

GRADE 8

CREATIVITY



ENTREPRENEURSHIP



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GRADE 8 SYLLABUS (2019)

Arts and Entrepreneurship

Arts and Entrepreneurship draws its content from Business Education, ICT, Home Economics, Art, Crafts, Technical subjects, Music, Drama and theatre.

Material from this subject seeks to develop learners' creative and entrepreneurial talents and abilities. Teaching and learning should help nurture and unfold the creative abilities which all learners possess. Arts involve the generation of ideas, concepts and solutions to problems and can be found in different contexts such as Business, Art and Crafts, Music, Domestic Science, languages as well as Science and Technology, both at home and within the broader community. Entrepreneurship is not only the act of establishing new organisations or businesses or revitalising mature ones (which is regarded as a strategy central to the solution of problems of unemployment, crime, corruption and so on); it is a general attitude involving vision, ambition, self-belief, drive and energy that can be usefully applied in daily life and in all working activities. Creativity and entrepreneurship therefore function together to stimulate the activity and innovation necessary to create a better community, a better nation and a better world.

Learners need to be creative and entrepreneurial in their current and future lives. We need learners who are action oriented and perseverant, promoting control and autonomy alongside originality and creativity. It combines content drawn from Art and Crafts; Drama and Theatre; Music and Dance; and Technical Subjects. This subject fosters understanding and application of creative and entrepreneurial concepts, principles, skills, attitudes and values in addressing everyday needs by promoting:

- individual expression, personal and aesthetic development through the practice and appreciation of the creative arts;
- understanding of the physical, socio-economic and technological environment as a prerequisite for learning and living;
- acquisition and application of creative and entrepreneurial skills in solving everyday life challenges;
- appropriate attitudes and values for a successful, creative and entrepreneurial culture.

In Grade 8, the subject builds on and consolidates knowledge and skills acquired in the previous grades whilst introducing some new concepts and content appropriate to the age of learners. The syllabus has a particular focus on the development of entrepreneurial, creative and thinking skills. Teachers are encouraged to use practical and learner-centred methods such as dramatisation, role-play, drawing and painting, design and other mini-projects. All of which practical and artistic skills can be displayed or exhibited for immediate or later fulfilment as reward.

Layout and presentation of the syllabus and definitions of terminology used

The syllabus is presented in **themes**, each one divided into a number of **learning outcomes** (the terms “learning objectives” or “learning intentions” are often used in other contexts; **learning outcome** has been retained here since teachers are familiar with this usage from the previous syllabus).

Learning outcome: a statement in measurable terms of what a learner should know, understand or be able to do by the end of a given segment of the syllabus.

For each targeted **learning outcome**, details are given of:

- the key **concepts, skills, values and attitudes** which underpin its successful attainment.
 - **concept:** a general idea which emerges from a specific situation; once understood it can be applied to different contexts to promote understanding. For example, the concept of the family emerges from awareness of the familiar unit in which people live; it can be applied to groups of animals, plants or words which naturally belong together.
 - **skills:** abilities which every learner is expected to acquire to help them learn and live well in society; they can be mental, physical or social.
 - **values:** qualities which are considered to be important, worth preserving and transmitting to the younger generation. For example, Basotho consider honesty and respect to be essential values.
 - **attitudes:** positions or opinions, what is appreciated or disliked by an individual or a group.
- a list of **suggested learning experiences:** teaching and learning activities designed to enable learners to achieve a given learning outcome. This is not exhaustive and the teacher is free to use other complementary activities.
- **what to assess:** in this column, the **learning outcome** is broken down into several specific, measurable and observable points against which the teacher can check the learners’ progress. These focus on the process and characteristics of learning rather than the final outcome.
- a list of **suggested resources:** a list of possible items, materials, persons and others which may be used to help achieve a given learning outcome. This is designed to help all teachers, even though many or few resources may be available in their schools and communities.

Principles of assessment

Assessment and curriculum are closely integrated and mutually supportive. The 2009 *Curriculum and Assessment Policy* introduces continuous assessment (CASS) as a key strategy to reform education. Continuous assessment is an ongoing system of monitoring and assessing learners’ progress. It is closely integrated with the teaching and learning processes and actually supports learning. It is formative assessment, done in the school environment through daily teaching. It can also be achieved through projects, quizzes, tests, interviews and observations.

In the context of Lesotho, it has been decided to merge formative assessment and assessment for learning, moving away from the traditional ways of testing, which have been found to be severely limiting. Testing through examinations and tests provides learners with marks or grades such as 7/10 or 12/20. However, it does not give any indication of what the learner is actually able to do. Instead of marks or grades, the new methods of assessment will generate statements about each learner's progress and ability. These will help learners, their teachers and future teachers, their parents or guardians as well as education policy makers to know exactly what a learner has learnt and is capable of doing, also indicating areas where remedial work is needed. A further disadvantage of conventional testing is that teachers feel under pressure to "teach for the exam" and ignore aspects of the curriculum which will not be examined. This results in teaching, focussing on an excessively narrow body of knowledge which does not deliver well-rounded education or prepare learners for the demands of the real world. The continuous assessment which will be used to assess learners' progress in the new integrated curriculum will allow the teacher to teach and assess the whole curriculum.

The syllabus is presented in such a way that, along with each learning outcome, assessment criteria guide the teacher through what to assess, to determine whether the learning outcome has been successfully, partially or not yet achieved. The question of how to assess these learning outcomes is not explicitly addressed in the syllabus. It is presented in two other documents which are available to teachers: *a Guide to Continuous Assessment: implementing the curriculum and assessment policy and improving learning and achievement in Lesotho (ECOL January 2012)* and *Assessment Packages in Numeracy and Literacy for Grade 7*. Further advice on how to assess learning is contained in the Teacher's Guide. Teachers will be trained to understand and use these techniques and be supported through the initial stages of their introduction.

Teachers should share learning outcomes and success criteria with learners so that learners know what they are learning and the standards they should aim for. They should also provide feedback (oral or written) that helps learners to identify improvement. Both the teacher and the learner will reflect on learners' performance and learners will learn **self-assessment techniques** to discover areas that need improvement. This promotes a more active approach to learning and recognises that both motivation and self-esteem are crucial for effective learning and progress, and that these can be increased through effective assessment techniques. In addition to self-assessment, peer-assessment is a useful tool which will be used as appropriate.

Just as there are many partners (the learners, their class teacher, other teachers in the school, the school principal, parents and guardians and the wider community) in promoting successful teaching and learning, successful assessment also includes people other than the learners and their teacher. In particular, parents or guardians are encouraged to: take time to understand the new process, discuss it with their children and teachers, follow their children's progress and support both learners and teachers in these new modes of assessment.

Teacher's Guide

Teachers are encouraged to use the **Teacher's Guide**, to this syllabus, which provides pedagogic advice and background information designed to assist them with preparation and teaching.

Motivation for teaching and learning arts and entrepreneurship

This is a course offered to all learners in this grade, for various important reasons beneficial now and later in life. For now the mind of the learner should stretch as wide as possible to acquire basic knowledge and understanding of the arts. The various ways of learning in arts are interesting and free minded. This helps learners to discover their talents and capabilities in doing things that can be touched, seen and heard. After creating something an individual feels fulfilled and satisfied. One's sense of appreciation grows, tolerance develops and acceptance of own and others' ideas and creations. Then one becomes a better participant in societal activities and other important realms such as Leadership, business, politics, religion, sports, farming, entertainment, production, fashion and recreation.

Since in arts there is no wrong idea, because the mind is free to create and appreciate own and others' creations, a learner develops into a better person and becomes a cooperate, supporter, partner and a driver of things to happen, without a fear which usually hinders many people who are less exposed, to venture into trying new things. When one has become a risk taker, a creator and an innovator, then such a person becomes an entrepreneur. An entrepreneur is a person who endeavours to bring a developmental change in society, and such a person is perseverant and never gives up easily. Then business for artisans through exhibitions concerts and shows; drama, theatre and film productions will thrive because of a wide population possessing appreciation of Arts and design. They become a market for artisans and as such, economy grows, tourism booms and Lesotho with Basotho develop.

Aims

This syllabus aims to:

1. provide learners with advanced entrepreneurial, vocational and technological skills for the world of work and further studies;
2. provide suitable opportunities for environmental exploration to promote socio-economic development; and
3. provide a holistic production perspective for well-rounded professional and semi-professional industry.

Objectives

On completion of this course, learners should be able to:

1. fend for themselves to survive beyond basic education. (readiness for work and further education);
2. develop positive attitude for life-long learning and zeal for service delivery. (readiness to learn new things and love to serve other people well);
3. produce artifacts of a high quality for local and international exhibitions. (workmanship, aesthetics, passion and professionalism in production);
4. enterprise through expression of identity and diversity of cultural phenomena and heritage. (cultural arts diversity and tourism);
5. exploit bravely the latest technology for private and general benefit in business. (overcome phobia of technology); and
6. critically select valuable phenomena that save the environment for longer use. (Sustainable use of environment)

Teaching methodology

The syllabus is organised into projects, which is one of the holistic approaches to teaching in that it makes a person to engage fully with the practical life situation. This will equip learners with necessary competences for self-reliance and industry. They will eventually participate and compete in the global market.

The projects are given themes which are undertaken and finally achieved through teaching and learning the suggested learning outcomes. Themes are mainly meant to address social issues that prevail within learners' context. Scheming and daily preparations for teaching and learning may not necessarily follow the sequence of LOs suggested in the projects.

Projects

Projects	Suggested Themes	Suggested Learning outcomes
A. Organise an event that involves performance of a play with music on a specific theme and make attractive posters to advertise it	Climate Change Drug and substance abuse Anti-corruption Gender based violence Human trafficking Truancy	LO 03 LO 04 LO 05 LO 06 LO 07 LO 08 LO 11 LO 13 LO 14 LO 15 LO 20 LO 23 LO 28 LO 29 LO 30
B. Produce various artifacts and provide services for sale in a flea market	Environmental awareness Sustainable production and supply	LO 01 LO 09 LO 11 LO18 LO 19 LO 20

		LO 21 LO 23 LO 25 LO 26 LO 28 LO 29 LO 30
C. Interpret and analyse music; and participate in a folk song, instrumental and choral music competition.	Effective communication Awareness of self and others	LO 18 LO 19 LO 20 LO 27 LO 29 LO 30 LO 31
D. Organise a variety show event involving exhibitions and performances	Unity in diversity World as a global village Flora and fauna Eradicating stigma against HIV and AIDS Other themes.	LO 03 LO 06 LO 09 LO 10 LO 11 LO 12 LO 13 LO 16 LO 18 LO 25 LO 27 LO 28 LO 29 LO 30 LO 31
E. Written evaluation at the end of each Project	Reflection on carried out projects: SWOT analysis	All the above LO's

Competences

1. Basic work ethics and foundation for further education.
2. Readiness to learn and serve with passion.
3. Workmanship and aesthetics in production.
4. Creativity and entrepreneurial awareness in variety of phenomena.
5. Appreciation of cultural identity and diversity in design and heritage.
6. Freedom to explore latest technology for production and networking.
7. Critical use of environment and space.

