



**ZIMBABWE**

**MINISTRY OF PRIMARY AND SECONDARY EDUCATION**

**CURRICULUM DEVELOPMENT AND TECHNICAL SERVICES**

# **MUSICAL ARTS**

**SECONDARY SCHOOL LEVEL**

**FORMS 1-4**

**2015-2022**

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**TEACHER'S GUIDE**

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## ORGANISATION OF THE GUIDE

### INTRODUCTION

The Secondary school level (Forms 1 to 4) Musical Arts teachers' guide is a document that has been prepared to assist you in understanding how to deliver the 2015-2022 curriculum with ease. This guide is divided into two parts. Part A of the guide focuses on the critical documents that you as the teacher must have in the course of curriculum delivery for Musical Arts. Part B of the guide focuses on the curriculum delivery on the content which is the objectives, methodology, instructional materials, class management and assessment.

A thorough study of this guide will assist you, the teacher, to have ideas on how to properly teach curriculum content on the 2015-2022 Secondary School (forms 1 to 4) Musical Arts learning area. This guide makes it easy for you to interpret the syllabus and prepare learning experiences for the learners in your custody at the school where you are teaching.

To enhance your understanding of the Musical Arts learning area, it is very important that as a teacher, you read through the given guidelines thoroughly.

#### 1.1. Aims of the Teachers' Guide

The teachers' guide aims to assist you (the teacher) to:

- interpret and translate the national syllabus into meaningful and functional school syllabi, schemes of work, lesson plan and record books
- appreciate the need to keep and maintain useful, comprehensive and up to date records
- be resourceful in the delivery of your lessons
- acquire effective teaching methods suitable for Musical Arts learning area and level of learners
- demonstrate skills of assessment in Musical Arts learning area
- cope with specific problem areas in Musical Arts teaching
- design appropriate strategies for enhancing competencies
- familiarise with cross-cutting themes and how they can be integrated in the teaching and learning process

## **2.0 PART A: CRITICAL DOCUMENTS**

### **2.1 INTRODUCTION**

The Primary and Secondary Education Curriculum 2015-2022 has been defined by a policy framework which outlines the stance taken by the Ministry of Primary and Secondary Education. The teacher, as the implementer on the ground, ought to familiarise with documents that the Ministry has availed in order to develop an understanding of the new dimension the curriculum has taken. It is of paramount importance for you to embrace the changes that come with it. As a teacher you need to know the critical documents you should have access to in order to deliver the Musical Arts Syllabus effectively. These are:

- Curriculum Framework
- National Syllabus
- School syllabus
- Schemes of Work/Scheme Cum Plan
- Lesson Plans
- Learner Profile
- Progress Records
- Register of Attendance
- Inventory Register

### **2.2 RATIONALE**

Musical Arts is an anchor to any successful entertainment or edutainment programme. This guide equips you, the teacher, with the knowledge and skills to impart the basic principles of Musical Arts. It is your responsibility to ensure that you produce confident and informed learners, who are capable of developing and managing Music enterprises with skills. This Musical Arts learning area helps learners to develop a body of knowledge and skills to engage with communities through critical thinking, problem solving, leadership, communication, team building and technology in safeguarding musical arts' tangible and intangible heritage by packaging, promoting and disseminating the works of art for sustainable development. It is importance for you the teacher to equip learners with the identified skills and competences.

### **2.3 OBJECTIVES**

It is important for you the teacher to:

- have access to the critical documents
- be able to identify the importance of the critical documents in the teaching profession.

## UNIT 1

# CURRICULUM FRAMEWORK FOR ZIMBABWE PRIMARY AND SECONDARY EDUCATION 2015-2022

## 2.1 Introduction

The curriculum Framework for Primary and Secondary Education (2015-2022) was crafted to provide a medium to long term policy direction, to make improvements in the delivery of a home grown curriculum. It establishes a clear sequence of priorities that a teacher must study clearly to ensure that a return on investment made in education is optimised in terms of the results that matters the most, which are learner outcomes. This unit will give a brief outline of the Curriculum Framework and it is important that you read the full edition to appreciate the dictates of the new curriculum.

This is a policy document that outlines underpinning principles, national philosophy, learning areas, the description and expectations of Ministry of Primary and Secondary Education (MOPSE) at policy level. It outlines what the government expects you to deliver as you go about your duties. The Musical Arts is a learning area that seeks to develop indigenous musical knowledge and skills of creativity, performance, originality, interpretation and entrepreneurship. It involves interpretation, performance and documentation of Zimbabwe Musical Arts Heritage, Sub Saharan Indigenous Musical Arts, Theory and History of Western Art Music. In addition, it focuses on Musical Hybridity, Multimedia Design and Musical entrepreneurship. The guide is for Secondary level and helps you the teacher to take pride in your musical arts heritage and to organise your lesson plans, use appropriate methods and manage your classes effectively to facilitate the easy delivery of the curriculum. This guide will assist you and acts as a reference book for the teaching of various concepts in the learning area. Musical Arts requires a practical approach to its teaching. Accordingly you should involve learners in practical activities as much as possible.

## OBJECTIVES OF THE UNIT

By the end of the unit you should be able to;

- appreciate the importance of curriculum interpretation
- understand the purpose of curriculum interpretation
- identify the key elements of the curriculum
- break the syllabus into teachable units

## KEY ELEMENTS

The Curriculum Framework for Primary and Secondary Education (2015-2022) contains the following key elements. As a teacher, you should be fully conversant of these elements of the curriculum:

- Preamble
- Background
- Goals of the curriculum
- Learning areas
- Teaching and Learning methods
- Assessment and Learning
- Strategies for effective curriculum implementation
- Principles and values guiding the curriculum
- The Future

## UNIT 2

### SYLLABUS INTERPRETATION

#### 2.0 INTRODUCTION

This unit provides aspects of syllabus interpretation that you should be well acquainted with in terms of teaching the learning area. Syllabus interpretation is making sense of the syllabus. It is a process of unpacking the syllabus content, analysing and synthesising it. You should familiarise yourself with the rationale, aims, objectives, scope and sequence, content, methods and the activities suggested in the syllabus.

#### 2.1 OBJECTIVES OF THE UNIT

By the end of the unit you should be able to;

- interpret the syllabus content
- understand the purpose of syllabus interpretation
- identify the two types of syllabuses at the school
- identify the components of the syllabus
- derive meaning from the syllabus
- break the syllabus into teachable units

#### 2.2 TYPES OF SYLLABUSES

Syllabuses constitute the legal framework for the development of detailed teaching and learning activities. Failure to interpret them will result in derailing government policy and its intentions on education. As key documents to you the teacher in a school, it is imperative to understand that teaching without a syllabus is thoroughly unprofessional. Syllabuses are the legal documents, which translate educational policies into measurable teaching objectives in a given learning area. You should understand that there are two types of syllabuses which are the national syllabus and the school syllabus.

