROJECT – CREATIVE ARTS (DANCE)

TOTAL 25 MARKS

GRADE 9 INTEGRATED PROJECT - DANCE RUBRIC					
CRITERIA / MARK ALLOCATION	5 Excellent	4 Very Good	3 Satisfactory	2 Elementary achieved	0-1 Not Yet Achieved
Teamwork & Collaboration in Process Work	Group works exceptionally well together, uses rehearsal time effectively, solves problems independently, and supports all members throughout the process	Group works well together and uses rehearsal time productively with minor support	Group works together at times but collaboration and focus are inconsistent	Group struggles to work together and uses rehearsal time inefficiently	Group is unable to collaborate, resulting in an unprepared dance
Stimulus Interpreted through Movement (Identity, Heritage & Careers)	Stimulus is interpreted creatively and clearly through movement, showing strong links to SA identity, heritage, and careers/business ideas	Stimulus is clearly interpreted through movement with visible links to identity, heritage, and careers	Stimulus is interpreted in a basic way; links to identity or careers are present but unclear	Limited interpretation of the stimulus; movement choices do not clearly show identity or careers	Little to no attempt to interpret the stimulus through movement
Dance Structure: Beginning, Development & Ending	Clear, imaginative beginning and ending with a well-developed movement sequence in between	Clear beginning and ending with a logical movement sequence	Beginning and ending are present but lack clarity or development	Limited understanding of a clear beginning or ending	Minimal effort to include a beginning or ending
Use of Dance Elements & Movement Content <i>SPACE, TIME, FORCE, locomotor/non-locomotor, turn)</i>	Excellent and confident use of SPACE, TIME, FORCE, varied movement types, and a turn to enhance meaning	Good use of SPACE, TIME, FORCE, movement types, and a turn to support the dance	Some attempt to use dance elements and movement types, but consistency is uneven	Limited understanding and use of dance elements and movement types	Very limited or incorrect use of dance elements and movement content
Performance Quality & Attention to Detail	Performs with confidence, accuracy, energy, and strong focus; movements are clear and well-rehearsed	Performs confidently with good focus and accuracy	Performs with some confidence and accuracy, but energy or focus drops	Performs with minimal confidence and limited accuracy	Disengaged performance with little effort or focus
TOTAL	/25				

GEC RESOURCE PACK: CREATIVE ARTS: DRAMA

This Drama component connects Identity & Heritage with Career Opportunities and Business Ideas. It foregrounds the **element of TIME** (flashback, flashforward, cyclical or chronological) to contrast “then vs now”, drawing on **Social Sciences** research on **Apartheid laws and LO/EMS** tasks.

The focus for alignment is:

- Identity & Heritage in performance
- Career & Business opportunity thread (past, present, future)
- TIME device to reveal change (flashback/forward, cyclical, chronological)

Theme: South African Identity & Heritage

Golden Thread: Career Opportunities & Business Ideas (Past, Present, Future)

Cross-Curricular Links:

Subject	Integration Focus
Social Sciences	Apartheid laws & access to work/business. (Worksheets 5.1–5.4)
Life Orientation	Career inclination tasks Career research & identity
EMS	Entrepreneurship & business ideas
Languages	Reflection report & formal letter

Drama Focus:

In groups, learners create a 3 to 4-minute group scene that:

- Shows how history shaped career access
- Contrasts THEN vs NOW
- Uses a clear TIME device as an element of Drama
- Demonstrates process, performance and ensemble work

1. OVERVIEW OF DRAMA PROCESS (TERM MAP)

Groups: 5–6 learners

Performance Length: 3–4 minutes

Assessment: FAT (25 marks, CAPS-aligned rubric)

Week	Focus	Key Drama Skills
1	Stimulus + SEE–THINK–WONDER	Observation, interpretation
2	Story planning + TIME	Structure, improvisation
3	Characters + Beats + Tableaux	Visual storytelling
4	Dialogue + Characterisation	Voice & body
5	Staging	Space, movement
6	TIME transitions + Protest Theatre	Ensemble, symbolism
7	Rehearsal	Refinement
8–9	Performance (FAT)	Presentation
10	Reflection	Metacognition

2. WEEKLY TEACHING GUIDE (WITH WARM-UPS & STIMULUS INTEGRATION)

WEEK 1: Stimulus Exploration + SEE–THINK–WONDER worksheet

Drama Skills: Observation, Interpretation, Ensemble Building

Warm-Up 1: Accumulation Mime Game — Career Traits Sequence

Focus: Identity-career link; ensemble timing; body vocabulary

Stimulus Introduction

Learners choose ONE stimulus format:

- Picture (job seeking queue, pass law checkpoint, informal market, heritage celebration)
- Short text (identity/opportunity lines)
- Newspaper headline (law, youth business, career access)
- Object/Symbol (tool, beadwork, apron, fishing net)

Activity: SEE–THINK–WONDER

Learners record:

- What do you see?
- What do you think?
- What do you wonder?