Assessment

Practical work and projects will count for the most part of the assessment. These will be categorized as work for groups (collaborative work) and work for individual learners. The assessment on theory, either written or oral, is a very important aspect for all learners too. Therefore, this requires a fair share for balancing out various individual learner capabilities and abilities when it comes to the point of choice of career path ways at the end of Grade 8.

The artisan stream in Grade 9 will be fed by learners who will be carefully selected and advised to do so. The vocational stream will be chosen by learners who will have performed well in both practical work and projects. They should do very well in theory so that there is strong evidence supporting their balance of theory and practical for further education.

As for the academic stream, the choice of the learners will have to meet the requirement for further education, which among other things need such a learner to excel in theory even more than practical work. However, this should be carefully advised because inclinations and passion for a particular career path should be balanced with performance on practical work, projects and theory.

Projects: Group = 15%
 Individual = 40%
 Experiential = 15%

Theory = 30%

50% project = collaborative work and/or individual work

50% continuous work plus written work = individual work

ARTS AND ENTERPRENEURIAL OVERVIEW

Learning Outcomes: at the end of Grade 8, learners should be able to:

1. apply freehand technique.
2. draw people in action in two dimensions.
3. produce a play.
4. select cast for drama.
5. compose and write simple musicals.
6. prepare and organise performances.
7. develop a business idea.
8. draw up a business plan.
9. identify supportive services for business.
10. identify diatonic intervals in relation to the technical names and mental effects.
11. paint using basic brush techniques.
12. construct major scales with and without key signatures
13. mime short scenarios.
14. write a script for drama.
15. paint mural on the wall to address different issues.
16. identify chord progression.
17. categorise different types of business.
18. determine the cost price of a product.
19. determine the selling price of a product.
20. differentiate between forms of buying and selling.
21. draw paper layout using drawing equipment (BS 8888).
22. draw first angle orthographic projection (three views).
23. construct blocks using isometric projection.
24. produce an artifact on each of the resistant materials.
25. use available/ used materials.

26. make sculptures.
27. participate in formal choir rehearsals for one term.
28. Practise gingham embroidery.
29. produce basic block patterns.
30. produce crocheted and knitted items using patterns.
31. practice knife skills in food preparation

ARTS AND ENTERPRENEURIAL

ACTIVITY PLAN

Learning outcomes: at the end of Grade 8, learners should be able to:	Concepts, skills, values and Attitudes	Suggested learning experiences	What to assess: teacher should assess learners' ability to:	Suggested resources
1. apply freehand techniques.	<p>Concepts Freehand techniques.</p> <p>Casing:</p> <ul style="list-style-type: none"> - orthographic; boxes; - oblique box; and - isometric box. <p>Skills Manipulation. Effective communication. Creativity. Draughtsmanship. Imagination. Analysis. Coordination. Spatial thinking.</p> <p>Values and Attitudes Patience. Confidence. Honesty. Awareness. Tidiness.</p>	<p>Teacher and learners revise:</p> <ul style="list-style-type: none"> • sketching techniques. • orthographic projection. • oblique projection. • isometric projection considering learners with special needs. <p>Learners sketch:</p> <ul style="list-style-type: none"> • objects using orthographic boxes. • objects using oblique boxes. • objects using isometric boxes. • tools using isometric and oblique boxes. • joints using isometric and oblique boxes. 	<p>explain sketching techniques.</p> <p>sketch objects using orthographic boxes.</p> <p>sketch objects using oblique boxes.</p> <p>sketch objects using isometric boxes.</p> <p>sketch tools using isometric and oblique boxes.</p> <p>sketch joints using isometric and oblique boxes .</p>	<p>Soft pencils, code (B-H).</p> <p>Sharpener.</p> <p>Eraser.</p> <p>Plain sheets.</p> <p>Square grids.</p> <p>Iso grids.</p> <p>Teacher's Guide.</p> <p>Prescribed Textbooks.</p>

	Responsibility. Competence.			
2. draw people in action in two dimensions.	<p>Concepts People in action.</p> <p>Dynamic activities:</p> <ul style="list-style-type: none"> - sport; - dance; - drama; and - music. <p>Page layout:</p> <ul style="list-style-type: none"> - foreground; - middle ground; - background; - landscape format; and - portrait format. <p>Elements of drawing:</p> <ul style="list-style-type: none"> - line; - tone; - texture; - form; - shape; - colour; - balance; - unity; - rhythm; and 	<ul style="list-style-type: none"> • Teacher introduces dynamic activities. • Teacher and learners discuss dynamic activities. • Learners collect visuals showing movements. • Learners demonstrate various movements in dynamic activities. • Teacher and learners revise page layout. • Learners select from any of the dynamics and draw a picture using elements of drawing. • Learners present and display their work. 	<p>define dynamic activities.</p> <p>identify dynamic activities.</p> <p>classify dynamic activities.</p> <p>draw using appropriate page layout.</p> <p>select from any of the dynamics and apply any five drawing elements.</p>	<p>Drawing materials.</p> <p>Paper.</p> <p>Teacher’s Guide.</p> <p>Magazines.</p> <p>Textbooks.</p> <p>Newspapers.</p> <p>Photographs.</p> <p>Toys.</p>

	<p>- depth.</p> <p>Skills Drawing. Accuracy. Observation. Creativity. Shading. Sketching. Coordination. Colouring.</p> <p>Values and Attitudes Patience. Aesthetics. Appreciation. Workmanship. Awareness.</p>			
3. produce a play.	<p>Concepts Play.</p> <p>Crew in a play:</p> <ul style="list-style-type: none"> - script writer; - producer; - director; - stage manager; - lights man; - props man; - sound engineer; 	<ul style="list-style-type: none"> • Teacher and learners revise a play. • Teacher and learners discuss duties of people involved in a production of a play. • Learners relate duties they have learnt about people involved in a production to the plays they know. • Learners act out the roles of people in a production. 	<p>produce a short play.</p> <p>relate duties of people involved in production of a play.</p> <p>act out the roles of people in a production</p> <p>work as a team, to produce a play</p>	<p>Prescribed play text.</p> <p>Stage.</p> <p>Light.</p> <p>Sound equipment.</p> <p>Make-up.</p> <p>Costumes.</p>

	<ul style="list-style-type: none"> - make-up artist; and - costume designer <p>Skills</p> <p>Creativity. Analysis. Movement. Critical thinking. Interpretation. Comprehension. Effective communication. Workmanship. Observation. Reading. Kinaesthetics.</p> <p>Values and Attitudes</p> <p>Self-esteem. Appreciation. Aesthetics. Cooperation. Discipline. Bravery.</p>	<ul style="list-style-type: none"> • Working as a team, learners produce a play. 		
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<p>4. select a cast for drama.</p>	<p>Concepts Auditions Casting</p> <p>Tools used in auditions:</p> <ul style="list-style-type: none"> - monologues; - dialogues; - songs; and - dances. <p>Criteria for casting:</p> <ul style="list-style-type: none"> - provide character breakdown; - age; - sex; - personality of the character; and - role. <p>Skills Creativity. Acting. Movement. Critical thinking. Analytical. Interpretation. Effective communication. Observation. Writing.</p> <p>Values and attitudes</p>	<ul style="list-style-type: none"> • Teacher introduces auditions and casting. • Learners identify tools used in auditions. • Teacher and learners discuss criteria for casting. • Learners role-play mock auditions using appropriate tools. 	<p>identify tools used in auditions.</p> <p>role-play mock auditions using appropriate tools.</p> <p>select a cast for drama.</p>	<p>Plays.</p> <p>Play texts.</p> <p>Songs.</p> <p>Dances.</p>
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	<p>Accuracy. Tidiness. Aesthetic. Workmanship. Competence. Appreciation. Competitiveness.</p>			
<p>1. compose and write simple musicals.</p>	<p>Concept Elements of musical: theme; script; scenes; choreography; and performance.</p> <p>Skills Creativity. Acting. Movement. Critical thinking. Analytical. Interpretation. Effective communication. Observation. Writing. Reading.</p> <p>Values and attitudes Accuracy. Tidiness. Aesthetic. Workmanship.</p>	<ul style="list-style-type: none"> • Teacher and learners revise musicals and choreography. • Teacher and learners discuss the theme. • Learners compose musicals based on a given theme. • Learners write musicals script based on themes of their choice. • Learners break down their musicals into scenes. • Learners rehearse the script. • Learners present their complete simple musicals. 	<p>compose musicals relevant to the theme.</p> <p>write musicals script based title/theme.</p> <p>breakdown musicals into scenes.</p> <p>perform their complete simple musicals.</p>	<p>Costumes.</p> <p>Props.</p> <p>Simple musical instruments.</p>

	Competence. Appreciation. Competitiveness.			
2. prepare and organise performances.	<p>Concepts</p> <p>Preparation and organisation:</p> <ul style="list-style-type: none"> - brainstorm ideas; - form a production crew; - delegation of duties; - prioritise activities; - decide on repertoire; - decide on modes of advertising; - decide on ticket sales and price; - decide on a programme; and - calculate break-even and profit. <p>Skills</p> <p>Effective communication. Decision-making. Accountability. Organisation.</p> <p>Values and Attitudes</p>	<ul style="list-style-type: none"> • Teacher and learners discuss preparation and organisation of performances for music, drama and art shows. • Teacher and learners brainstorm ideas regarding preparations and organisation of a performance. • Learners brainstorm and logically organise duties of a production crew. <p><i>advertising, ticket price and sales, programme and calculate break-even and profit</i></p> <ul style="list-style-type: none"> • Teacher and learners formulate criteria for selecting a production crew. • Learners form a production crew • Learners prioritise activities and suggest to the crew. • Teacher and learners decide on the repertoire, portfolio and production. 	<p>brainstorm and logically organise duties of a production crew.</p> <p>formulate criteria for selecting a production crew.</p> <p>form a production crew.</p> <p>prioritise activities and suggest to the crew.</p> <p>decide on the repertoire, portfolio and production.</p> <p>delegate duties to the production crew.</p>	<p>Prescribed Textbooks.</p> <p>Videos.</p> <p>Internet.</p>