#### 2.3 NATIONAL SYLLABUS

It is a policy document that outlines and specifies the learning area philosophy, aims and objectives, Learning/teaching concepts and content, suggested methodology and assessment criteria at every form level. As a teacher you should always have it and use it to guide you in your day-to-day teaching and learning activities.

#### 2.4 DEFINITION

A syllabus can be defined as;

- A teaching, learning and assessment instrument which guides you the teacher in achieving the objectives of the curriculum.
- A document containing the aims, objectives, content and assessment details of the course.
- The syllabus should always be read together with the Curriculum Framework for Primary and Secondary Education 2015-2022

Components of the Musical Arts National Syllabus

To interpret the syllabus you need to identify its components and establish links between and

among them. Components of the syllabus include;

- Cover page
- Acknowledgements
- Preamble
- Presentation of the Syllabus
- Aims
- Syllabus Objectives
- Syllabus topics
- Scope and Sequence
- Competency Matrix (Forms 1 – 4)
- Assessment
- Specification grid
- Glossary/Appendices

### **i. Cover page**

This is the front cover of the syllabus that contains the Zimbabwe Court of Arms for the Ministry of Primary and Secondary Education. It states the learning area (Musical Arts) which covers forms 1 to 4 and also indicates the period the syllabus will cover, i.e. 2015-2022.

### **ii. Acknowledgements**

This is the list of those who participated in the development of the syllabus. Names are not mentioned but the organisation that the members represented. Funders of the syllabus including experts or consultants are also acknowledged.

### **iii. Contents page**

This lists the contents of the syllabus and page numbers.

## **1. Preamble**

You may have noticed that all the syllabuses in the Secondary level modules have a preamble. The preamble is important as it;

- is a concise summary of the syllabus.
- contains a brief statement on the philosophy of teaching the course.
- indicates where the course fits in the curriculum or education system.
- explains the following; (a) who the syllabus is meant for that is the form.(b) what the syllabus seeks to achieve, and (c) the general guidelines on the teaching approach.

Therefore, the preamble consists of introductory notes to the Musical Arts syllabus with eight sub-titles.

- i. Introduction: Gives a brief insight into the Musical Arts learning area.
- ii. Rationale: This is a justification of why the Musical Arts learning area is included in the curriculum.
- iii. Summary of content: This is a summary of what should be learnt in a particular learning area.
- iv. Assumptions: That is knowledge you assume learners already have.
- v. Methodology and Time allocation: This syllabus takes into account learner centred approaches and methods. The choice of teaching methods and approaches should be guided by the principles of inclusivity, relevance, specificity, gender sensitivity and respect.

They are guided by the curriculum framework's thrust i.e. skills or competence based, promoting critical thinking and problem solving.

Time allocation reflects the number of periods and their duration for a particular learning area. Six (6) to eight (8) periods of 35- 40 minutes per week for Form 1-4 should be allocated for adequate coverage of the syllabus. You should allocate time appropriately for learners with individual special education needs. It is your responsibility to plan for Edu-tours, festivals and Projects and time for this should be provided for within the school calendar

- vi. Cross cutting themes: These are emerging and contemporary issues that cut across all learning areas. You should find ways of incorporating them in the learning and teaching of Musical Arts whenever possible. The following are relevant to Musical Arts: ICT, Gender, Children rights and responsibilities, Disaster Risk Management, Financial literacy, Sexuality, HIV and AIDS education, Child protection, Human rights, Collaboration and Environmental issues

**NB: Not all cross-cutting themes can be applied in all Musical Arts topics, some are more applicable to particular topics than others. You should make sure these themes are incorporated in the Musical Arts topics.**

## 2. Presentation of the syllabus

This is a description of how the Musical Arts syllabus is presented.

### a) Aims

In order for you to interpret the syllabus meaningfully you should understand the aims of the syllabus. These are long term general statements in which you should be guiding your learners and what the learning area intends to achieve (major outcomes). They generally cover the whole learning area e.g. from form 1-4. On the other hand aims can be defined as broad statements of intent, which identify general educational outcomes to be achieved.

Example: To develop a positive interest in Musical Arts.

They may differ from level to level for the same learning area e.g. form 1- 4 and form 5 and 6 may have different aims. They cover all domains of Bloom's taxonomy and should cater for all learners (inclusivity).

### b) Syllabus objectives

After you have understood the general direction the syllabus is taking you and the learner; you need to take cognizance of the specific objectives the syllabus seeks to achieve. So it is also necessary to understand what objectives are. Objectives can be defined as learner behaviours and competencies that learners must demonstrate after being exposed to a teaching and learning experience. E.g. Identify musical instruments by their sound. The objectives can be classified into three categories: cognitive, affective and psychomotor

These specific competences of the learning area are derived from the aims. Musical Arts learning area objectives are SMART (Specific, Measurable, Achievable, Result oriented and Time framed). These should also guide you in developing topic and lesson objectives.

## c) Syllabus Topics

These are the main posts or pillars of the content for the levels given in itemised form. They form the core of a given learning area. In Musical Arts, topics may be based on broad skills e.g. Zimbabwe popular musical arts. Topics are broken into sub-topics in the competence matrix. The topics for Musical Arts Form 1-4 that you should be aware of are listed below:

- a. Sub Saharan indigenous musical arts
- b. Zimbabwe musical arts heritage
- c. Zimbabwe liberation war musical arts
- d. Zimbabwean musical arts hybridity
- e. Zimbabwean popular musical arts
- f. Documentation of indigenous musical arts
- g. Multimedia designs in musical arts
- h. Interpretation of indigenous musical arts
- i. Theory of western art music
- j. History of western art music
- k. Performance proficiency
- l. Musical enterprise skills
- m. Intellectual property rights for indigenous musical arts

## d) Scope and sequence

This shows you the depth and breadth of the content. Sequence refers to ordering of the information. Information is arranged according to logical ordering of the subject from the simple to difficult concepts. Generally, the same concept cuts across all levels (forms 1-4) differing in depth as learners progress to higher levels. You should understand this Spiral approach for it helps you in developing the school syllabus as well as scheming and planning of your work. The table below is an example of the Scope and Sequence for form 1-4.

### Scope and sequence sample

#### TOPIC 5: ZIMBABWEAN POPULAR MUSICAL ARTS

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>● Popular musical arts in the pre-colonial era</li> <li>● Pre-colonial musical arts performances</li> </ul>	<ul style="list-style-type: none"> <li>● Nature of musical arts in Colonial Zimbabwe 1900 to 1950s</li> <li>● Role and contribution of Zimbabwe popular musical arts</li> <li>● Analysis of Zimbabwe popular musical arts</li> </ul>	<ul style="list-style-type: none"> <li>● Popular musical arts in colonial Zimbabwe 1960s to 1970s</li> <li>● Migration of popular musical arts into and out of Zimbabwe</li> <li>● Interpretation of popular music genres and styles of the era</li> <li>● Creation and presentation of popular musical art works</li> </ul>	<ul style="list-style-type: none"> <li>● Nature of popular musical arts in post-colonial Zimbabwe 1980s to date.</li> <li>● Interpretation of popular music genres and styles of the era</li> <li>● Impact of Zimbabwean popular musical arts in the diaspora</li> <li>● The role of recording companies and media in the dissemination of popular music</li> <li>● Enterprise skills in popular musical art-works</li> </ul>

## e) Competence matrix

It is a table that present to you the concepts/content to be taught or competencies to be acquired. It is developed from the scope and sequence. It includes topic/skill, objectives, unit/competence content, suggested learning activities and suggested resources. The table below indicates how the competence matrix is presented for you in the Form 1-4 Musical Arts syllabus.