Then link to:

- SS Worksheets 5.1–5.4
- Career/business opportunities
- Identity & heritage

21st Century Skills: Collaboration | Communication | Creativity | Critical Thinking

WEEK 2: Focus: Story Planning + TIME Device

Drama Skills: Structure, Tension, Improvisation

Warm-Up 2: Freeze–Tap–Transform

Focus: Quick thinking; mini-plot; transformation

Story Planning

Learners:

- Create Flow Map (Beginning → Middle → End)
- Choose TIME device:
 - Flashback
 - Flashforward
 - Cyclical
 - Chronological
- Identify:
 - Target audience
 - Message about careers & identity

Worksheet 5.5: Beats + TIME device mapped

WEEK 3: Story Circle + Tableaux

Drama Skills: Visual storytelling, Physical clarity

Warm-Up Options:

- Mirror Pair (Career Movement Vocabulary)
- Status Walks (Intern → CEO)

Story Circle: Group verbally tells full story before acting.

Exploring Characters (C) & Objectives (Who wants what?)

C1: _____ wants _____

C2: _____ wants _____

C3: _____ wants _____

Other characters _____

Indicate Beats — Key Story Moments (each beat = change)

What is a Beat?

A beat is a **key moment** of change in your scene. It is when something shifts — time, emotion, power, or action. If nothing changes, it is not a new beat. Your 3–4-minute scene should have 3–4 clear beats that move the story forward.

Beat 1: _____
Beat 2: _____
Beat 3: _____
Beat 4 (optional): _____

Create 3 Tableaux

Beginning – Middle – End

Check:

- Is SS law visible?
- Is career/business thread clear?
- Is identity present?

Worksheet 5.5: Tableaux notes/photos (optional)

WEEK 4: Dialogue + Characterisation

Drama Skills: Voice & Body

Warm-Up Options:

- One Word – One Gesture (Career Identity)
- Emotion Switch (Career Tension)

Develop Dialogue: Add improvised lines.

Practise:

- Pitch
- Pace
- Pause
- Tone
- Facial expression
- Gesture
- Posture

Worksheet 5.5: Dialogue + Vocal/Physical choices

WEEK 5: Basic Staging

Drama Skills: Spatial awareness, Clarity

Warm-Up:

Workplace Soundscape

Layer sounds → practise cues/fades

Staging Elements:

- Space & placing
- Movement patterns
- Simple props
- Costume pieces
- Sound/light (if available)

Keep:

- Safe
- Clear
- Minimal

Worksheet 5.5: Staging plan

WEEK 6: TIME Transitions + Protest Theatre Insert (optional & additional for learners pursuing Dramatic Arts from Gr 10)

Drama Skills: Political awareness, Ensemble power

Add Worksheet 5.6: Protest Theatre Insert (60–90 sec)

Purpose: Show past restriction vs present opportunity using TIME jump.

Choose 2–3 devices:

- Direct address
- Chorus
- Placards
- Song/ululation
- Tableau + caption
- Call-and-response

Link explicitly to:

- Named Social Sciences Apartheid laws
- Impact (past)
- Change (present)

Rehearse:

- Insert timing
- Freeze → flashback clarity
- Ensemble unison
- Clear transitions

WEEK 7 — Performance Preparation (FAT): Finalising Your 3–4 Minute Group Scene

21st-Century Skills: Reflection | Accountability | Communication | Resilience

Learners reflect and consider possible improvement of the following during the rehearsal process:

1. **VOCAL CHOICES** (🗣️): *Pitch, Pace, Pause, Tone, Projection*
2. **PHYSICAL CHOICES** (🧑): *Gesture, Posture, Facial Expression, Movement Style*
3. **STAGING** (⚡): *Space, Levels, Movement Patterns, Props, Costume, Sound/Light*
4. **ENSEMBLE UNITY** (🤝): *How the group works as one, responds, listens, moves together*

5. TIME DEVICE — FINAL CHECK (⏳): Make sure your TIME structure (flashback/forward/etc.) is **clear to the audience**.

6. PROTEST INSERT — FINAL CHECK (🙌)

Does the 60–90 sec moment successfully show:

- Past restriction?
- Present opportunity?
- Connection to SS law(s)?
- Purposeful device use?

WEEK 8–9: PERFORMANCE: ASSESSMENT (FAT)

3-to-4-minute group scene

Assessment (25 marks):

- Process
- Vocal skills
- Body language & facial expression
- Scene structure (B–M–E)
- Group performance (focus, interaction, energy)

Collect evidence:

- Worksheet 5.6
- Stimulus notes
- Optional tableau photos

WEEK 10: Written Reflection (Languages)

HL: Drama Reflection Report

Focus on:

- Creation process
- Ensemble work
- Performance impact
- SS law integration
- TIME device effectiveness
- Lessons learnt about careers

FAL: Formal Letter requesting permission to perform/exhibit

3. STIMULUS BANK (FOR DIFFERENTIATION)

- A. Images
- B. Short Text Prompts
- C. Headlines
- D. Objects/Symbols

(All explicitly linked to Identity ⇌ Careers ⇌ Apartheid Laws explored in Social Sciences)

4. ASSESSMENT & MODERATION

Use official Grade 9 Drama Rubric (25).