	Cooperation. Risk-taking. Responsibility. Patience.	<ul style="list-style-type: none"> Teacher and learners delegate duties to the production crew. 		
3. develop a business idea.	<p>Concepts</p> <p>Business idea:</p> <ul style="list-style-type: none"> - sources. <p>Market research:</p> <ul style="list-style-type: none"> - field work; and - desk research. <p>Skills</p> <p>Creativity. Interpretation. Effective communication. Observation. Reading. Writing. Decision-making. Problem-solving.</p> <p>Values and Attitudes</p> <p>Risk-taking. Tidiness. Aesthetic. Competence.</p>	<ul style="list-style-type: none"> Teacher and learners revise the concept of a business idea. Teacher introduces sources of business ideas. Learners list sources of business ideas. Teacher and learners revise the importance of market research. Teacher introduces field work and desk research as additional data collection methods for market research. Learners carry out market research in a field work using interviews and questionnaires. Learners carry out market research through desk research. Learners develop a business idea. 	<p>list sources of business ideas.</p> <p>carry out market research in a field work using interviews and questionnaires.</p> <p>carry out market research through desk research.</p> <p>fomulate questions for market research.</p> <p>collect data on business ideas.</p> <p>analyse data on business ideas.</p> <p>develop a business idea.</p>	<p>Computer.</p> <p>Trade Journals.</p> <p>Magazines.</p> <p>Statistical bulletins.</p> <p>Newspapers. Teacher’s Guide.</p> <p>Prescribed Textbooks.</p>

	Appreciation. Honesty. Competitiveness.			
8. draw up a business plan.	<p>Concepts Business plan.</p> <p>Elements of a business plan:</p> <ul style="list-style-type: none"> - name; - form; - type; - location; - market; - management; - employees; - capital; - legal requirements; and - competition. <p>Skills Creativity. Effective communication. Observation. Reading. Writing.</p> <p>Values and Attitudes Tidiness. Aesthetics. Competence.</p>	<ul style="list-style-type: none"> • Teacher and learners discuss the elements of a business plan. • Learners draw up individual business plans using the listed elements. • Learners present their business plans. 	<p>list the elements of a business plan.</p> <p>draw their own business plans.</p> <p>present their business plans.</p>	<p>Business plan sample.</p> <p>Prescribed Textbooks Internet</p> <p>Teacher's Guide</p>

	Appreciation. Honesty.			
9. identify supportive services for business.	<p>Concepts</p> <p>Supportive services:</p> <ul style="list-style-type: none"> - banking; - insurance; - advertising and peer pressure; and - transport. <p>Skills</p> <p>Effective communication. Listening. Reading. Negotiation. Problem-solving. Decision-making.</p> <p>Values and Attitudes</p> <p>Risk-taking. Honesty. Loyalty. Competence.</p>	<ul style="list-style-type: none"> •Teacher introduces the importance of supportive services. •Teacher and learners discuss banking focussing on: <ul style="list-style-type: none"> types of banks; types of bank accounts; value for money; keeping money safely; and investing, borrowing and saving. • Teacher and learners discuss insurance focussing on: <ul style="list-style-type: none"> - types of risks; - value for money; - risks and rewards; - investing, borrowing and saving; - planning for future, including retirement; - using information to make financial decisions. •Teacher and learners discuss transport budgeting and fleet management. •Teacher and learners take field trips to the banks and insurance companies. 	<p>list three types of banks.</p> <p>mention and explain three types of bank accounts.</p> <p>suggest effective ways of investing, borrowing and saving.</p> <p>explain two types of risks.</p> <p>plan for future, including retirement.</p> <p>use information to make financial decisions.</p> <p>give scenarios where insurance companies become either risky or provide rewards.</p> <p>plan for future including retirement.</p> <p>budget for transport in business.</p> <p>mention ways of managing fleet in business.</p>	<p>Prescribed Textbooks.</p> <p>Pamphlets from banks and insurance companies.</p> <p>Internet.</p> <p>Teacher's Guide.</p>

<p>10. identify diatonic intervals in relation to the technical names and mental effects.</p>	<p>Concept Structure of the major scale: - basic diatonic intervals.</p> <p>Technical names. Mental effects.</p> <p>Other diatonic intervals: - major; - minor; - perfect; - augmented; and - diminished.</p> <p>Skills Listening. Accuracy. Singing. Identification. Coordination.</p> <p>Values and Attitudes Appreciation. Patience. Perseverance. Confidence.</p>	<ul style="list-style-type: none"> • Teacher and learners revise the structure of the major scale. • Learners identify the basic diatonic intervals. • Teacher and learners revise the technical names of the notes and their mental effects. • Teacher and learners identify and explain other diatonic intervals in relation to the major scale. 	<p>explain the structure of the major scale.</p> <p>identify the basic diatonic intervals.</p> <p>explain the technical names and their mental effects.</p> <p>match the technical names with their mental effects.</p> <p>identify other diatonic intervals in relation to their technical names.</p> <p>explore the structure of the major scale.</p>	<p>Teacher's Guide.</p> <p>Music scale.</p> <p>Keyboard.</p>
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	Aesthetics.			
11. paint using basic brush techniques.	<p>Concepts</p> <p>Brush techniques:</p> <ul style="list-style-type: none"> - gradient blending; - wet into wet; - stumbling; and - optical mix; <p>Skills</p> <p>Painting. Creativity. Observation. Coordination. Accuracy. Workmanship. Imagination. Effective communication.</p> <p>Values and Attitudes</p> <p>Tidiness. Aesthetics. Appreciation.</p>	<ul style="list-style-type: none"> • Teacher introduces basic brush techniques. • Teacher and learners discuss brush techniques. • Teacher demonstrates different basic techniques in painting. • Learners investigate the artistic way of applying the basic techniques in painting. • Learners paint using the basic painting techniques. 	<p>explain brush techniques.</p> <p>differentiate different brush techniques from one another.</p> <p>apply different brush techniques.</p>	<p>Non-toxic painting materials.</p> <p>Paper.</p> <p>Teacher's Guide.</p>
12. construct major scales with and without key signatures.	<p>Concepts</p> <p>Key signatures.</p> <p>Placement of key signatures.</p> <p>Grand stave.</p>	<ul style="list-style-type: none"> • Teacher and learners discuss the key signatures. • Teacher and learners define the grand stave. • Teacher and learners discuss the placement of the key 	<p>explain the key signature.</p> <p>define the grand stave.</p> <p>place the key signatures correctly.</p>	<p>Teacher's Guide.</p> <p>Music scale.</p> <p>Keyboard. Song/piece.</p>

	<p>Key of the song or piece.</p> <p>Skills Observation. Identification. Analysis. Interpretation. Accuracy.</p> <p>Values and Attitudes Perseverance. Appreciation. Patience.</p>	<p>signatures.</p> <ul style="list-style-type: none"> • Learners use the grand stave to construct major scales with key signatures. • Learners use the grand stave to construct major scales without key signatures. • Learners identify the key of a song or piece. 	<p>construct major scales with key signatures.</p> <p>construct major scales without key signatures.</p> <p>identify the key of a song or piece.</p>	<p>Prescribed Textbooks.</p> <p>Resource person.</p>
13. mime short scenarios.	<p>Concepts Miming</p> <p>Types of miming:</p> <ul style="list-style-type: none"> - miming with props; and - miming without props. <p>Elements of miming:</p> <ul style="list-style-type: none"> - clarity; and - precision. <p>Skills</p>	<ul style="list-style-type: none"> • Teacher introduces miming. • Teacher demonstrates miming with and without props. • Learners identify types of miming. • Teacher and learners discuss uses of miming. • Teacher and learners discuss elements of miming. • Learners mime short scenarios with and without props. 	<p>define miming</p> <p>mention types of miming.</p> <p>explain elements of miming.</p> <p>mime short scenarios with and without props.</p>	<p>Teacher's Guide.</p> <p>Stage.</p> <p>Props.</p> <p>Textbooks.</p>

	<p>Creativity. Analysis. Movement. Critical thinking. Interpretation. Effective communication. Workmanship. Observation. Reading.</p> <p>Values and Attitudes Self-esteem. Appreciation. Aesthetics. Cooperation. Discipline. Bravery.</p>			
14. write a script for drama.	<p>Concepts Basic parts of a script: - exposition; - conflict; - complications; and - climax.</p> <p>Skills Creativity. Effective communication. Innovation. Critical thinking.</p>	<ul style="list-style-type: none"> • Teacher and learners revise script and its elements. • Teacher explains the basic parts of a script. • Teacher gives learners a short script. • Learners identify basic parts of a script from the given text. • In groups, learners develop scenarios to show each of the basic parts of a script. • Learners write short scripts 	<p>explain basic parts of a drama script.</p> <p>develop short scenario showing basic parts of a script.</p> <p>write short scripts showing basic parts of a script.</p>	<p>Teacher's Guide.</p> <p>Writing materials.</p> <p>Text books.</p> <p>Resource person.</p>

	<p>Analysis.</p> <p>Values and Attitudes Self-esteem. Appreciation. Aesthetics. Competence. Cooperation. Discipline. Bravery.</p>	<p>showing at least four parts of a script.</p>		
<p>15. paint mural on the wall to address different issues.</p>	<p>Concepts Mural</p> <p>Different issues:</p> <ul style="list-style-type: none"> - Environmental; - socio-economic; and - political. <p>Painting.</p> <p>Skills Painting Creativity Observation Coordination Accuracy Workmanship Imagination</p>	<ul style="list-style-type: none"> • Teacher explains a mural. • Teacher and learners discuss the significance of a mural. • Teacher and learners take a field trip to a nearest place where there is a mural. • Teacher invites a resource person to tell learners more about the mural. • Teacher and learners discuss different issues. • Teacher and learners revise the importance of using the right tools and techniques in painting. • In groups, learners design murals that address different issues on a paper. • Learners, in groups, paint 	<p>design murals that address different issues on a paper.</p> <p>paint murals on school walls using different techniques.</p> <p>identify different scenes that address different issues.</p> <p>paint selected sceneries that address different issues applying selected techniques.</p>	<p>Teacher's Guide.</p> <p>Paint materials.</p> <p>Paper.</p>

	<p>Values and Attitudes Tidiness. Aesthetics. Appreciation. Competence.</p>	<p>murals on school walls using different techniques.</p> <ul style="list-style-type: none"> Learner paint selected sceneries that address different issues applying selected techniques. 		
16. identify chord progression.	<p>Concepts Major scale:</p> <ul style="list-style-type: none"> broken chord: <ul style="list-style-type: none"> first triad. closed chord: <ul style="list-style-type: none"> first triad. <p>Chord progression</p> <p>Types of chords:</p> <ul style="list-style-type: none"> primary /major; secondary/minor; and diminished. <p>Skills Analysis. Interpretation. Observation. Accuracy.</p> <p>Values and Attitudes</p>	<ul style="list-style-type: none"> Teacher and learners revise the major scale in terms of degrees and technical names. Teacher and learners discuss and define a: chord, broken cord and closed chord. Teacher introduces chord progression. Learners copy chord progression into their exercise books. Teacher explains the components of the chord progression. Learners label the chords in terms of degrees and technical names. Teacher explains the types of chords. Learners identify different types of chords. Learners practise singing and playing the chords in a continuous form. Learners manipulate the use of 	<p>define a chord, broken chord and closed chord.</p> <p>label the chords in terms of degrees and technical names.</p> <p>identify different types of chords.</p> <p>practice singing and playing chords continuously.</p> <p>manipulate the use of the chords leisurely.</p> <p>construct chord progression and label their technical names.</p>	<p>Teacher's Guide.</p> <p>Music scale.</p> <p>Keyboard.</p>