### Competence Matrix sample

#### 7.1.5: ZIMBABWEAN POPULAR MUSICAL ARTS

TOPIC	LEARNING OBJECTIVES Learners should be able to:	CONTENT (attitudes, skills and knowledge)	NOTES AND SUGGESTED ACTIVITIES	RESOURCES
<ul style="list-style-type: none"> <li>● Popular musical arts in the pre-colonial era</li> <li>● Pre-colonial musical arts performances</li> </ul>	<ul style="list-style-type: none"> <li>● outline popular musical arts of the pre-colonial era</li> <li>● state the significance of the popular musical arts in pre-colonial era</li> <li>● name popular musical genres of the era</li> <li>● demonstrate popular musical arts styles of the era</li> <li>● create works informed by the musical arts of the era</li> </ul>	<ul style="list-style-type: none"> <li>● Oral tradition</li> <li>● Dance styles</li> <li>● Instrumentation</li> <li>● Props and attire</li> <li>● Functions</li> <li>● Secular musical traditions</li> <li>-satire</li> <li>-epic</li> <li>-reflective</li> <li>-narrative</li> <li>● Popular music genres</li> </ul>	<ul style="list-style-type: none"> <li>● Researching the importance of pre-colonial musical arts</li> <li>● Performing pre-colonial music arts styles</li> <li>● Spelling out the characteristics of popular music genres</li> <li>● Recital of folktales and folk songs</li> <li>● Creating works informed by the musical arts of the era</li> <li>● Presenting created works</li> </ul>	<ul style="list-style-type: none"> <li>● Dances</li> <li>● Songs</li> <li>● Researched works</li> <li>● Discs</li> <li>● Videos</li> <li>● Folktales and folk songs</li> <li>● Video</li> <li>● Instruments</li> <li>● Dances</li> </ul>

## f) Assessment:

This section gives you information on how the learning area will be assessed, the weighting and skills to be tested, types of questions and duration of each paper. It gives information on how the three forms of assessments namely; formative, continuous, and summative will be conducted and the percentage allocated to each. It also includes information on profiling. This section also has assessment objectives, scheme of assessment, specification grid and assessment model. Assessment objectives are examination oriented (what is to be tested) they give the areas that will be assessed or tested in a public examination at the end of the course. Virtually they are derived from the aims. They are meant to guide the examiners or item writers in constructing examinations. As a teacher, you should make use of these objectives for both classroom assessment and end of year testing. This is because they indicate exactly what is to be tested at the end of the course. They clearly state those aspects of the syllabus that will be assessed. The assessment objectives are based on the Bloom's taxonomy; recall/knowledge, comprehension/understanding, application, analysis, synthesis and evaluation.

### 3. CONTENT:

This is the bedrock of the examiner's activities. It delineates the subject matter making it unique to that subject. It shows the depth and breadth of subject coverage.

#### a) METHODOLOGY:

These are teaching approaches to achieve desired learning outcomes. Learner-centred approaches allow learners to practice skills learnt. The guide recommends you as a teacher to use learner-centred approaches with learners engaging in practical activities and co-operative learning (group work) with you as the facilitator.

#### b) THE SPECIFICATION GRID

This provides weighting of the content. It shows the proposed mark allocation for the different concepts identified. Specification grid is designed to ensure adequate syllabus coverage and adherence to the scheme assessment and skills weighting. You should make use of this grid in assessing your learners.

### SCHOOL SYLLABUS

This unit will look at the school syllabus, which has a symbiotic relationship with the national syllabus.

### INTRODUCTION

This unit provides information on the school syllabus, how it is crafted and where it is derived from. It highlights why the document is necessary to be done at the school and how it is done. It is indeed a noble idea to have a school-based syllabus that speaks to the environment in which the school is located. This must be drawn from the National Syllabus by re-organising content taking into account local factors. The components of the School Syllabus are similar to the National Syllabus. The development of the Musical Arts school syllabus should be a task for all teachers in the department and you should take part. You can re-organise topics in the National syllabus to fit your circumstances. Thus the national syllabus should then be refocused to meet the needs and the resources permitted by the school and its environment.

### DEVELOPMENT OF THE SCHOOL SYLLABUS

The development of the school syllabus is influenced by a number of factors among which are:

- the level of learners' performance i.e. the knowledge the learners already have
- facilities and the funds available for the resources
- time allocation in the official syllabus
- local conditions that affect the choice and sequencing of topics
- the supply of textbooks and other teaching materials and lastly
- the community's influences.

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## STRUCTURE OF THE SCHOOL SYLLABUS

The structure of the syllabus is sequential and replicates the structure of the national syllabus. The structure consists of aims, objectives, content, methodology, teaching materials and assessment.

- Aims- These are broad indications of what the learners should learn in a given course
- Objectives- These are learner behaviours exhibited at the end of the teaching episodes and should be adjusted to suite the local environment.
- Content- This content in the syllabus should be aligned to the local environment. The content is the bedrock of teaching and from it activities are derived.
- Methodology- As espoused in the Curriculum Framework, this should be learner centred and the teacher only acts as a core-explorer and facilitator in discovering new knowledge. Use of local resource persons is highly encouraged on topics that seem to be alien to the teacher.
- Instructional/Teaching Materials- These should be locally sourced and should be used appropriately to facilitate the acquisition of knowledge by learners. A variety of them should be used to enhance the delivery of the curriculum.
- Assessment- Teaching and learning should be assessed to ascertain how far learners have acquired the intended skills, attitudes and knowledge. The New Curriculum advocates for both formative and summative assessment. In your case, you need to be conversant with these assessment types which are; portfolios, the profiling system, continuous assessment and formal examination type of assessment.

## UNIT 3

### SCHEMES OF WORK (WEEKLY BREAKDOWN)

#### INTRODUCTION

Schemes of work should be drawn from the national and school syllabi taking into consideration the local factors. The depth of coverage of each topic is highly influenced by the teacher's careful study of the age, content and experience of the learners to be taught.

#### OBJECTIVES OF THE UNIT

By the end of this unit, you should be able to:

- Describe the essential components of a scheme
- Develop a schemes of work
- Realise the merits of planning your lessons well in advance.