Evidence for moderation:

- Stimulus rationale
- SEE–THINK–WONDER notes
- Flow Map
- Storyboard (5.6)
- Reflection task

5. PRACTICAL TEACHER NOTES

- Groups: 5–6
- Scene length: 3–4 minutes
- Keep tech minimal
- Differentiate via:
 - Narrator roles
 - Movement-based roles
 - Reduced dialogue load
- Emphasise ensemble over individual dominance
- Make TIME device visible and clear

Learners complete the SEE-THINK-WONDER chart, as well as the Drama Flow map

6. DIFFERENTIATION & SUPPORT

For weaker learners:

- Use narrator roles
- Reduce dialogue
- Focus on tableaux

For shy learners:

- Group roles (chorus, movement)
- Non-speaking parts

For EAL learners:

- Provide vocabulary bank
- Model physically

For strong learners:

- Lead scenes
- Add complex TIME shifts
- Develop layered characters

7. CROSS-CURRICULAR INTEGRATION

Social Sciences

- Link to **Apartheid laws**
- Show **restriction** → **opportunity**

EMS / LO

- Entrepreneurship (markets, trades)
- Career pathways

Languages

- Reflection writing
- Formal letter (FAL)

8. TEACHER CHECKLIST (QUICK REFERENCE)

- ✓ Stimulus selected
- ✓ SEE-THINK-WONDER completed
- ✓ Flow Map created
- ✓ TIME device chosen
- ✓ Characters & beats developed
- ✓ Tableaux created
- ✓ Dialogue added
- ✓ Staging planned
- ✓ Protest insert (optional)
- ✓ Rehearsal completed
- ✓ Performance assessed (25 marks)
- ✓ Reflection completed

SEE - THINK - WONDER CHART

Name _____ Class _____ Date _____

Instructions:

Observe the image, information, object, performance, or text carefully.

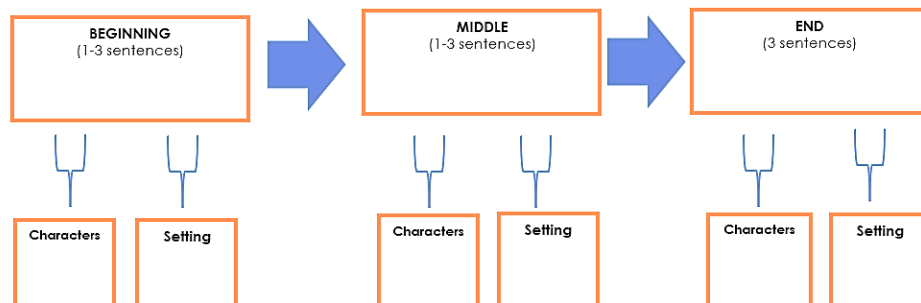
Record what you **SEE**, **HEAR (facts only)**, what you **THINK (interpretations)**, and what you **WONDER (questions you have)**.



I SEE 👁...	I THINK 💡...	I WONDER ? ...
What do you notice? List only what you can directly observe.	What do you think is happening? What does this make you think about?	What questions do you have? What are you curious about?
• • • • •	• • • • •	• • • • •

DRAMA: FLOW MAP & IMPROVISE

Let's create a short improvisation sketch!
We use a **FLOW MAP** to order the sequence of events:
Beginning / Middle / End
Use your workbook and follow the example below.



TIME TO IMPROVISE!

Now that you know what needs to happen in the sketch, get up, play out the scenes and see what creative lines you can come up with for each character. No more writing – just play!

GRADE 9 INTEGRATED PROJECT - DRAMA RUBRIC					
CRITERIA / MARK ALLOCATION	5 Excellent	4 Very Good	3 Satisfactory	2 Elementary achieved	0-1 Not Yet Achieved
Process towards Performance	Actively and responsibly participates in all rehearsals and planning. Works extremely well with the group, shares ideas, listens, and helps solve problems.	Participates consistently in rehearsals and group discussions. Works well with others and contributes useful ideas.	Participates in most rehearsals. Contribution is uneven but supports group work when prompted.	Participates occasionally. Needs frequent encouragement to contribute and cooperate.	Rarely participates in rehearsals or group work. Shows little commitment.
Use of Stimulus, Theme & Message (Identity, History & Careers)	Scene shows a strong, clear, and creative connection to South African identity, history (e.g. Apartheid laws), and careers. The message is powerful and clear.	The scene shows a clear link to identity, history, and careers. The message is mostly clear to the audience.	The scene shows some understanding of the theme, but links to history or careers are basic or unclear at times.	Limited connection to the stimulus. The theme and message are confusing or weak.	No clear connection to the stimulus, theme, or message.
Improvised Scene Structure & TIME Device	Clear and engaging beginning, middle, and end. The TIME device (flashback/flashforward/cyclical/chronological) is used clearly and effectively.	Clear scene structure. The TIME device is used and mostly understandable to the audience.	Basic scene structure. The TIME device is attempted but not always clear.	Weak structure. TIME shifts are confusing or poorly shown.	No clear structure or understanding of TIME in the scene.
Vocal Skills & Physical Characterisation	Excellent use of voice (pitch, pace, volume, tone) and body (gesture, posture, facial expression) to show character and meaning.	Good use of vocal and physical skills to communicate character and emotion.	Some use of vocal and physical skills, but clarity and consistency vary.	Limited control of voice and body. Characters are unclear or unconvincing.	Little to no use of vocal or physical skills.
Group Performance & Audience Impact	Confident, focused, and engaging performance. Strong ensemble work and clear communication with the audience.	Mostly confident in performance. The group works well together and maintains audience interest.	Adequate performance. Some focus and teamwork, but energy drops at times.	Uncertain performance. Limited interaction and weak focus.	Disorganised performance with little effort or audience awareness.
TOTAL	/25				