	Perseverance. Appreciation. Patience.	the chords leisurely.		
17. categorise different types of businesses.	<p>Concepts Types of business:</p> <ul style="list-style-type: none"> - manufacturing; - service; and - franchising. <p>Skills Effective communication. Listening. Reading. Negotiation. Problem solving. Decision-making. Creativity.</p> <p>Values and Attitudes Risk-taking. Honesty. Loyalty. Competence. Awareness. Appreciation.</p>	<ul style="list-style-type: none"> • Teacher introduces manufacturing business. • Teacher and learners discuss manufacturing business focussing on: <ul style="list-style-type: none"> - raw material, - semi-finished goods, - finished goods. • Teacher introduces service businesses. • Learners list examples of service businesses. • Teacher introduces franchising business with emphasis on: <ul style="list-style-type: none"> - franchiser - franchisee - royalties • Teacher and learners discuss the advantages and disadvantages franchises. 	<p>define manufacturing business.</p> <p>differentiate between semi-finished goods and finished goods.</p> <p>list examples of service businesses.</p> <p>differentiate between the franchiser and franchisee.</p> <p>identify the advantages and disadvantages of franchises to both.</p>	<p>Textbooks.</p> <p>Teacher's Guide.</p> <p>Business magazines.</p>

<p>18. determine the cost price of a product and service.</p>	<p>Concepts Factors to consider when costing a product.</p> <p>Direct costs:</p> <ul style="list-style-type: none"> - material cost; - labour cost; and - royalties. <p>Indirect costs.</p> <p>Skills Critical Thinking. Problem-solving. Effective communication. Decision-making. Creativity. Analysis. Calculation. Evaluation.</p> <p>Values and Attitudes Risk-taking. Honesty. Loyalty. Competence. Awareness. Appreciation.</p>	<ul style="list-style-type: none"> • Teacher introduces factors to consider when costing a product. • Learners select a product and determine its cost price. • Teacher introduces direct and indirect costs. • Learners differentiate between direct and indirect costs. 	<p>explain factors to consider when costing a product and service.</p> <p>calculate the cost price of a product and service.</p> <p>evaluate appropriate cost of a service or product</p> <p>differentiate between direct and indirect costs.</p>	<p>Teacher's Guide. Prescribed Textbooks.</p>
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<p>19. determine the selling price of a product.</p>	<p>Concepts Cost price. Selling price. Profit/loss.</p> <p>Factors to consider when pricing a product:</p> <ul style="list-style-type: none"> - cost of producing/ buying - market price; - demand and supply; - profit; - quality of product; - purchasing power; and - location. <p>Skills Creativity. Decision-making. Effective communication. Negotiation. Analysis. Evaluation. Calculation. Accuracy.</p> <p>Values and Attitudes Risk-taking. Honesty. Loyalty. Competence. Awareness.</p>	<ul style="list-style-type: none"> • Teacher and learners revise cost price, selling price and profit/loss. • Teacher introduces factors to consider when pricing a product. • Learners discuss factors to be considered when pricing a product. • Learners select a product and determine its selling price. 	<p>calculate profit or loss.</p> <p>explain factors to consider when pricing a product.</p> <p>calculate the selling price of a product.</p>	<p>Teacher's Guide. Prescribed Textbooks.</p>
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<p>20. differentiate between forms of buying and selling.</p>	<p>Concepts Forms of buying and selling:</p> <ul style="list-style-type: none"> - Cash trading: <ul style="list-style-type: none"> o cash and carry/cash sale; and o lay-by. - Credit trading: <ul style="list-style-type: none"> o informal credit; o hire purchase system; and o deferred payment/credit sales <p>Skills Decision-making. Effective communication. Negotiation. Analysis. Evaluation. Calculation. Accuracy.</p> <p>Values and Attitudes Risk-taking. Honesty. Loyalty. Competence. Awareness. Appreciation.</p>	<ul style="list-style-type: none"> • Teacher introduces cash trading methods. • Learners identify different types of businesses in which cash sales and lay-bys are acceptable. • Learners differentiate between cash sales and lay-bys. • Teacher and learners discuss the advantages and disadvantages of cash trading to both the seller and the buyer. • Teacher introduces credit trading methods. • Learners identify different types of businesses in which credit trading methods are acceptable. • Teacher and learners discuss the advantages and disadvantages of credit trading to both the seller and buyer. 	<p>define cash trading. identify types of businesses in which cash sales and lay-bys are acceptable.</p> <p>differentiate between cash sales and lay-bys.</p> <p>explain the advantages and disadvantages of cash trading to the seller and the buyer.</p> <p>define credit trading.</p> <p>identify different types of businesses in which credit trading methods are acceptable.</p> <p>list credit trading methods.</p> <p>list advantages and disadvantages of credit trading.</p> <p>differentiate between hire purchase and credit sales.</p>	<p>Teacher's Guide.</p> <p>Textbooks.</p> <p>Catalogues.</p>
<p>21. draw paper layout using</p>	<p>Concepts Drawing equipment:</p>	<ul style="list-style-type: none"> • Teacher introduces drawing equipment. 	<p>list drawing equipment.</p>	<p>Drawing equipment:</p>

<p>drawing equipment. (BS 8888)</p>	<ul style="list-style-type: none"> - drawing board; and drawing instruments <p>Paper size:</p> <ul style="list-style-type: none"> - A3 & A4. <p>Page layout:</p> <ul style="list-style-type: none"> - Portrait; AND - landscape <p>Layout techniques:</p> <ul style="list-style-type: none"> - boarder lines; - title blocks; - guide lines; and - lettering <p>Lines:</p> <ul style="list-style-type: none"> - bold lines; and - light lines <p>Skills Accuracy. Observation. Draughtmanship. Spatial thinking. Coordination.</p> <p>Values and Attitudes Competence. Tidiness. Aesthetics.</p>	<ul style="list-style-type: none"> • Teacher and learners discuss use of drawing equipment. • Teacher explains different paper sizes. • Teacher demonstrates how to set the paper. • Teacher explains different types of lines. • Teacher demonstrates layout techniques. • Teacher demonstrates printing of letters and numbers. • Learners layout the paper. • Learners practise layout techniques. • Learners practise printing of letters and numbers. 	<p>describe use of drawing instruments.</p> <p>layout the paper.</p> <p>draw boarder lines, title blocks and guide lines.</p> <p>print, title, name and date.</p>	<ul style="list-style-type: none"> - T-square; - set squares 45° & 30°/60°; - A2 Drawing Board; - Pencils: (HB-2H); and - Plain paper: A3 & A4 <p>Teacher's Guide Prescribed Textbooks.</p> <p>Masking tape.</p>
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<p>22. draw first angle orthographic projection.</p>	<p>Concepts Orthographic projection- three views.</p> <p>First angle projection:</p> <ul style="list-style-type: none"> - principal planes; horizontal vertical; and - principal views front view plan end view. <p>Positioning of views:</p> <ul style="list-style-type: none"> - front view on a vertical plane; - end view on a vertical plane; and - plan on a horizontal plane. <p>First angle projection:</p> <ul style="list-style-type: none"> - front view = spectator, object & vertical plane; - plan = spectator, object & horizontal plane; and - end view = spectator, object & vertical plane. <p>Drawing contents:</p> <ul style="list-style-type: none"> - drawing outline; - hidden details; 	<ul style="list-style-type: none"> • Teacher presents hinged model- principal planes. • Teacher explains first angle orthographic projection. • Teacher demonstrates first angle projection on a hinged model. • Teacher and learners discuss horizontal and vertical planes. • Teacher and learners discuss principal views. • Teacher demonstrates basic positioning and arrangement in first angle orthographic projection: <ul style="list-style-type: none"> - spectator, object and plane. • Learners match views with the planes. • Learners draw the views on correct planes. • Learners sketch orthographic projection in first angle projection using square grid paper. • Teacher and learners discuss three views of a shaped block. • Teacher explains how principal views are labelled and dimensioned. 	<p>identify four orthographic projection angles.</p> <p>identify principal planes.</p> <p>identify principal views of shaped blocks.</p> <p>explain arrangement and positioning in first angle orthographic projection.</p> <p>sketch orthographic projection of simple geometric blocks- three steps and one face inclined to one plane- using square grid paper.</p> <p>match views with the planes.</p> <p>draw orthographic projection of simple geometric blocks- three steps and one face inclined to one plane- using square grid paper.</p>	<p>Drawing equipment.</p> <p>Square grid.</p> <p>Iso grid.</p> <p>Plain paper.</p> <p>Models.</p> <p>Teacher's Guide.</p>
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	<ul style="list-style-type: none"> - labelling & dimensioning; and - first angle projection symbol. <p>Skills Drawing. Observation. Creativity. Shading. Sketching. Accuracy. Coordination. Interpretation. Spatial thinking. Synthesis.</p> <p>Values and Attitudes Tidiness. Aesthetic. Competence. Patience. Workmanship.</p>	<ul style="list-style-type: none"> • Teacher demonstrates how to draw orthographic projection in first angle projection. • Learners draw orthographic projection on plain paper. • Learners dimension and label principal views. • Learners present and display their work. • Teacher explains first angle orthographic projection symbol. 	dimension and label principal views. present and display work.	
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<p>23. construct blocks using isometric projection.</p>	<p>Concepts Isometric projection: - Axis Angle 30° Vertical axis.</p> <p>Draw from Oblique to Isometric.</p> <p>Skills Effective communication. Accuracy. Analysis. Interpretation. Critical thinking. Decision-making. Identification. Coordination. Observation.</p> <p>Values and Attitudes Patience. Competence. Tidiness. Confidence. Commitment.</p>	<ul style="list-style-type: none"> • Learners construct isometric box. • three principal axis vertical axis 30° axis full size scale. • Learners construct blocks inside isometric box- simple geometric blocks three steps and one face inclined to one plane- using isometric grid paper. • Learners construct simple geometric blocks- three steps and one face inclined to one plane- using plain paper. • Learners interpret Oblique Projection to Isometric Projection. • Learners construct simple geometric blocks - three steps and one face inclined to one plane- using plain paper. 	<p>construct isometric box.</p> <p>draw geometric blocks in isometric box.</p> <p>construct blocks inside isometric box- simple geometric blocks three steps and one face inclined to one plane- using isometric grid paper.</p> <p>construct simple geometric blocks- three steps and one face inclined to one plane- using plain paper.</p> <p>interpret Oblique Projection to Isometric Projection.</p>	<p>Drawing instruments.</p> <p>3D Models.</p> <p>Prescribed Textbooks.</p> <p>Projector.</p> <p>Computer.</p> <p>Smartboard.</p> <p>Teacher's Guide.</p>
<p>24. produce an artefact on each of the resistant materials.</p>	<p>Concepts Setting out on resistant materials - wood, metal and plastics: - setting out tools;</p>	<ul style="list-style-type: none"> • Teacher distributes work pieces prepared to size-length, width and thickness- to learners. • Teacher and learners discuss a working drawing. 	<p>set out marking tools.</p> <p>set out the work piece according to the working drawing.</p>	<p>Consumables:</p> <ul style="list-style-type: none"> - SA pine - Dowels - Galvanised sheet metal