#### DEFINITION OF A SCHEME OF WORK

This is a document that is extracted from the national and school syllabi which outlines how you have to execute on your day to day teaching and learning activities. It should clear objectives, content and methodologies to be employed. You should extract your scheme of work two weeks before the lesson's delivery date (Use of ICT in drawing the document is encouraged)

#### ESSENTIAL COMPONENTS OF THE SCHEMES OF WORK

The components of a scheme of work should include the following essential parts:

**WEEK ENDING DATE:-** Which clearly shows on which week number and ending date the schemed lesson will be taken or taught. The date usually falls on every Friday of the week for example 09/12/16.

**TOPIC/CONTENT:-** This is the specific topic or content to be covered from the schemes of work-with the main concepts highlighted. In essence, content needs to be divided into a number of units or sub-topics for the number of lessons per week. You should take your topics and sub-topics and content from the national and school syllabi. For example main topic: Theory of Western Music and main concept to be taught will be Rhythmic reading and writing (body percussion, binary and ternary).

**Note:.** Arrangement of topics in order of difficulty helps easy acquisition of concepts.

**OBJECTIVES:-**These are derived from the syllabus and are sometimes called the intended learning outcomes. They clearly constitute the teaching material where learners exhibit the intended behaviours, skills and knowledge. As a teacher you should know why you are going to teach a specific lesson. There may be only one objective or there may be more than one objective which should always be specific, measurable, achievable, realistic and time-framed (SMART). These should be chosen for the specific sub-topic you have broken down that will provide you means of assessing learners.

**COMPETENCIES:-**These are life-long qualities and skills you would want to see in your learners. Competencies are the intended skills, attitudes and knowledge learners are expected to learn

form given content. These are derived from the general aims of the syllabus and from the major purpose of the curriculum. You need to mention the specific competencies you intend to develop during the week. They include critical thinking, problem solving, creativity, communication, collaboration, unhu/ubuntu/vumunhu, leadership and technological competencies.

**METHODS/ACTIVITIES:-**This column shows how you are going to deliver the lesson. Teaching methods should be learner centred and should suit and encourage learner activities. You should show full details of the activities to be done by both the learner and you the teacher are furnished. Exercises to be written should be indicated here. If group work is to be done, you should clearly state the work for each group. You should also mention teacher's demonstrations, explanations or discussions here.

**SOURCE OF MATERIAL/ TEACHING AIDS:** This is an indication of where you are getting your content and the media you are likely to use in a lesson. e.g. the national syllabus, the school based syllabus, internet, newspaper, text books both learners and teacher's book, journals etc. Media or Resources refers to what you are going to use to achieve the intended goals. These should vary so as to cater for learners' individual differences e.g. smart-phones, charts, environment etc. List the source of matter and the teaching aids to be used for each lesson throughout the week. If you obtain your material from a textbook, indicate the page numbers in this column for easy reference.

**EVALUATION:-**Evaluation is a systematic and objective assessment of an ongoing or completed project or programme, its design, implementation and results. The aim is to determine the relevance and fulfilment of objectives, efficiency, effectiveness, impact and sustainability. On this section, you should write a comprehensive report of the lesson or series of reports. You should mention the strengths and weaknesses of the lesson. State whether the methods used were appropriate or not in achieving the intended objectives. Comment on topic coverage, learner's performance, effectiveness of the use of media, adequacy of content and also problems encountered and any possible solutions. This will lead you to remediation of learners or giving them extension work.

Below is an example of a generic scheme of work for form 1-4 level in the Musical Arts, which can be written horizontally or vertically depending with the agreed format at the school.

**EXAMPLE:**

**Table 4: Scheme of Work sample**

**Form 1 Scheme of Work: Theory of Western Music**

**Aim: To develop creative and expressive skills in rhythmic reading and writing and body percussion**

<b>WEEK ENDING</b>	<b>TOPIC/CONTENT</b>	<b>OBJECTIVES</b> By the end of the week learners: <b>should be able to</b>	<b>COMPETENCIES</b>	<b>Methods and Activities</b>	<b>SOM / References/ Media</b>
WEEK 1 16.12.16	<ul style="list-style-type: none"> <li>● Rhythmic reading and writing (binary and ternary up to the 8th note)</li> <li>● Body percussion 3 step( 2 and 3 microdivisions)</li> <li>● note time values (from whole note to the 8th note)</li> <li>● rests</li> <li>● time signature</li> </ul>	<ul style="list-style-type: none"> <li>● Rhread binary rhythms through clapping and stamping up to the 8th note</li> <li>● write binary rhythms</li> <li>● read ternary rhythms through clapping and stamping</li> <li>● write ternary rhythms</li> <li>● walk to the 3 step whilst clapping 2 and 3 micro-division.</li> </ul>	<ul style="list-style-type: none"> <li>● Teamwork</li> <li>● Problem solvin</li> <li>● Critical thinking</li> </ul>	<ul style="list-style-type: none"> <li>● Reading binary rhythms through clapping and stamping to the 8th note</li> <li>● Writing dictated binary rhythms</li> <li>● Writing dictated ternary rhythms</li> <li>● Walking to the 3 step whilst clapping 2 and 3 micro-divisions</li> </ul>	<ul style="list-style-type: none"> <li>● National and school syllabi</li> <li>● internet</li> </ul>

**Evaluation/Comments:** .....

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**NB:** The main advantage of a scheme of work is that they give ample time for teachers to prepare teaching and learning materials well in advance.

## UNIT 4

### LESSON PLAN

#### INTRODUCTION

This is a detailed daily lesson plan of what you intend to deliver during the lesson. This is to be used in the event of you having drawn a scheme of work rather than a scheme cum plan. Lesson planning is the most important of all the activities of teaching. As a practising teacher you should always nurture in yourself the habit of never getting into the classroom without planning. It is indeed a gross violation of the ethics and principles of teaching to enter a classroom without knowing how or what you are going to teach. In short failure to plan is failing to teach and soon learners will be quick to discover and discern teachers who plan and those who do not plan their work and you know how they will behave.

#### OBJECTIVES OF THE UNIT

- By the end of this unit, you should be able to:
  - Draw up a lesson plan
  - Identify relevant teaching and learning materials or aids
  - Identify appropriate teaching methods
  - Evaluate lesson delivery
- LESSON PLAN FORMAT

When drawing up a lesson plan, you should bear in mind that it follows a certain acceptable format. Beginning teachers should practice writing detailed lesson plans which spell out everything that the teacher plans to say and do, the expected responses of learners and their actions. As they acquire experience such plans can become briefer or can resort to scheme-cum plans. Whatever format a lesson plan takes, it should adequately describe the following:

- The objectives of the lesson
- The topic or subject matter
- The lesson's teaching and learning materials e.g. chart or musical instruments
- The lesson procedure i.e.
  - Introduction
  - Development of the lesson
  - Application
  - Conclusion
  - Evaluation

#### SELECTING THE OBJECTIVE OF A LESSON

When you are preparing for a lesson the most important thing to do is to decide what things (objectives) you want the learners to acquire from it. The objectives may be percepts, concepts generalisations, skills and attitudes. They are all rooted in the cognitive domain (percepts), psychomotor domain (skills) and the affective domain (attitudes). As already alluded to, objectives should be very specific so that you can directly aim at their attainment in the learners. Lesson objectives should as often as possible be stated in terms of desirable changes in learner behaviour. Select feasible objectives which are attainable by all of the learners within the lesson. As a teacher you should always strive to select relevant, worthwhile and useful objectives that are SMART.