GEC RESOURCE PACK: CREATIVE ARTS: MUSIC

Grade 9 GEC Integrated Term 3 Project

Anchor Subject: Life Orientation

Integrated Subjects: Creative Arts (Music), Social Sciences, Languages (HL & FAL),
Economic Management Sciences

Duration: 10 Weeks (Term 3)

Total Marks: 25 marks (Music) + cross-curricular integration

PROJECT OVERVIEW

This Music component requires learners to create a **short group music performance** (3–4 minutes) that integrates:

INTEGRATION POINT	CONNECTION
Social Sciences	Worksheets 5.1–5.4 on Apartheid laws and economic impact
Life Orientation	Career choices, identity, and personal strengths (Worksheets 1–4)
EMS	Business functions, entrepreneurship, and volunteer organisations
Languages	Research report writing and oral presentation skills
Creative Arts	Musical composition, performance, and cultural expression

Core Theme: *How historical restrictions (Apartheid laws) limited access to work and business → How present opportunities and heritage shape career goals today*

WEEKLY TEACHING GUIDE

WEEK 1: SEE—THINK—WONDER (Stimulus Exploration)

Learning Focus: Critical analysis of South African musical heritage

21st Century Skills: Critical Thinking | Collaboration | Communication | Cultural Awareness

Teacher Activities:

- ♪ Introduce the project using the **Teacher's Project Notes** (Page 4) regarding 21st century skills observation
- ♪ Present stimulus options: *Sarafina!*, *District Six: The Musical*, *King Kong*, *The Lion King* (South African elements), or composers like Miriam Makeba, Hugh Masekela, Abdullah Ibrahim
- ♪ Facilitate the **See-Think-Wonder** thinking routine:
 - **SEE:** What do you notice about the music? (instruments, rhythms, language)
 - **THINK:** What message is being communicated about identity or struggle?
 - **WONDER:** How did Apartheid affect these musicians' careers?

Integration with Social Sciences:

- Connect to **Worksheet 5.1** (researching Apartheid laws)
- Discuss: *Which laws would have prevented these artists from performing or earning a living?*

Assessment for Learning:

- Observe learner discussions using the **21st Century Skills** framework from the Teacher's Notes (Page 7-8): Metacognition, Critical Thinking, Communication
- Check that groups generate **5 music adjectives** describing mood/atmosphere

Resources Needed:

- Audio/video recordings of selected stimuli
- Projector for viewing excerpts
- Worksheet 5.1–5.4 from Social Sciences

WEEK 2: FIRST SOUNDS (Motif Creation)

Learning Focus: Rhythmic composition and collaborative creation

21st Century Skills: Critical Thinking | Communication | Metacognition | Collaboration

Teacher Activities:

- Explain **rhythmic motifs** (2-bar repeating patterns) as the building blocks of composition
- Demonstrate body percussion and found-sound instruments
- Guide learners to connect their Week 1 adjectives to musical sounds

Step-by-Step Process:

1. Each learner selects **one adjective** from Week 1
2. Create a **2-bar rhythmic motif** using voice, body percussion, or instruments
3. **Share and combine** motifs into a group musical phrase
4. Experiment with **layering, sequential, or call-and-response** textures

Integration with Life Orientation:

- Reference **Worksheet 3** (strengths, abilities, interests): *How does your personal strength influence your musical contribution?*
- Connect to **Worksheet 4.1/4.2** (interview questions): *What would you ask a professional musician about their career path?*

Differentiation Support:

- For struggling learners: Provide rhythmic templates (4/4 time, simple patterns)
- For advanced learners: Introduce polyrhythms or syncopation

Teacher Observation Points (from Page 8):

- ✓ Creativity: Number and range of ideas
- ✓ Communication: Non-verbal and articulation

- ✓ Collaboration: Negotiating roles and pooling resources

WEEKS 3–4: DEVELOPING MUSICAL ELEMENTS

Learning Focus: Expanding composition with melody, rhythm, and dynamics

21st Century Skills: Creativity | Expressive Communication | Collaboration | Metacognition

Week 3: Variation and Development

- Teach **variation techniques**: rhythmic displacement, adding harmony, tempo changes
- Groups develop their initial phrase into a **30-second section**

Week 4: Rhythmic Patterns, Melody & Dynamics

Required Elements:

ELEMENT	IMPLEMENTATION
Two Rhythmic Patterns	Traditional or contemporary South African rhythms
Melodic Contour	Use visual shape guides (rising, falling, arch, wave)
Contrasting Section	Major→minor, fast→slow, loud→soft (representing struggle→hope)
Dynamics	Forte (loud) and piano (soft) sections planned

Integration with Social Sciences:

- Explicitly link contrasting sections to **historical narrative**:
 - *Minor/dark tones = Apartheid restrictions (Worksheets 5.2–5.3: Cause and Effect maps)*
 - *Major/bright tones = Present opportunities and freedom*

Assessment Checkpoint:

- Review melodic contours and dynamic plans
- Ensure **career/business thread** is audible in musical choices

WEEK 5: STRUCTURE, TEMPO & TONE COLOUR

Learning Focus: Formal musical structure and timbre selection

21st Century Skills: Creativity | Collaboration | Critical Thinking

Teacher Activities:

- Introduce **musical form**: **Intro** → **Section A** → **Section B** → **Section C/Bridge** → **Outro**
- Guide **tempo selection**: Fast (urgency), Moderate (determination), Slow (reflection), or Changing (journey)
- Teach **tone colour/timbre** vocabulary:

TONE COLOUR	DESCRIPTION	INSTRUMENTS/VOICE
Bright	Sharp, piercing, high-frequency	Triangle, high violin, piccolo
Dark	Muted, sombre, low-frequency	Bass clarinet, cello, French horn
Warm	Rich mid-range, inviting	Viola, acoustic guitar, tenor voice
Cold	Thin, clinical, detached	Electronic sounds, glass harmonica

Integration with EMS:

- Connect to **Worksheet 7.2** (8 business functions): *How is planning a musical performance like planning a business?*
- Discuss resource allocation: *What instruments do we have vs. what do we need?*

Practical Task:

- Groups finalise their **musical sequence** with clear structure
- Document **tempo changes and tone colour choices** with justification

WEEK 6: BEGINNING & ENDING

Learning Focus: Creating impactful openings and closings

21st Century Skills: Collaboration | Creativity | Communication | Critical Thinking

Teaching Strategies:

- Analyse iconic openings in South African music (e.g., *Sarafina!*'s energetic starts, *King Kong*'s jazz intros)
- Teach **attention-grabbing techniques**:
 - Solo voice/instrument emerging from silence
 - Strong rhythmic unison hit
 - Gradual crescendo building tension

Memorable Closing Techniques:

- Fade-out representing continuity
- Strong final chord with cut-off (resolution)
- Call-back to opening motif (cyclical structure)

Integration with Languages:

- Connect to **report writing structure** (Page 26-29): *Just as your report needs a strong introduction and conclusion, so does your music*

Cross-Curricular Checkpoint:

- Verify groups can articulate:
 - Which Apartheid law(s) inspired this piece?
 - How does the ending show "present opportunity"?

WEEK 7: TITLE, REHEARSAL & MOVEMENT

Learning Focus: Refinement and performance preparation

21st Century Skills: Reflection | Accountability | Communication | Resilience

Teacher Activities:

- Groups finalize **performance titles** (must reflect both heritage and career themes)
- Create **storyboards/structure charts**:

SECTION	DESCRIPTION	DURATION
Intro/Beginning		
Section A		
Section B		
Section C/Bridge		
Outro/Ending		

Rehearsal Protocol:

- **KEEP** (what works well): Document successful elements
- **IMPROVE** (refinement areas):
 - ☐ Identity & heritage idea is clear
 - ☐ Careers/business thread is audible
 - ☐ Texture, dynamics, tempo choices are intentional
 - ☐ Beginning and ending are confident

Integration Check:

- **Social Sciences Worksheets 5.1–5.4:** Groups write 2–3 lines explaining:
 - *Which Apartheid law(s) or historical insight we referenced*
 - *How our music shows past restriction → present opportunity*

Optional Movement Component:

- Simple choreography or staging to enhance musical message

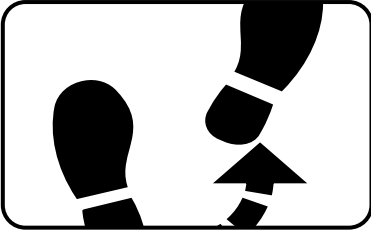
Group Music Performance: South African Identity & Heritage
Group size: 5–6 learners

Total: 25 Marks | Duration: 3–4 minutes |

CRITERIA	5-4 MARKS	4-3 MARKS	3-2 MARKS	2-1 MARKS
MUSICAL ELEMENTS & COMPOSITION (Rhythm, Melody, Dynamics, Tempo)	Excellent use of rhythmic patterns, melodic contour, dynamics (forte/piano), and tempo choices. Clear contrasting sections (e.g., major/minor, fast/slow). All elements intentionally support the heritage theme.	Good use of musical elements with some contrast. Most choices are intentional and support the theme, though one element may lack clarity.	Adequate use of basic musical elements. Some contrast attempted but not fully developed. Theme connection is present but superficial.	Basic use of limited musical elements. Little or no contrast. Weak connection to theme.
STIMULUS INTERPRETATION and CULTURAL CONNECTION	Stimulus (iconic SA musical/composer) interpreted with deep understanding. Strong, authentic connection to South African identity, heritage, and Social Sciences research (Apartheid laws → present opportunity clearly audible).	Good interpretation of stimulus with clear connection to SA heritage. Social Sciences link is present and mostly audible in musical choices.	Adequate interpretation of stimulus. Some connection to heritage and Social Sciences content, but link may be unclear or superficial.	Basic interpretation with weak connection to stimulus or heritage theme. Social Sciences link not clearly demonstrated.
STRUCTURE and MUSICAL FORM	Clear, well-defined structure: attention-grabbing opening, developed middle sections (A/B/Bridge), memorable ending. Logical progression with excellent cohesion.	Good structure with clear beginning, middle, and end. Some development of sections, though transitions may be slightly abrupt.	Adequate structure with identifiable sections. Beginning and ending present but may lack impact. Some repetition without development.	Basic structure attempted but unclear or repetitive. Weak opening/ending. Lacks cohesive form.
ENSEMBLE SKILLS and PERFORMANCE QUALITY	Excellent ensemble cohesion. Precise timing, balanced tone colour, and effective use of instruments/voice/body percussion. High performance energy and confidence.	Good ensemble work with mostly accurate timing. Balanced sound and confident delivery. Minor synchronization issues.	Adequate ensemble performance. Mostly together but some timing issues. Moderate confidence and balance.	Basic ensemble skills. Noticeable timing problems. Unbalanced sound or weak projection. Low confidence.
CREATIVITY, COLLABORATION and PROCESS	Highly creative improvisation and composition from stimulus. Exceptional teamwork evident. All members contribute meaningfully. Clear evidence of rehearsal and refinement process.	Good creativity with some original ideas. Strong collaboration, most members actively involved. Evidence of rehearsal and improvement.	Adequate creativity with some borrowed ideas. Moderate collaboration, all members participate but contributions uneven. Some rehearsal evident.	Basic creativity, heavily reliant on existing material. Limited collaboration or unequal participation. Minimal rehearsal evidence.