	<p>- working drawing.</p> <p>Waste removal</p> <p>Key processes:</p> <ul style="list-style-type: none"> - straight cut; - cutting curves; - drilling/boring. <p>Shaping:</p> <ul style="list-style-type: none"> - edge shape. <p>Finishing:</p> <ul style="list-style-type: none"> - filing; - sanding. <p>Skills</p> <p>Awareness. Analysis. Observation. Tidiness. Critical thinking. Cooperation.</p> <p>Values and Attitudes</p> <p>Responsibility. Confidence. Respect. Honesty.</p>	<ul style="list-style-type: none"> • Teacher demonstrates setting out of the project using relevant tools to material being used and mark: <ul style="list-style-type: none"> - along the length, - across the width, - to the thickness, - at an angle, - curves. • Learners set out the work piece according to the working drawing. • Teacher demonstrates cutting out processes according to the setting out on the work piece. • Learners carry out cutting out processes according to setting out. • Teacher demonstrates finishing processes. • Learners carry out finishing processes. 	<p>mark to length, width, thickness, angle and curves.</p> <p>carry out cutting out processes according to setting out.</p> <p>finish the surfaces using the appropriate tools and materials.</p> <p>indicate the waste.</p> <p>cut off the waste according to setting out.</p>	<p>(>1mm)</p> <ul style="list-style-type: none"> - Perspex - Finishing materials <p>Marking out tools</p> <p>Cutting out tools</p> <p>Brushes</p>
<p>25. use available and used materials to produce goods.</p>	<p>Concepts</p> <p>Mosaic. Glasses. Ceramics.</p>	<ul style="list-style-type: none"> • Teacher and learners discuss locally available items that can be reused. • Teacher and learners discuss 	<p>collect and sort locally available items that can be reused.</p>	<p>Locally available items to be reused.</p>

	<p>Stones.</p> <p>Skills Analysis. Observation. Critical thinking.</p> <p>Values and Attitudes Awareness. Responsibility. Confidence. Tidiness.</p>	<p>items that can be reused.</p> <ul style="list-style-type: none"> • Learners collect and sort locally available items that can be reused. • Learners identify items that can be reused to generate income. • Learners identify items that can be reused to save money. • Learners use locally available items to develop new materials. 	<p>identify items that can be reused to generate income.</p> <p>identify items that can be reused to save money.</p> <p>use locally available items to develop new materials.</p>	
26. make sculptures.	<p>Concepts Sculpturing</p> <p>Skills Observation Creativity Cutting Measuring Decision-making Designing Crafting Sculpturing</p> <p>Values and Attitudes Tidiness Workmanship Competence Cooperation Appreciation</p>	<ul style="list-style-type: none"> • Teacher and learners revise crafts making and discuss crafts they made in previous grades. • Teacher displays advanced craft items or pictures sourced from the market. • Teacher and learners discuss and differentiate between sculptures and crafts. • Teacher and learners identify materials and tools used in sculpturing. • In groups, learners practice making sculptures using different materials- clay, wood, plastic and stones. • Groups display their work. 	<p>differentiate between sculptures and crafts.</p> <p>identify materials and tools used in sculpturing.</p> <p>practice making sculptures using different materials.</p> <p>display their work .</p>	<p>Wood.</p> <p>Stone.</p> <p>Clay.</p> <p>Plastic.</p>

<p>27. participate in formal choir rehearsals for one term.</p>	<p>Concepts Types of repertoire:</p> <ul style="list-style-type: none"> - folk songs; - a choral pieces; and - structure of rehearsals. <p>Skills Decision-making. Singing. Organising. Punctuality. Selection of repertoire. Performing. Evaluation. Report writing.</p> <p>Values and Attitudes Cooperation. Sharing. Tolerance. Patience. Aesthetics.</p>	<ul style="list-style-type: none"> • Teacher and learners discuss attributes of a good choir: <i>meaningful name of the choir; structured selection of repertoire; organised and structured rehearsals; formal structure of the choir with mission statement and constitution; adherence to scheduled time for rehearsals; well-kept song files or books; special times for announcements and meetings; performances planned ahead of time.</i> • Learners form a class choir following the discussion of the attributes. • Where it is possible teacher can organise an attachment of learners to formal choirs around for one term. • Teacher and learners discuss how to organise a report about the choirs to which they are attached for the final submission at the end of the term. 	<p>describe formal structure of a choir, theatre production house, drama club or dance club.</p> <p>form a class choir following the discussion of the attributes.</p> <p>write a report that includes records for a period of one term.</p> <p>compile a portfolio containing events and activities from the choir or club during a one term attachment.</p>	<p>Note book.</p> <p>File.</p> <p>Song book.</p> <p>Scripts.</p> <p>Programmes.</p> <p>Constitutions.</p>
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<p>28. practice gingham embroidery</p>	<p>Concepts Techniques in gingham embroidery.</p> <p>Suitable cloths/fabric.</p> <p>Skills Creativity. Manipulation. Observation. Decision-making. Evaluation. Calculation. Communication. Negotiation.</p> <p>Values and Attitudes Awareness. Caring.</p>	<ul style="list-style-type: none"> • Teacher and learners discuss embroidery done from previous grades. • Teacher and learners discuss suitable stitches for gingham embroidery • Learners explore gingham embroidery. • Teacher demonstrates gingham embroidery • Learners decide on different items to make using gingham embroidery. • Teacher and learners assess their products after construction. • Explore different items made of the gingham embroidery. • Learners create their gingham embroidery on their own designs. 	<p>identify stitches and techniques used in gingham embroidery.</p> <p>report on findings about gingham embroidery</p> <p>choose suitable fabrics for gingham embroidery.</p> <p>apply techniques in making gingham embroidery.</p>	<p>Cloths. Internet. Books. Clothes. Furnishings.</p>
<p>29. produce basic block pattern.</p>	<p>Concepts Basic block patterns: - bodice; and - skirt.</p> <p>Body measurements: - bust; - waist; - hip; - back length; and - skirt length.</p> <p>Rules for taking body</p>	<ul style="list-style-type: none"> • Teacher and learners revise pattern template and measurements in centimetres and metres. • Teacher and learners discuss rules for taking body measurements. • Teacher and learners take a trip to different shops to compare prices of commercial patterns. • Teacher and learners compare drafted and commercial 	<p>take body measurements.</p> <p>list rules for taking body measurements.</p> <p>state body measurements for basic block pattern.</p> <p>draft a basic block pattern.</p>	<p>Tape Measures. Magazines. Drafting papers. Maths kit. Internet. Shops.</p>

	<p>measurements Drafting process Seams:</p> <ul style="list-style-type: none"> - open seam; and - run and fell. <p>Skills Measuring. Drawing/drafting. Accuracy. Creativity. Recording. Reporting. Comparison.</p> <p>Values and Attitudes Awareness. Appreciation. Patience. Cooperation. Respect.</p>	<p>patterns in terms of money used to buy, accessibility and time.</p> <ul style="list-style-type: none"> • Learners in pairs or groups take their body measurements and record them. • Teacher demonstrates drawing of basic block pattern for bodice and skirts. • Teacher guides learners in drafting basic block patterns. • Teacher helps learners to measure accurately for the best results. • Learners label front and back parts of both bodice and skirt patterns. • Learners practice a basic block patterns for different skirts and bodice. 		Teacher's Guide.
30. produce crocheted and knitted items using patterns.	<p>Concepts crochet techniques :</p> <ul style="list-style-type: none"> - picots ; and - cluster. <p>Laundering crocheted items.</p> <p>Knitting stitches :</p> <ul style="list-style-type: none"> - Rib: <ul style="list-style-type: none"> o Single ; and o double 	<ul style="list-style-type: none"> • Teacher and learners revise basic crocheting stitches. • Teacher and learners revise basic knitting stitches. • Teacher and learners explore knitted garments and identify rib single and double stiches. • Teacher demonstrates crocheting techniques. • Learners explore the crocheting techniques from the internet, books or magazines. 	<p>report findings on crocheting techniques.</p> <p>make crochet techniques(picots, shell, cluster and popcorn).</p> <p>produce items of their choice that include crocheting</p> <p>care for crocheted items.</p>	<p>Crocheting materials.</p> <p>Patterns.</p> <p>Prescribed Textbooks.</p> <p>Electronic media.</p> <p>Teacher's Guide.</p>

		<p>Skills Observation. Creativity. Manipulation. Workmanship. Accuracy. Crocheting.</p> <p>Values and attitudes Commitment. Responsibility. Cooperation. Confidence. Patience.</p>	<ul style="list-style-type: none"> • Learners in groups, practice different crocheting techniques. • Learners produce items of their choice that include crocheting techniques and care for them. • Teacher and learners evaluate crocheted items. • Teacher demonstrates laundering of crocheted items. • Learners launder crocheted items. • Evaluate their items for high quality standards. • Learners create patterns using rib and double stitches. • Learners display their own crocheted and knitted items. 	<p>produce and evaluate items.</p> <p>launder crocheted items.</p>	
31.practice skills in knife food preparation	<p>Concepts Cutting tools and equipment in food preparation. Care and cleaning of the equipment.</p> <p>Knife skills:</p> <ul style="list-style-type: none"> - dicing; - slicing; - peeling; and - chopping. <p>Safety in the kitchen-accidents: cuts and treatments.</p>	<ul style="list-style-type: none"> • Teacher and learners revise accidents that happen at home and school. • Learners investigate different cutting tools used in food preparation. I.e. types of knives. • Teacher and learners discuss their findings. • Learners draw different cutting utensils and equipment. • Teacher and learners discuss safe ways of practising cutting techniques. • Teacher demonstrates cutting variety of foods. 	<p>identify cutting tools and equipment.</p> <p>Care and clean utensils and equipment.</p> <p>Demonstrate knife skills and techniques.</p> <p>Treat accidents caused by cutting foods in the food laboratory.</p>	<p>Basic tools in painting nails.</p> <p>Different chemicals/supplies.</p> <p>Resource person(s).</p> <p>Teacher's Guide.</p>	