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## **SELECTING THE TOPIC OR SUBJECT MATTER**

The topic or subject matter you choose is directly related to the objectives you have decided upon. If a scheme of work has been carefully planned and prepared, the selection of subject matter will be much easier. You should not attempt to teach too much and/or too little content in a lesson but rather arrange topics incrementally.

### **SELECTING LESSON ACTIVITIES**

The activities you decide on for a lesson will depend on the objectives and subject matter you have chosen. These should be directly aimed at achieving the objectives you have stated above. You should employ some initial activities that are motivating to arouse the learners' interests. Learners should be engaged in participative learning throughout the lesson. All lesson activities should be suited to the learner's abilities and allowances should be made for individual differences. Please note that sufficient materials and time should be available for the activities to be successfully completed in a lesson, therefore make sure your planned activities will fit very well into the allocated time.

### **SELECTING TEACHING AND LEARNING MATERIALS**

In the lesson plan you should indicate relevant and appropriate teaching and learning materials to be used in the lesson. When selecting objectives and a topic for the lesson, you should bear in mind what materials are available to your disposal. Never take things for granted when it comes to lesson materials. Check first to see that what you want is available and in sufficient quantity for learners to interact with them. Don't forget how concepts are developed. Revisit Piaget, Skemp's, Bruner's and any other theories of concept formation and prepare your materials accordingly.

### **SELECTING THE TEACHING METHODS IN A LESSON**

Selecting the lesson procedure summarises your planned methods in a written lesson plan. You need to write brief notes on how you are to execute the lesson, starting with the introduction, lesson development and the conclusion. The methods you will employ are the vehicle in which learner acquisition of knowledge and skills is facilitated. The Curriculum Framework advocates for learner centred methods and these should allow learners to manipulate the materials and experiment with them. For example using field trip method in Popular musical arts expose learners to various popular music artists and allow them to deduce meaning of popular music themselves.

## **1.8 LESSON EVALUATION**

Evaluation is a continuous process, which goes on during or after the lesson. In the evaluation stage of the lesson plan you can briefly list what learners have achieved or gained, also mention how successful and effective your methods have influenced learner behaviour during the lesson delivery. Highlight areas of improvement and also appraise your strengths and weaknesses.

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**Sample of a Lesson plan****DETAILED LESSON PLAN**

DATE: 17 FEBRUARY, 2015  
TIME: 0750 - 0825  
CLASS: 1 A  
LEARNING ARE MUSICAL ARTS  
TOPIC: INSTRUMENTAL ORGANOLOGY  
LESSON TOPIC: MARIMBA ORGANOLOGY

**SOURCES OF MATERIAL/INSTRUCTIONAL MEDIA**

- National and School syllabi
- Schemes of work
- Marimba instruments (real, improvised, on a chart or photographed)
- Local environment
- Marimba construction equipment

Textbooks: Instrumental organology, page 34.

**ASSUMED KNOWLEDGE:** Learners have previous knowledge about marimba and have played them before.

**OBJECTIVES:** by the end of the lesson learners should be able to:

- Define marimba instrument
- Describe the main features of marimba
- Explain the functions of marimba parts.

**COMPETENCES:** Teamwork, Problem solving, Critical thinking, listening.

LESSON PHASES	ACTIVITIES
Phase 1 Introduction minutes	<p><b>Guided discovery:</b></p> <ul style="list-style-type: none"> <li>- Teacher shows the learners a marimba performance video clip or 5 audio clip and asks them to identify what they would have seen from the video or heard from the audio. Will there be no such equipment, the teacher should construct or design an improvised marimba or any form of instrument for the lesson e.g. Mukupe, chipendani.</li> <li>- Learners watch or listen to the marimba performance and identify what they would have seenand/or heard.</li> </ul>
Phase 2 Lesson development and presentation 15 minutes	<p><b>Groupwork:</b></p> <ul style="list-style-type: none"> <li>- Teacher asks learners to explore the marimba instrument and identify its parts and functions.</li> <li>- Learners explore the marimba instrument and identify all the parts comprising a marimba and their functions.</li> </ul> <p><b>Group presentations:</b></p> <ul style="list-style-type: none"> <li>- Learners present their findings and the teacher reinforces their answers.</li> </ul>
Phase 3 Application 10 minutes	<ul style="list-style-type: none"> <li>- Teacher writes the exercise on the white/chalkboard,</li> <li>- Teacher supervises the learners as they write</li> <li>- Learners write the given exercise individually that will lead to the attainment of objectives and competences.</li> </ul>
Phase 4 Conclusion 5 minutes	<ul style="list-style-type: none"> <li>- Teacher asks summary questions on marimba organology</li> <li>- Pupils respond to the summary questions on marimba organology</li> <li>- Pupils submit their books for marking</li> </ul>

## EVALUATION

STRENGTHS	WEAKNESSES	POSSIBLE SOLUTIONS

## UNIT 5

### RECORD KEEPING

It's a way of keeping or preserving information for future references. Record keeping is one of your critical professional duties as a teacher and as such you should liaise with the school administration on the policy regarding the keeping of records. As a critical duty therefore, you should maintain and keep the records up to date and these should be readily available for checking by the head of department, head of the school or any Ministry of Primary and Secondary Education official.

### TYPES OF RECORDS TO BE KEPT

- Official syllabi
- Records of learner details
- Supervision records
- Files, circulars, handouts, past exam papers
- Minutes of meetings
- Inventory of resource materials
- Stock control registers

#### 5.3.1 OFFICIAL SYLLABI

These are the most critical documents which you must have at your fingertips and which you must use when drawing your schemes of work. They are policy documents where you derive teaching content from. The new curriculum has a Musical Arts national syllabus which this guide is premised on. From this official syllabus you can then develop your school syllabus which should suit and address your local needs.

#### 5.3.2 Schemes of work are the other records kept at the school.

They reflect the work to be covered during the term broken down into weeks. They are drawn up from the national and school. It is important that you study the syllabi carefully in order to interpret them and draw up meaningful schemes of work, which are normally prepared before the term begins. Remember to evaluate after the completion of each topic or unit.

**5.3.3 Lesson plans** are some of the records that you must keep when you are not doing the scheme-cum plans. The lesson plans show what is to be taught in each lesson day by day.

#### 5.3.3 RECORDS OF LEARNERS

The records of learners are so many that each school has a set of records different from another school. The following are some of the records you should have which are synonymous with most schools;

**Learner profiles:** Profile assessment is a quality assessment tool designed for a variety of learners to determine their strengths and identify areas of improvement. As a teacher, you should carry out profiling to track learner behaviour, knowledge, attitudes, aptitudes, skills, values and performances on an on-going basis. This assessment informs teaching and learning process and contributes to learner profile.