TRADITIONAL SOUTH AFRICAN RHYTHMS

These rhythms developed from indigenous cultural practices, often using traditional instruments like drums, rattles, flutes, and voice. They reflect the diverse cultural heritage of South Africa's many ethnic groups.



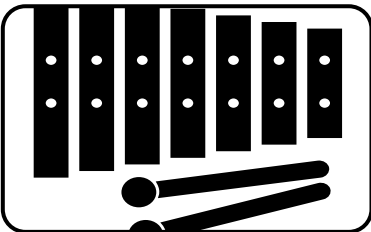
ISICATHAMIYA (Zulu A Cappella)

Rhythm: Tightly choreographed, light-footed dance rhythms; singers move on their toes silently ("cathama" = to crawl like a cat)

Characteristics: Harmonious vocal blend, call-and-response patterns, no instruments

Famous Example: Ladysmith Black Mambazo (featured on Paul Simon's *Graceland*)

Cultural Link: Migrant workers in hostels used this to maintain identity and community



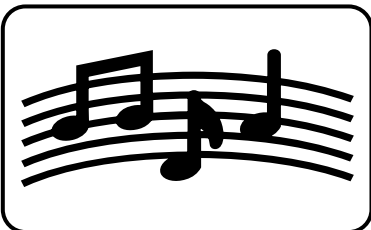
MARABI (Early Township Jazz)

- **Origin:** 1920s Johannesburg townships (Sophiatown)

- **Rhythm:** Cyclical, repetitive chord progression (I-IV-Ic-V) with lilting melodies and catchy, syncopated rhythms

- **Instruments:** Keyboard/pedal organ, percussion

- **Characteristics:** Fusion of American jazz, ragtime, blues + Xhosa/Zulu traditions



KWELA (Pennywhistle Jive)

- **Origin:** 1940s–1950s, evolved from marabi

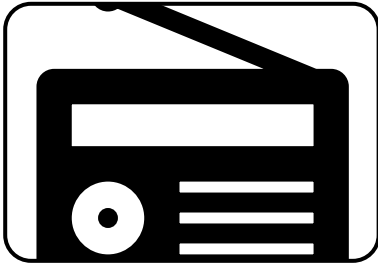
- **Rhythm:** Distinctive shuffle-like beat, four-bar repeated themes, upbeat and danceable

- **Instruments:** Pennywhistle (cheap, portable flute), banjo, guitar

- **Characteristics:** Street music often played by youths; the pennywhistle was also used to warn of police during Apartheid

CONTEMPORARY SOUTH AFRICAN RHYTHMS

These modern genres blend traditional elements with electronic production, global influences, and address current youth culture and post-Apartheid identity.



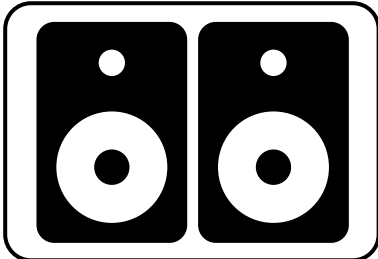
KWAITO (Post-Apartheid House)

Origin: 1990s, post-Apartheid era

Rhythm: Electronic dance beats, slowed-down house tempo (around 100-110 BPM), heavy bass

Characteristics: Fusion of house music, hip-hop, and traditional African sounds; lyrics in mix of English and African languages

Cultural Significance: Voice of young South Africans celebrating newfound freedom

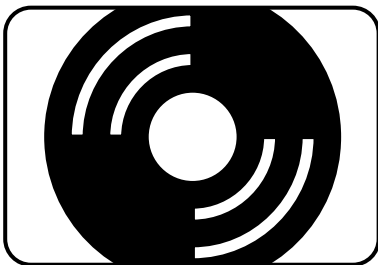


GQOM (Durban Electronic)

Origin: Early 2010s, Durban townships

Rhythm: Minimal, raw, repetitive beats with heavy bass; **does NOT use typical four-on-the-floor house rhythm**

Characteristics: Dark, hypnotic, sparse; often uses tom rolls, Zulu chants, "sweep" sounds (like a broom)



AMAPIANO (The 'New Kwaito')