	<p>Skills Cutting skills. Observation. Investigation. Manipulation. Drawing.</p> <p>Values and attitudes Awareness Caring.</p>	<ul style="list-style-type: none"> • Learners practice different cutting skills and techniques used in food laboratory. • Teacher and learners care and clean tools and equipment. • Teacher and learners treat accidents that may occur during perform cutting. • Learners visit shops and compare prices and variety of cutting tools. 		
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Grade 8 Arts and Entrepreneurship Teacher's Guide (2019)

Themes	Suggested Learning Outcomes	Suggested Teacher's Notes
<p>Climate Change Drug and substance abuse Anti-corruption Gender based violence Human trafficking Truancy</p> <p>Make a drama production about one of the above themes. This will require an integrated application of the set out learning outcomes. This approach will be labelled holistic if it is successfully done.</p> <p>Explore and adapt the following example: -Freehand technique</p>	<ol style="list-style-type: none"> 1. apply freehand technique. 2. draw people in action in two dimensions. 3. produce a play. 4. select cast for drama. 5. compose and write simple musicals. 6. prepare and organise performances. <p>NB. The above learning outcomes (LOs) are aimed at forming a unit of study to address any one of the suggested themes across.</p> <p>LO 7. develop a business idea.</p> <p>This could be an additional strong</p>	<p>Since the idea is to finally make a production out of these five learning outcomes, you can teach the concepts as suggested in the syllabus.</p> <p>Drawing in freehand technique, selection of a cast for a drama or play and organisation of a performance are knowledge and skills that are going to interplay to make a production under one of the themes above.</p> <p>Therefore, let us apply our minds to understand the above concepts and then appeal to our creativity to produce the intended production. Other concepts that are not necessarily taught in this unit yet learners have an idea of can be employed. Those include advertising, lettering, painting and so on, only to help this production succeed.</p> <p><i>-Freehand technique in drawing: is a technique applied without a help of an instrument or tool for measurement of accuracy. Therefore, the lines and shades or tones such as when drawing a still life in Grades 6 and 7 are applied freely to produce what is intended by the artist.</i></p> <p><i>How to hold a pencil comes into play when an artist makes light and hard application of lines and shading of tones to show intensity of light on an object.</i></p> <p><i>Perspective may not be left aside for it shows the closeness and farness of an object or image as it catches the eye up to the diminishing or vanishing end. NB. Make reference to Art books and the internet for more details and samples. You can also consult a local artist for more help.</i></p> <p>-Play production: <i>is concerned with all the elements we have learnt so far such as having a script, characters who will also make a cast of the whole play, stage set and setting, props, stage management, stage craft, stage geography and how to design and construct the whole production such that in the end the audience or viewers will follow</i></p>

<p><i>can be applied in making all the adverts that require drawing, writing and painting.</i></p> <p><i>-Drawing people in action could be employed in adverts depicting excerpts from rehearsals and auditions.</i></p> <p><i>-Production plan can be sketched out through freehand drawings showing how sets and setting will be arranged in the background of event programmes, flyers and notices on notice board.</i></p> <p><i>- In the preparation and organisation of the event, the tickets can set out the mood of the event by depicting some mood and vibe through the painting and decoration drawn from any of the learning outcomes set out above.</i></p>	<p>entrepreneurial idea for the above projects, and any one of the prescribed themes. It is advisable to co-opt it into this unit. This could also go to the extent of including</p> <p>LO 8. Draw up a business plan and pitch it to potential sponsors around to give the learners a feel of the real business world.</p>	<p><i>the message and be impressed as well as entertained at the end of the production. Basically this is a drama production.</i></p> <p><i>A drama or theatre production crew is a group of people assembled together for the purpose of producing a play. The crew is distinguished from the cast as the cast is understood to be the actors who appear on stage or provide voices for characters in a play.</i></p> <p><i>A drama or theatre production crew is divided into different departments, each of which specializes in a specific aspect of the production. These are scenery or scene design, costume design, lighting design and sound design.</i></p> <p><u>Scenery</u> Set Design/Scenic Design</p> <p><i>Set design is also known as scenic design. It refers to the design and creation of the sets used in the performance of plays.</i></p> <p><u>Costumery</u> Costume Design</p> <p><i>Costumes are defined as outfits worn by actors while they are in character. In addition to proper clothing, costumes can include jewelry.</i></p> <p><u>Hair and Make-Up</u> Hairdresser/Hair stylist</p>
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The hair stylist is responsible for maintaining and styling the actors' hair.

Lighting

Lighting Design

We can't see the actors in the dark. Theatre requires lighting, whether this illumination comes from the sun, as it did in earlier centuries when theatres was performed outdoors, or form the technologically sophisticated electronic systems used in indoor theatres today.

Sound

Sound Design

The Sound Designer is in charge of sound in a production. The sound designer is also responsible for assembling and editing all sound effects needed in the production. He/she is responsible for designing the sounds that we hear, and are part of the performance

*- **Selecting a cast:** this refers to how to select the characters or players who are suitable to various roles in the drama or play. This is why various production houses would release advertisements for artists to come for auditions, whereby all are given opportunity to perform and be screened out based on the tools and criteria set out in the syllabus.*

THE CREATIVE DEPARTMENT

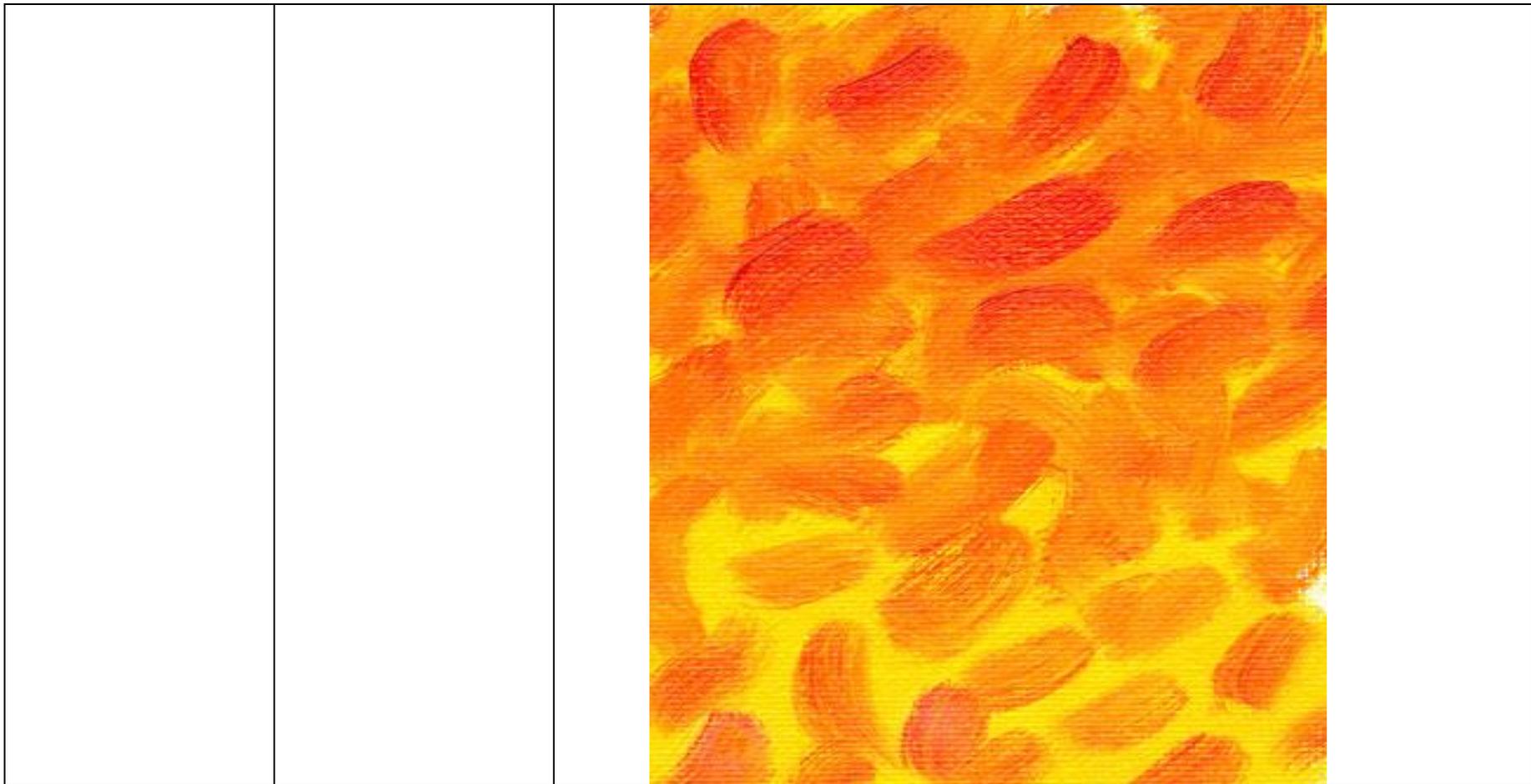
		<p>This is the department responsible for storytelling.</p> <p><u>Script Development</u></p> <p>Scriptwriting</p> <p>Playwrights/scriptwriters are responsible for researching the story, developing the plot, writing the play, and delivering it, in the required format, to the producer.</p> <p><u>Transforming Written Words into Visual Information (Directing)</u></p> <p>Director</p> <p>The director is responsible for overseeing the creative aspects of a production, including controlling the content and flow of the play's plot, directing the performance of actors, and deciding on the form of staging.</p> <p>THE PRODUCTION DEPARTMENT</p> <p>Executive Producer</p> <p>An executive producer is usually an investor in a production or someone who has facilitated the funding of the production.</p> <p>Producer</p> <p>The producer manages the budget of a production and the entire business side of the production. He/she initiates, coordinates, supervises, and controls matters such as fund raising, marketing and ticket sales, as well as distribution.</p> <p>The core creative team encompasses the playwright/scriptwriter and the director. In the case of a musical, it may also include the composer, the lyricist, the orchestrator, the music director, the choreographer and the designers. Of course, later on performers and additional crew members will also be hired.</p>
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		<p>- Preparing and organising a performance: <i>this could be organisation of any event and not only drama, but music, dance, various theatre performances and others. Organisation entails all the preparations that include the stages and steps itemised in the syllabus prescription to be learnt by learners.</i></p>
	<p>L.O. 10. paint using brush technique.</p>	<p>Brush techniques are a good foundation to have in our repertoire of painting skills. There are many others, but here we are going to study or practise only four which are standard or basic. As one move along the learner’s own painting experiences, he or she will find his/her own unique or variation in these standard ones. They are frequently used in painting today and have a wide range of application from colour transition of a sky, creating a texture in a fabric and or softening the edge of an object etc. They are applicable to oil, acrylic and powder paints. Painting brush technique learners need to do each exercise a few more times before they begin to master the brush technique. They need to save their best one for reference.</p> <ul style="list-style-type: none"> • Gradient Blending: blending two colours creating a gradient transition from one to another. • It can be done using any type of a brush • Can be used when painting the sky • The trick is to control the centre of the transition so that it is 50% of the other colour and 50% of the other • Each blended out to a pure 100% colour.