**Attendance register**, which is a very important record which must be kept neatly and should

always be up to date. It should reflect the total number of pupils in a particular form or class. You should have an attendance register for all your classes you teach to check for attendance and progress of all learners.

**Remedial records**, these are records which show learning difficulties of children and their possible solutions. Pupils who complete the remedial programme join their group again. It is advisable that a new teacher who takes over a class should look at the remedial book for the previous year to have a clear understanding of who needs attention.

There is also the attainment or progress record, this record shows each pupils' attainment in weekly and monthly tests which are given to assess and evaluate concepts that have been taught. Tested concepts, dates on which they were tested and reasons for poor performance should be stated. Remedial and/or extension work should then be mounted or programmed to deal with different learners' needs.

Lastly, there is the **inventory of resource materials**; this is a record of all the assets you have in the Musical Arts department which include the furniture and music equipment.

## **PART B**

### **CURRICULUM DELIVERY**

#### **Introduction**

Secondary School Musical Arts is a learning area designed to produce learners with requisite skills to transform their local, regional, national, and global Musical Arts space. The syllabus seeks to nurture in learners positive attitudes, values, practical competences and skills that enable them to participate in the development of self, the country and the world at large. It enables response to challenges by developing solutions and skills leading to sustainable development. You as a teacher should be able to help the learners to achieve what the aims and objectives of the syllabus outlines.

#### **OBJECTIVES OF THE UNIT**

By the end of the unit, you should be able to:

- Select appropriate teaching methods for your lessons
- Use a variety of learner-centred approaches
- Plan and organise study tours
- Help pupils carry-out projects or experiments

#### **METHODOLOGY**

Methods are closely linked to the content for we cannot teach in a vacuum. Selection of methods reflects your knowledge of the learners and the subject matter or your understanding of content. Selection of methods again reflects your behaviour of how you treat your learners in general. Some methods regard learners as empty vessels while others place them at the centre of learning and teaching. According to the New Curriculum framework, you ought to adopt the 21st century methodologies which put learners at the core of learning and as such you should ride on this advocacy.

#### **DEFINITION OF TEACHING METHOD**

Teaching method can be defined as a way a teacher decides on how children learn or an approach to teaching and learning.

#### **SELECTION OF TEACHING METHODS**

As a teacher it is important for you to use problem-solving and learner-centred approaches and bear in mind that you are the facilitator and the learners are the doers. Hence it is prudent for you to put learners at the centre of your teaching. There are a plethora of teaching methods which are used during curriculum delivery but the onus is up to you the teacher to select those which are learner centred and avoid using the teacher centred ones at all costs.

#### **THRUST OF THE CURRICULUM FRAMEWORK ON TEACHING AND LEARNING METHODS.**

The Curriculum Framework advocates for active learner participation approach in learning ie. Hands - on and minds – on – approach.

- Learner centred
- Learning through doing
- Knowledge application
- Skills development
- Finding solutions to problems
- Critical thinking
- Reflection

## 1.5 IMPLICATIONS TO TEACHERS

- Select most appropriate methodology for mastery of concepts, development of skills and fostering of positive Musical Arts attitudes and values.
- Select and use teaching methods that suit class age and ability
- Demonstrate knowledge on how selected methods are used in teaching and learning the learning area.
- Identify challenges in using a selected method and find ways to overcome the challenges.
- (Refer to the Curriculum Framework for more information on teaching methods)

The teaching methods can be categorized into seven major groups which are;

1. **Presentation methods (teacher centred):** These are the most common forms of classroom interaction methods and are premised on the notion that teaching is the presentation of ideas and information through verbal communication. In this category we have; the lecture method, which is a formal talk prepared in advance. Storytelling, where a teacher tells a story of fiction or of fact to his/her learners. The demonstration, a direct means of explaining things to learners and finally a resource person method, where a guest speaker who presents information or passes on experience.

### Guidelines in using a resource person method

The use of a specialist / knowledgeable person in teaching and learning of a specific topic, is an invitation of a local person with expertise in an area such as instrument construction.

- Identify topics / themes / concepts that require use of a resource person
- Justify to school administration the need to invite a resource person
- Scout and vet for a suitable resource person
- write to invite the resource person, specify teaching/learning details before the lesson, topic, concepts / skills to focus on, date and time for presentation, target group, general ability and experiences. Arrange a meeting with resource person to discuss lesson presentation
- Prepare pupils for the visitor.
- After resource person's presentation allow class discussion to reinforce concepts
- Write to thank the resource person.

The above methods are characterized as teacher centred methods and should be used sparingly. However the resource method is a method encouraged in the Musical Arts syllabuses developed in the new curriculum. You should strive to use it where necessary.

## 2. **Construction Methods(learner centred):**

These involve the learners and are sometimes done in groups and in this group, we have model construction which provides concrete rather than abstract learning experience for learners, exhibitions, which give an opportunity to present constructions made in class which at times clarify,

identify, describe or explain topics covered by the learners. This category should be used in the classroom as it gives learners an opportunity to work as a team and make collaborations where necessary.

### **3. Creative Activity Method:**

This is done by the learner but organized by the teacher. They develop the abilities of understanding, evaluating, re-organizing and re-creating and examples are composition and recording, instrument designing and making among others.

### **4. Inquiry Methods:**

These allow learners to examine and interpret ideas and events. They encourage higher order thinking among learners and in this category we have research, which are fact-finding exercises. The method is learner participant. Also in this category are the Opinion polls, which are a survey of what people within a community, school or nation, think about a specific issue or problem. We also have Interviews, where learners go out to ask questions designed to find out the required information. In the inquiry methods we also have Questionnaires, which are a list of questions designed to extract certain facts from identified groups of people. In this category we also have Field Trips, where learners are taken out of the classroom so that they can see things for themselves. These are educational visits to local places e.g. galleries, musical arts centres, studios etc. It is an outdoor learning that gives pupils a chance to interact and learn from their immediate environment. It can also be a First – hand experience with musical arts processes

### **5. Discussion Methods:**

These work on the principle that the knowledge and ideas of several people are more likely to lead to answer specific problems or topics. The category includes the

- i. Small group discussion which should comprise of 3-5 participants depending on the size of the class.
- ii. Panel Discussion method, which in this regard the average size of a panel is five with a moderator to introduce the topic. Each panel member gives a short statement of facts and opinions. The audience is given an opportunity to ask questions of panel members before the moderator gives a summary of main points made.
- iii. Debate is another method used and it focuses on the pros and cons of an issue. As a teacher you need to select those, which are relevant to the level of the learners and appropriate to their age.

### **6. Problem Solving Methods:**

These encourage learners to arrange and classify facts. They train learners to seek logical answers to problems and to critically think for themselves. They allow learners to find a solution to a real or hypothetical problem. It is inquiry based learning that engages an investigation or finding out.