Origin: Early 2010s, Pretoria and Johannesburg townships

Rhythm: Shuffling beats, 115–130 BPM, log drum basslines, deep house grooves

Characteristics: Prominent piano melodies, deep basslines, percussion (shakers, hi-hats), soulful vocals in Zulu/Sotho/English

Why it works globally: "Warm chords that make it feel uplifting" – has soul and singing unlike harder electronic genres

GEC RESOURCE PACK: CREATIVE ARTS: VISUAL ARTS

Worksheet 5.3

1. ALIGNED WITH:

- Department of Basic Education CAPS: Creative Arts – Visual Arts (Senior Phase)
- Skills focus:
 - Creative process
 - Visual literacy
 - Indigenous knowledge & heritage
 - Design principles
 - Presentation skills
 - Critical reflection

2. TEACHER PREPARATION CHECKLIST

Before the Project Starts

- ✓ Read project brief and rubric
- ✓ Prepare exemplar images/artworks
- ✓ Collect basic art materials
- ✓ Prepare learner resource booklet
- ✓ Plan ATP-linked weekly activities
- ✓ Arrange storage for artworks
- ✓ Prepare assessment recording sheets

3. REQUIRED MATERIALS

Basic Supplies	Colouring Media (choose available)	Optional Mixed Media
A3 cartridge paper	Colour pencils	Magazines for collage
Pencils (HB–6B)	Oil pastels	Fabric scraps
Erasers & sharpeners	Watercolours	Natural materials (sand, leaves)
Rulers	Acrylic paint	Cardboard
Black fine liners		Glue

4. VISUAL REFERENCES FOR TEACHING

 Elements of Art Posters	 Principles of Design Posters
Teacher should display charts on: • Line • Shape • Form • Colour • Texture • Space • Value	Balance Contrast Emphasis Movement Pattern Rhythm Unity

5. SOUTH AFRICAN VISUAL REFERENCES

Encourage learners to draw inspiration from:

Esther Mahlangu — Ndebele patterns & colour symbolism	
Gerard Sekoto — Township life & expression	
William Kentridge — Charcoal drawing & storytelling	

Irma Stern — Colour and portraiture	
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6. TEACHER DEMONSTRATION GUIDES

Demonstration 1: Sketching & Composition

Show learners:

- Thumbnail sketches
- Foreground, middle ground, background
- Focal point placement

Demonstration 2: Colour Techniques

Show:

- Blending
- Shading
- Warm vs cool colours
- Colour symbolism in African art

Demonstration 3: Mixed Media Techniques

Show:

- Layering
- Collage composition
- Texture creation

Demonstration 4: Grid Method

The **Grid Method** is a drawing technique that helps artists copy or enlarge an image accurately by dividing it into smaller squares.

It helps learners:

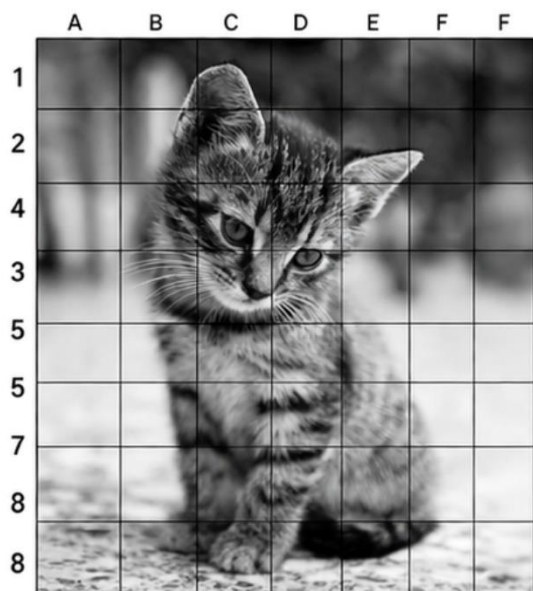
- ✓ Draw correct proportions
- ✓ Focus on small details
- ✓ Reduce drawing mistakes
- ✓ Scale images bigger or smaller

Artists use it for portraits, murals, realism, and design planning.

How to Draw Using a Grid

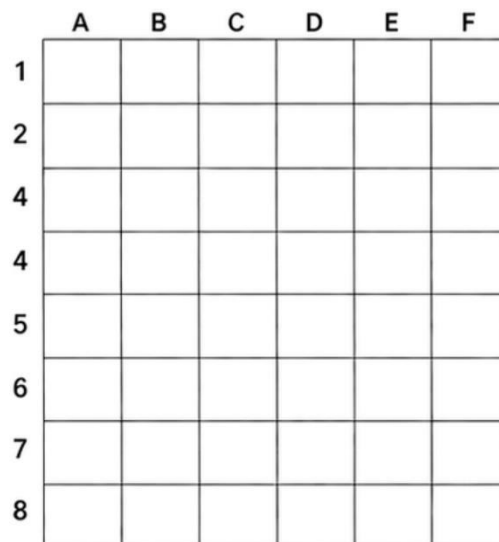
Follow these 4 steps to enlarge and draw accurately

1 Grid the Reference Image



Place a grid over the reference photo (A–F, 1–8).

2 Draw a Blank Grid



Draw the same grid on your paper.
Label A–F and 1–8.

3 Copy Square by Square

Reference (with grid)



Your drawing (in progress)



Copy the image one square at a time, matching shapes carefully in each box.