Wet into Wet:

- here we start by painting a solid field of the colour of our choice.
- paint strokes using the other colour.
- use the same brush size spaced out to create a gradient effect.
- have the strong colours at the top with more and overlapping strokes.
- the stroke directions should appear randomly and not regimented or lined up in a formal pattern for this technique.
- a round bristle brush may be used.





Scumbling:

- Dip your brush into the paint push it straight into the canvas so that the bristles spread out

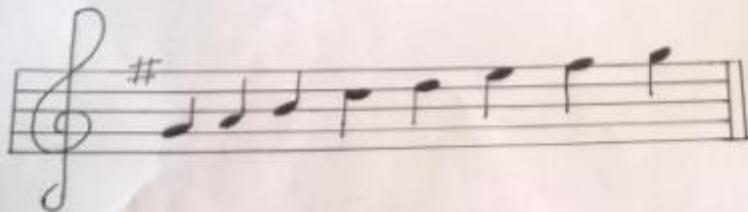
		<ul style="list-style-type: none"> • for decoration, i.e. to make a building or environment more attractive for people to live, work and move around. Bright, beautiful and interesting surroundings have a positive effect on our feelings. • to express people’s views on particular issues such as human rights, political parties, sexual abuse and other emerging issues. • as a historical record of important events in a community or country. • to give messages or warn people, for example about the danger of drinking alcohol while driving, environmental pollution or veld fire. <p>For messages and decorating:</p> <ul style="list-style-type: none"> ➤ divide learners into small groups. ➤ learners should list reasons why murals can be an effective way of communicating with a large number of people. ➤ ask learners why communicating without words can sometimes be advantageous. ➤ ask learners to tell ideas that cannot be effectively communicated through a mural. ➤ look at a few murals from books or pictures or visit a place where there is one and tell whether each mural has fulfilled its purpose(s). ➤ what message, if any, does each mural give? <p>Points to consider when designing and painting a mural in your school or community:</p> <ul style="list-style-type: none"> ➤ look for a wall to paint on in a public space where people can view the painting/mural. ➤ the wall should be: <ul style="list-style-type: none"> - big enough for a group to paint on at the same time. - long enough for everybody to reach. - in good condition - close to a tap or other fresh water supply - in a save position/place ➤ choose a theme for your mural: <ul style="list-style-type: none"> - listen thoughtfully to everyone’s ideas and contributions. - give everybody a chance to talk.
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		<ul style="list-style-type: none"> - discuss ideas without arguing until the group reaches consensus on a theme. ➤ from ideas to images: <ul style="list-style-type: none"> - write down any word that people associate with your chosen theme on a big paper as some words are easier to think of than images. for example: beating with a stick as opposed to fear or silence ➤ sketch the images: <ul style="list-style-type: none"> - put your pictures together. - creating an interesting composition. - Use varied shapes, sizes and heights. - balance busy detailed areas with quieter simple ones. - overlap shapes and group images together to achieve unity. ➤ Paint and equipment ➤ Sketch on the wall and paint your mural. <p>Most importantly learners:</p> <ul style="list-style-type: none"> • should remember that if they make a mistake when painting their mural, they should let the paint to dry completely and then paint over it. • must make sure that no brushes dry out with paint on them. • must wash off spilt paint on hands, clothes and pavements immediately, using plenty of water. • evaluate their mural as it is an important part of any mural project. • remember that once they have finished creating their mural , they should think carefully and make notes in their sketchbooks or on paper covering these questions: <ul style="list-style-type: none"> - how did they work as a group? - what worked well in their mural and why? - what did not turn out so well and why? - how would they improve these things next time? - would they like to be involved in creating more murals? Why or why not?
Soft and concrete projects	9. identify diatonic intervals in relation to technical names.	As per steps suggested in the teaching and learning experiences of the syllabus, revision of basic diatonic intervals is crucial, and then technical names and mental effects.

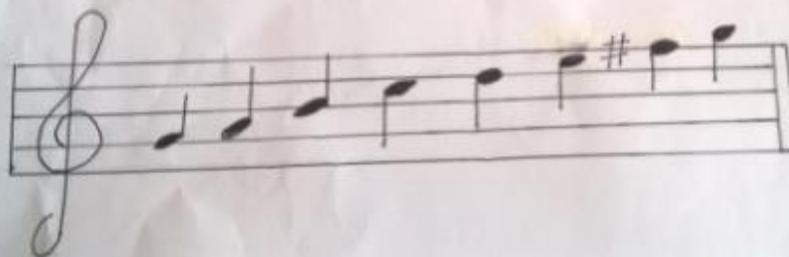
		<p>-Semitones and tones are basic and the pattern makes a diatomic scale or major scale. Revise the numerical degrees too.</p> <p>- let learners play around with the scale by answering simple questions such as:</p> <ol style="list-style-type: none"> i. What is the smallest distance between notes in the scale? ii. How many semitones make a tone? iii. How many tones are between a tonic and a mediant? iv. How many tones are between a tonic and a dominant? v. How many tones are between a tonic and a subdominant? vi. What is the 6th note from the tonic? What is its mental effects? vii. What are the mental effects of a tonic and an octave? viii. What kind of intervals make a chromatic scale? ix. How many notes make a chromatic scale? x. If a tone is called a major interval, what could a semi-tone be called? <p>Then introduce other intervals based on the two basic ones. Let learners discuss what could be an interval of two tones, three tones, two and half tones, one tone, half a tone.</p> <ul style="list-style-type: none"> ➤ Explain sound effects of major intervals and minor intervals to learners. Make it clear that major intervals are consonant (pleasant) while minor ones are dissonant (sad). For example, <i>doh - ray</i> = Major 2nd ⇒ pleasant sound with less clash. <i>doh - de</i> = minor 2nd ⇒ sad sound with a lot of clash. ➤ Let there be exercises played and answered on major and minor intervals. ➤ The next lesson could be introduction of perfect intervals such as an octave, <i>Tonic to Dominant</i>, <i>Tonic to Sub-dominant</i>, and <i>Tonic to Tonic / Octave</i>. ➤ Explain to learners that the perfects are the most pleasant intervals to the ear. ➤ Let learners play around with perfect intervals so that they can find them even when they do not start from the tonic, e.g. $2\frac{1}{2}$ tones = perfect fourth <ul style="list-style-type: none"> ○ $3\frac{1}{2}$ tones = perfect fifths. ○ 6 tones = perfect octave. ➤ The next lesson could be augmented and diminished intervals. These are
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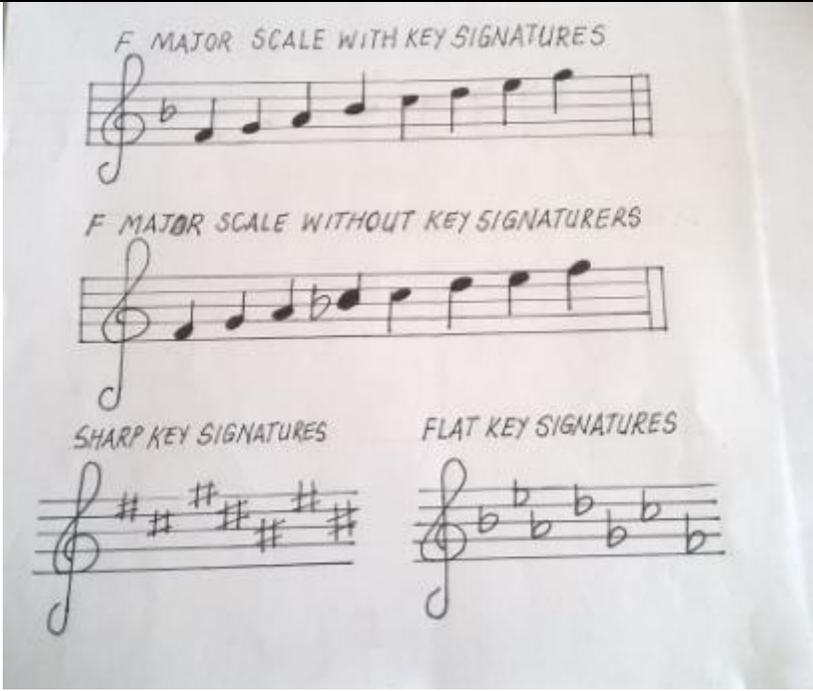
		intervals which are built upon the perfect ones. If you add a semitone onto a perfect it becomes an <i>augmented</i> interval, and if you reduce a semitone from a perfect it becomes a <i>diminished</i> . Perfects are never <i>major</i> nor <i>minor</i> .
	<p>NB. In relation to LO 27 in the syllabus, production house, theatre, drama or dance clubs could be alternative formal rehearsals to the choir ones.</p> <p><i>(Write short report weekly in not more than ten lines stating your experiences at the choir / theatre / dance. This should be in the report book or file).</i></p>	<p><i>Attendance is crucial for each one of the participants for awarding of marks in this exercise. For the writing of the report learners should:</i></p> <ul style="list-style-type: none"> - identify routine practices of the choir - identify forms of performances - identify organisation of the choir - identify mission and objective of the choir - evaluate the status of this choir and draw own conclusion
	L.O. 11. construct major scales with and without key signatures.	Major scales can be constructed in two ways: one shows the accidentals or key signatures at the beginning of a piece to indicate the key in which the song or piece is written. The other way could be to place the accidentals inside the scale or song next to each one of the notes that need to either be sharpened or flattened. If it is a G Major song all F notes will have an accidental of a sharp placed immediately before all of them. If it is a flat Major scale such as F Major all B notes will have an accidental of a flat throughout a song or a scale. Study the illustrations below:

G MAJOR SCALE WITH KEY SIGNATURE



G MAJOR SCALE WITHOUT KEY SIGNATURE



		 <p>The image shows four lines of handwritten musical notation on a staff. The first line is titled 'F MAJOR SCALE WITH KEY SIGNATURES' and shows a treble clef with a single flat (Bb) and a scale of notes: C, D, E, F, G, A, B, C. The second line is titled 'F MAJOR SCALE WITHOUT KEY SIGNATURES' and shows a treble clef with a scale of notes: C, D, E, F, G, Ab, B, C. The third line is titled 'SHARP KEY SIGNATURES' and shows a treble clef with six sharps: F#, C#, G#, D#, A#, E#. The fourth line is titled 'FLAT KEY SIGNATURES' and shows a treble clef with six flats: Bb, Eb, Ab, Db, Gb, Cb.</p>
	<p>L.O. 15. identify chord progression.</p>	<p>The first triad was the first chord introduced to learners in Grade 1. Then followed the scales and their characteristics such as alphabet names, patterns of tones and semitones, scale degrees, chromatic scale, technical names and other diatonic intervals. These are the background for introduction to chord progression.</p> <p>Follow the steps suggested in the teaching and learning experiences of the syllabus. When the teacher introduces chord progression it is advisable to remind learners a triad. Show them the importance of a triad in the progression, i.e. constructing a basic diatonic scale in which case every third note is placed above the first until the scale has three layers. Look at the illustration below:</p>

d r m f s l t d' ⇒ tonic solfa names
 C D E F G A B C ⇒ alphabet names
 1. 2. 3. 4. 5. 6. 7. 8. ⇒ numerical degrees
 1. — 2. — 3. — 4. — 5. — 6. — 7. — 8. ⇒ Technical names
 1. — Tonic
 2. — Supertonic
 3. — Mediant
 4. — Subdominant
 5. — Dominant
 6. — Submediant
 7. — Tonic / Leading note



 d r m f s l t d'
 1. 2. 3. 4. 5. 6. 7. 8.
 inversion of every third note

1st trial

S	l	t	d	r	m	f	S	3rd Layer
m	f	s	l	t	d	r	m	2nd Layer
d	r	m	f	s	l	t	d'	1st Layer

 Tonic chord
 I ii iii IV V vi vii° I
 Major minor minor Major minor diminished

Horizontally you see layers and vertically you notice profiles with the bottom note named **a root**, the middle one called **a third** and the top one, **a fifth**. The term used while placing every third note on top of another is called **inversion**.

		<p>The new numerals placed under each one of the profiles or triads are now the Roman ones: the 1st is the tonic triad or chord and then the rest up to the 7th triad. These are so named and numbered because they follow each other in an orderly progression. That is why they are called a chord progression. Others are major chords and some minor chords while the seventh one is a diminished chord.</p> <p>Study the illustrations carefully and explain them to learners before they copy them into their exercise books.</p> <p>Let learners sing the layers as the whole class to feel how they harmonise. They can also play around with them on instruments too. This will lead those who are talented to start composing short melodies and harmonies.</p>
	L.O. 20. draw paper layout using a drawing equipment.	<p>Paper layout is an art of representing paper by means of lines, using any of a wide variety of drawing equipment and techniques. It generally involves making lines on a surface by moving graphite pencils, ink pen, wax colour pencils, crayons, charcoals, pastels, markers and drawing instruments such as T-square, drawing board, set square etc.</p> <p>After fixing the drawing sheet on the drawing board, draw the perfect rectangular space which is obtained by drawing border lines at maybe 10mm from the edge of the paper.</p> <p>An additional margin of 65mm width is drawn at the bottom of the sheet called the TITLE BLOCK, to furnish the details, namely name of school, name of the learner, class, roll number, title of the drawing, date of submission etc.</p>
	L.O. 21. draw 1 st angle orthographic projection.	<p>First angle projection is a method of creating a 2D drawing of a 3D object. An orthographic projection shows the form viewed from different positions. The view from the front is called the front elevation. The view from the side is called the side/end elevation. In a first angle orthographic projection, the plan appears below the front elevation.</p>

	L.O. 22. construct blocks using isometric projection.	Isometric drawing it is a type of pictorial projection in which all three dimensions of an object are shown in one view and if required, their actual sizes can be measured directly from it. 3D drawings can be drawn in numerous ways. All drawings may be called 3-dimensional drawings, photographic or pictorial drawings. In Isometric projection, all three dimensional axes are maintained at equal inclinations with each other.
	L.O. 24. produce an artefact on each of the resistant materials.	<p>Resistant materials help learners develop the ability to design and make products with creativity and originality, using a range of materials and techniques.</p> <p>This specification requires learners to develop knowledge of woods, metals, plastics and composite materials e.g paper mache, mixture of saw dust and wood glue. Each of these has its own characteristic working properties, such as strength, malleability, conductivity, toughness and durability.</p>
	L.O. 26. make sculptures.	<p>Sculpture is the most enduring and influential form of art. Historically, nearly all kings, Popes and tyrants have recognised the propaganda effects of inspirational sculpture. Most can be seen in public spaces like parks and Roman Catholic Church decorating cathedrals. It also has a huge narrative content capable of promoting a specific message and also an arduous craft whose creators are highly dependent on both tools and technology. It has progressed by the discovery of new materials and equipment. Above all these reasons, history of sculpture is closely linked with the politics, technology and financial prosperity of a society.</p> <p>In this lesson learners will develop their understanding of shape, form, texture and the sensory qualities of materials. They will learn about different kinds of sculptures and the work of sculptors.</p> <ul style="list-style-type: none"> • Ask the learners to explain what a sculpture is and what a sculptor does. • Ask them if they know what materials are used to make sculptures, e.g. stone, wood and metals. • Show the learners a variety of examples of sculpture to challenge their ideas about the materials used. • Explore ideas about why the materials used are long-lasting, temporary, weather resistant, to convey ideas about the subject. • Ask the learners to make a sculpture for their favourite place. • Encourage learners to explore ideas that materials suggest to them. For

		<p>example, can they see a shape of: an animal, a person or a tree?</p> <ul style="list-style-type: none"> • Encourage learners to explore different ways of joining parts of a sculpture. They may use simple methods like gluing, pinning, stapling or masking. • Ask learners to make a sculpture for their favourite place using natural or man-made materials. • Ask learners to describe what they are doing. • Encourage learners to identify qualities in their sculpture, the surface and how they make them feel. They should also look at their work from different angles to see the form all the way round. • Ask them to talk about what they find interesting and like about the shape, form and texture they used. • Ask learners to suggest what they might improve in their next work.
	<p>LO 27. participate in a choir ensemble for one term.</p> <p><i>Music and Drama have ensembles, Dance too, and other clubs in the arts fraternity. Therefore, let this LO be as diverse as possible where you can.</i></p>	<p>This LO basically aims at giving the learner necessary exposure to the general organisation of ensembles, clubs and productions in the real world. This exposure will come up handy for everyone in the future when individuals make decisions to follow different paths. For various reasons some will become performers while others will become supporters and appreciators of various art forms. This will help even later in the learners' adult and professional lives, where some of them will be policy makers and decision makers in government and corporate world and their decisions will be informed ones. Parochialism and banal approach to other professions and trades besides one's own will be highly minimised if not completely abolished. Therefore, positive entertainment and creativity with new designs and innovations will be the phenomena of the new generation. Just follow the syllabus prescriptions and teach with an open mind.</p>
	<p>L.O. 17.determine the cost price of a product.</p>	<ul style="list-style-type: none"> • Explain the term cost. • Mention and explain types of costs: <ul style="list-style-type: none"> ➢ Direct costs ➢ Indirect costs • Illustrate how the cost of production is calculated: <ul style="list-style-type: none"> ➢ Cost of production = direct costs(material +labour + direct expenses) + indirect costs
	<p>L.O. 18.determine</p>	<p>- Explain factors to consider when pricing a product.</p>

	<p>selling price of a product.</p>	<ul style="list-style-type: none"> -Indicate that the cost of buying a product = price + tax + transport+ other expenses -Thoroughly explain the concept 'Market prices' with relevant local examples. -Explain demand and supply and emphasising that prices increase/ decrease seasonally. It is important to give local examples on locally produced goods, e.g. Seshoeshoe price increases because of high demand - Emphasise the relationship between the cost price, selling price, profit and loss: <ul style="list-style-type: none"> ➤ Selling price=cost price +profit - Emphasise that profit mark-up is the percentage of profit over cost price. <ul style="list-style-type: none"> ➤ Mark-up =Profit÷ cost price × 100 -Develop activities which expose learners to working out mark-up. - Explain that quality of goods means that some goods are made from best materials while others are made from inferior quality; the higher the quality ,the higher price, the lower the quality, the lower the price. - Purchasing power refers to consumers' willingness to buy irrespective of whether the prices are high or low. Consumers' willingness to buy will affect the way the prices are set. - Emphasise the relationship between purchasing power and location of the business. - Emphasise that experience affects the price of a product: one with more experience might have better customer skills, be able to foresee problems and thus save customer's time and money.
	<p>L.O 19. differentiate between forms of buying and selling.</p> <p>L.O 6. develop a business idea.</p> <p>L.O 7. draw up a business plan.</p>	<ul style="list-style-type: none"> • Learners mention forms of buying and selling. • Emphasise features of cash trading and credit trading. • Learners mention the benefits and the problems encountered by the seller and the buyer in both forms of buying. • Distinguish between hire purchase and deferred payment. • Learners list sources of business ideas. • Learners give individual ideas. • Elaborate on the concept of market research- the importance and steps • Guide learners through carrying out market research in a field work using interviews and questionnaires and through desk research.

	<p>L.O 8.identify supportive services for businesses</p>	<ul style="list-style-type: none"> • Help learners write down information related to elements of the business plan • Learners discuss the importance of a business plan. • Let individual learners present their business plans. • Learners identify banks they know and where they are located. • Learners mention functions of banks from their experiences. • Introduce types of banks: <ul style="list-style-type: none"> ➤ Central banks ➤ Development banks ➤ Commercial banks • Outline the types of bank accounts: <ul style="list-style-type: none"> ➤ Fixed deposit ➤ Savings account ➤ Current account • Learners are expected to dramatise banking procedures. Divide them into groups and each group should have those who represent a bank and customers. • Improvise materials to be used, with current account there will cash, cheques and deposit slips. • Narrate a story, to learners, which shows loss of property which a business may incur due to theft, fire etc. • Learners explain what a business can do to stop or avoid loss. • Introduce the concepts insurance, risks (insurable and non- insurable), agreement, policy, insurer, insured, premium and compensation(reward). • Learners tell how much they are given, at home, daily, weekly or monthly and how they spend it. • Explain the concepts: <i>savings, budget, investing, borrowing and retirement.</i> • Organise field trips to the banks and insurance companies. • Give a scenario of an insurance company becoming risky and whereby the insurance company gives rewards. • Put emphasis on "returns" when explaining investment. • Learners individually draw different modes of transport.
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		<ul style="list-style-type: none">• Introduce the concept of modes of transport:<ul style="list-style-type: none">➤ land transport-road and rail transport➤ water transport➤ air transport• Learners mention how a furniture shop can manage its own fleet.• Explain the concept <i>fleet</i> and ways of managing it in business:<ul style="list-style-type: none">➤ cut miles travelled➤ lower fuel costs➤ lower maintenance costs➤ lower overhead costs/ indirect costs• Relate budget for transport in business with budget discussed in banking and insurance.
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