### **7. Project method.**

The method promotes thinking in learners and is highly recommended in the curriculum framework. Below is an elucidation of how the project is undertaken.

**Benefits of Project work:**

- It allows pupils to examine a topic in a greater depth
- It encourages pupils to ask questions, make decisions and solve problems

**Conducting a project**

- Formulate project topic
- teacher to assist pupils in making logical manageable study topic (simple investigations)
- topics to be relevant to the syllabus and pupils experiences
- Outline project objectives or expected learning outcomes
- formulation of simple questions from the topic that will be answered during the project
- Design an action plan for carrying out the project
- prepare materials to be used to collect information like equipment/tools, questions, recording sheets etc
- pupils identify problems likely to be encountered and suggested possible solution
- give time frame for project completion
- Collection of information
- implementation of action plan
- recording of collected information
- Production of a report of project findings
- pupils discuss collected results and draw up conclusions
- pupils produce a written record of project work

**8. Dramatisation Methods:**

These have many advantages and allow for greater deal of participation of learners and enliven the routine procedures of teaching and learning. Through it learners develop confidence and self-esteem. Among the methods are miming, which is acting out something without using words. Singing out very short dits. Role-playing, this a spontaneous, organized activity in which a player pretends to be someone else. In role playing there is no prepared script, no rehearsal, no memorization of the part to be played e.g. performing Jarimukaranga in an opera form. Monologues and Dialogues, These are other forms of dramatic activity. They can be unrehearsed and spontaneous or prepared and written down.

The unit has dealt extensively on a plethora of the teaching methodologies, which you are at liberty to select the most appropriate ones in tandem with your personality as a teacher, the learners' level of development, the content you intend to cover and the actual competencies you intend to develop in your learners.

**3.4 TEACHING- LEARNING MATERIALS**

These are tools used in educational lessons as medium for the delivery of content, which include active learning and assessment.

There is a great variety of materials around, that you as a teacher can maximize on and make meanings more vivid and more interesting. The instructional aids vary from very simple ones like the chalkboard, pictures, charts and drums to more complex ones which can be bought such as the television, piano, projectors and software for music. The mere use of these materials however, does not guarantee effective communication or effective teaching; rather it is their careful selection and skillful handling by you the teacher that renders them useful in facilitating learning. It is therefore, imperative for you especially at the beginning of teaching to familiarize yourself with the

various types of instructional materials and the values that can be derived from their proper use.

### 3.4.1 TYPES OF INSTRUCTIONAL MATERIALS

There are many types of teaching and learning materials and the onus is to you the teacher to select those which will give value and convey meaning to your teaching. The teaching and learning materials can be classified into four major categories which are; Visual materials, Audio aids, Audio-Visual aids and Community Resources.

#### 1. VISUAL MATERIALS

The following are the types of visual materials available for instructional purposes. Although the list is not exhaustive, it should help you in your choice of selecting appropriate materials for different teaching purposes or situations.

Three dimensional materials

- Objects: - Real things-e.g. guitar, mbira etc.
- Models:-
- Specimens
- Printed materials
- Textbooks
- Workbooks
- Programmed instructional materials
- White/Chalkboards
- Flannel or felt boards
- Bulletin boards
- Interactive boards
- Still pictures; These can be in two categories non-projected and projected
- Non-projected:- photographs, :-illustrations
- Projected:- slides, :-filmstrips, overhead projectors
- Graphics:- Charts, Graphs, Maps and globes, Posters and diagrams

#### 2. AUDIO AIDS

- Radio
- Record players
- Tape recorders
- Mp3 players

#### 3. AUDIO-VISUAL AIDS

- Motion pictures
- Television
- Video clips
- YouTube clips

- Smartphones

## **4. COMMUNITY RESOURCES**

These are the resources found in the local environment and which you must make use of in your teaching. The local or surrounding community has a rich reservoir of teaching and learning materials which you must explore well before the lesson e.g. used utensils or containers. Paying visits and inviting resource persons can be an exciting event to your learners. Hence maximize on this expert knowledge and follow the procedures highlighted in the previous unit on methodology.

## **SELECTING TEACHING AND LEARNING MATERIALS FOR TEACHING**

If you are a beginning teacher choosing the most appropriate material for specific teaching purposes would probably present a challenge or problem to you. To assist you, the basic criteria listed below will be of help to you.

### **● Suitability or appropriateness for the intended purpose.**

The material you select should assist you to achieve your set objectives and the material should serve for instructional purposes only. Some materials are useful in teaching a skill, presenting facts, showing relationships or changing behaviours or attitudes. Some are more effective in providing background information or in summarizing a unit of work. To this end select materials which are content or skills specific and promote the realization of your objectives.

### **● Suitability for the intended learners**

Materials are only effective when they are understood and appreciated by the learners using them. At secondary level materials should be attractive and appealing for them to embrace their use. It is your duty as a teacher to design, review, and examine materials which are within the level of the learners' understanding as well as within their range of experiential background. In this regard, it is prudent to make and design your own instructional materials such as charts, graphs, diagrams and maps appropriate to your learners.

## **1.6 DESIGNING MEANINGFUL AND EFFECTIVE INSTRUCTIONAL AIDS**

When designing your instructional materials there are certain physical qualities that you must put into consideration. These are:

- Attractiveness, ease of handling and authenticity
- Simplicity, colour and novelty of the material
- Easy to operate in the case of machines
- Should provide a true picture of the things being represented or shown
- Should be age appropriate

All the materials used should be properly and adequately introduced. Learners should be made aware of the purpose of using them and how they fit into the subject matter being taught. To sum up, materials should be recycled and used in the most professional way possible in order to get the desired effect.

## **3.5.0 EVALUATION**

It is a process of placing value judgments to learners and measuring the success of teaching in terms of teacher and learner performance against set criteria or objectives. It also provides feedback on the acquisition of knowledge, skills and attitudes by learners.

It is important to note that evaluation is broader than measurement. A good example is that, if you assess a learner's knowledge and understanding in Musical Arts by means of an objective or essay type test, that is measurement, but if you put a value on the student's work, talents, attitudes and other characteristics of behavior that is evaluation.

### **3.5.6 METHODS OF EVALUATION**

The following methods can be used to assess and evaluate learners' progress in Musical Arts.

Tests and exercises

- Projects
- Examinations
- Assignments

#### **3.5.6.1 TESTS AND EXERCISES**

These are the frequently used methods, which you can maximize on in the classroom when assessing and evaluating your learners. The syllabus is awash with the skills you need to develop in learners and you need to give tests and exercises to evaluate these.

#### **3.5.6.2 PROJECTS**

Giving projects to your pupils can reveal how prepared your learners are in terms of working as a team, collaborating with one another and also how far they are in their research skills. Assessing learners through projects allows you to evaluate the leadership and critical thinking skills of learners and how they adapt to various roles and responsibilities and how they work productively with others while respecting diverse perspectives. Projects allow learners to solve real life problems affecting themselves, their communities and the nation at large thus giving them to learners will bring to light their latent skills in solving real life problems.