4 Finish the Drawing



Finish your drawing, add detail and erase the grid lines.

TIP: Keep checking each square against the reference to stay accurate!

Step-by-Step Instructions

Step 1: Prepare Your Reference Image

- Choose a clear picture.
- Using a ruler, draw equal squares over the image (e.g., 2 cm × 2 cm).
- Number the grid across (1,2,3...) and letter down (A,B,C...).

Step 2: Prepare Your Drawing Paper

- Draw a larger grid using the same number of squares.
- Squares must be evenly measured (e.g., 4 cm × 4 cm if enlarging).
- Label rows and columns the same way.

Step 3: Draw Square by Square

- Focus on ONE square at a time.
- Copy only what appears inside that square.
- Notice where lines touch edges of squares.
- Draw lightly with pencil.

Step 4: Finalise Drawing

- Erase grid lines gently.
- Refine outlines.
- Add shading and details.
- Colour if required.

7. LEARNER SUPPORT TOOLS

Vocabulary List

- Composition
- Symbolism
- Perspective
- Proportion
- Contrast
- Harmony
- Cultural identity
- Heritage
- Indigenous art

Scaffolded Worksheets

Provide:

- Planning sheet
- Mind map template
- Sketch development page
- Reflection questions
- Artist research template

8. CLASSROOM MANAGEMENT TOOLS

 Seating Plan Ideas	 Time Management
• Group tables for collaboration • Resource station for materials • Wet media station (paint area)	• Bell-work sketch activities • Mid-lesson progress check • Clean-up routine (10 min before end)

9. ASSESSMENT TOOLS

Rubric Categories (25 MARKS)

See rubric below with criteria:

- Progress Sketches, Idea Development
- Process (Effort & Time Management)
- Message, Research & Concept
- Symbols & Visual Communication
- Composition & Design Principles (balance, contrast, emphasis, pattern and unity.)
- Art Elements & Technique (line, shape, colour, texture and space.)

Informal Assessment (EACH WEEK ACTIVITIES)

- ✓ Observation checklist
- ✓ Progress interviews
- ✓ 21st Century Skills observation

Critique Guide

Teach learners:

- “I notice...”
- “I like...”
- “Maybe improve...”

10. INCLUSIVE EDUCATION SUPPORT

Accommodations	Language Support
• Printed step-by-step guides • Extra time • Larger paper • Adaptive tools	• Visual instructions • Word banks • Demonstration videos

11. EXTENSION ACTIVITIES (FAST FINISHERS)

- ★ Create a digital version
- ★ Build a 3D model
- ★ Design a poster campaign
- ★ Create an artist statement video

12. TEACHER ADMIN PACK

Include:

- 📁 Attendance register
- 📁 Mark sheets
- 📁 Moderation forms
- 📁 Exhibition planning checklist

13. EXHIBITION & DISPLAY IDEAS

Include:

- 🖼️ Classroom gallery walks
- 🏠 School foyer exhibition
- 🎤 Learner presentations
- 🏆 Viewer's choice voting

14. REFLECTION & FEEDBACK TOOLS

Learner Reflection Prompts	Teacher Reflection
• What inspired your idea? • What challenges did you face? • What would you improve? • What message does your artwork communicate?	• Were outcomes achieved? • Was timing realistic? • Which skills need reteaching?

GRADE 9 INTEGRATED PROJECT -VISUAL ART RUBRIC (MURAL DESIGN)					
CRITERIA / MARK ALLOCATION	9–10 – Excellent	8–7 – Very Good	6–5 – Satisfactory	4–0 – Not Yet Achieved	Mark
Progress Sketches, Idea Development & Process (Effort & Time Management)	Clear, detailed sketches show strong planning and development from first ideas to the final mural. Consistent effort is evident, with excellent use of class time and sustained focus throughout.	Good sketches show planning and development linked to the final mural. Good effort shown with effective use of most class time.	Some sketches are included but planning and development are limited. Effort and time management are inconsistent.	Very few or no sketches; little or no planning shown. Little effort; poor use of class time and limited engagement.	/10
Message, Research & Concept	The mural shows a strong, original message about identity, history and community, based on clear research.	The mural shows a clear message with good links to identity, history and community.	The mural shows a basic message, but links to the theme are limited or unclear.	The mural has little or no clear message and weak connection to the theme.	/10
Symbols & Visual Communication	Symbols are carefully chosen, meaningful and clearly help the viewer understand the mural's message.	Symbols are relevant and help communicate the message clearly.	Some symbols are used, but their meaning is basic or unclear.	Symbols are absent, unclear or do not support the message.	/10
Composition & Design Principles	Excellent composition with a strong focal point and effective use of balance, contrast, emphasis, pattern and unity. The mural is well organised and visually engaging.	Good composition with a clear focal point and good use of most design principles. Minor improvements needed.	Basic composition with limited use of design principles. Focal point or balance may be weak.	Poor composition with little or no use of design principles. No clear focal point; layout is confusing.	/10
Art Elements & Technique	Excellent use of line, shape, colour, texture and space. Colour is used purposefully and the work is neat, controlled and skilful.	Good use of art elements with mostly controlled and neat technique.	Basic use of art elements; control and neatness are uneven.	Very weak use of art elements; poor control; messy or incomplete work.	/10
TOTAL	/50				