#### **3.5.6.3 EXAMINATIONS**

Assessment and evaluation through examinations is summative in nature and is usually meant to place learners for higher forms and employment. At the secondary level these should come either at the end of the term or year. Examinations assess the content in the syllabus and measure you in terms of how far you achieved the assessment objectives.

#### **3.5.6.4 ASSIGNMENTS**

These can be given as follow-ups to earlier work or preceding work. It is indeed a way of assessing the seriousness of a learner to school work. Depending with the nature of the assignment topic, you can give group assignments or individual assignments, which they can work alone within a given duration.

## **3.6. CLASS MANAGEMENT**

It is a process of planning, organizing, leading and controlling non-academic class activities to facilitate effective teaching and learning.

It consists of checking class attendance, keeping a record of class progress, controlling students' conduct and activities, manipulating instructional materials, the improvement of classroom working conditions and the elimination of any distractions which may arise. If you have sound class management skills it will be very easy for you to establish and maintain class discipline.

### **1.3 ORGANISATIONAL SKILLS FOR EFFECTIVE LEARNING**

Classroom organization is an art which reflects the teacher's seriousness with work. It involves how you are articulate in organizing the physical environment, emotional environment, how you group the learners, how you control and discipline learners and lastly how you supervise them. Let us look at how you can manage each of the above starting with the physical environment;

#### **1.3.1 PHYSICAL ENVIRONMENT**

Managing of the physical environment involves classroom appearance, furniture arrangement, tidying the classroom and its aeration. Furniture must be arranged in a manner which allows the teacher to move around supervising learners and be able to exit in case of emergency. Make sure windows are opened every morning and closed when pupils are dismissed. Attend to all broken furniture and request authorities to send them for repair as they may pose danger to your learners.

#### **1.3.2 EMOTIONAL ENVIRONMENT**

This type of environment is initiated by you the teacher. A teacher with a sense of humour who does not take himself too seriously is more likely to succeed in establishing a good emotional environment. If you like your students and treat them in a firm but respectful manner, the learners will be inclined to like and co-operate with you. Always stress order, courtesy, co-operation and self-control in the classroom, as opposed to repression. Set the right tone by demonstrating that you mean business when in the classroom by introducing your lessons in such a way that a receptive mood is established in the learners. Always try to capture the interests of your learners by making lesson materials interesting, useful, appropriate and worthwhile.

#### **1.3.3 GROUPING LEARNERS**

The onus is to you the teacher to either group your learners according to their needs or abilities. Group learners irrespective of sex so as to promote cross-pollination of ideas. The 21st century skills advocate for collaboration and working as a team thus group work promotes this idea. Mixed grouping promotes the idea of assisting each other thus fast learners assist slow learners where necessary. One way of ensuring that children make progress is to allow them to work in groups.

#### **1.3.4 CLASS CONTROL AND DISCIPLINE**

The other important aspect of classroom management is the keeping of pupils' record of work book up to date. Keeping of records of marks of each and every student and tracking their progress is critical as it informs the other teacher who comes, the work covered in the event that you have fallen sick. You should be quite familiar with the school policy on discipline e.g. never administer corporal punishment to misbehaving learners in your class.

Make use of class monitors on disciplinary issues and collection of books and other materials. Class monitors help in enforcing discipline in the classroom and as such must be made use of. Respect for authority and those in authority is an important aspect of discipline and as a teacher you need to cultivate a culture of mutual respect to your learners and among the learners again. Also strive to instill a sense of co-operative effort among the learners as this will assist learners to put the needs of the group members before their own and this in a way is practicing self-discipline

### **1.3.6 SUPERVISION**

Children need to be supervised constantly both inside the classroom and outside the classroom. Pupils in the infant level need to be closely monitored every time to ensure their safety. It is therefore prudent for you to supervise your learners when they are in their groups, play areas, on field trips and whenever doing practical work.

## UNIT 6

### SCOPE OF THE GUIDE

#### SYLLABUS TOPICS

The Musical Arts form 1-4 syllabus is developed on thirteen major topics which are all spiral in nature. The topics are developmental and they build on each other from form 1 up to form 4. As a practically oriented discipline, Musical Arts topics are premised on this orientation. As you endeavour to teach each topic be as practical as possible.

#### FORM 1-4 MUSICAL ARTS SYLLABUS TOPICS

1. Sub Saharan indigenous musical arts
2. Zimbabwe musical arts heritage
3. Zimbabwe liberation war musical arts
4. Zimbabwean musical arts hybridity
5. Zimbabwean popular musical arts
6. Documentation of indigenous musical arts
7. Multimedia designs in musical arts
8. Interpretation of indigenous musical arts
9. Theory of western art music
10. History of western art music
11. Performance proficiency
12. Musical enterprise skills
13. Intellectual property rights for indigenous musical arts

#### Teachable Units

Any of the topics listed above are broad for coverage; it is therefore your responsibility to break the topics into small teachable units. The teachable units are determined by the objectives you need to achieve. Each topic has clear objectives you should achieve and hence formulation of the teachable units and even the teaching methodology should be developed around the objectives. For example, when you are teaching the topic, Zimbabwe Liberation War Musical Arts it is generally a broad topic that has a lot to be covered. The syllabus should therefore guide you on what exactly needs to be covered under this topic (because certainly not all must be covered). This is how you can break it to teachable unit:

These are the actual concepts which you need to cover under the topic Textile design which are in away, your teaching units:

- Identification and Collection of Chimurenga songs
- Grouping of songs
- Song analysis depicting the roles, interpretation, meaning and impact in relation to the First Chimurenga.
- Performance of the songs in groups

Each of these smaller teachable units can be timed, resources to lesson set aside or be prepared and methods and activities be prepared. All these should be helpful in assisting achievement of lesson objectives and the expected competences. The table below summarises how you can break broad topics into small teachable units using Zimbabwe Liberation War Musical Arts as an example.

**Table 6: Breaking topics into teachable units sample****BROAD TOPIC: ZIMBABWE LIBERATION WAR MUSICAL ARTS**

Form 1	Form 2	Form 3	Form 4
<p><b>Musical Arts in the First Chimurenga/ Umvukela war</b></p> <ul style="list-style-type: none"> <li>● Collection of songs</li> <li>● Grouping of songs</li> <li>● Song analysis depicting the roles, interpretation, meaning and impact in relation to the First Chimurenga.</li> <li>● Singing of songs in groups (performance)</li> </ul>	<p><b>Musical Arts in the Second Chimurenga/ Umvukela war</b></p> <ul style="list-style-type: none"> <li>● Collection of songs</li> <li>● Grouping of songs</li> <li>● Song analysis depicting the roles, interpretation, meaning and impact in relation to the Second Chimurenga.</li> <li>● Singing of songs in groups (performance)</li> </ul>	<p><b>Musical Arts in the Third Chimurenga/ Umvukela war</b></p> <ul style="list-style-type: none"> <li>● Collection of songs</li> <li>● Grouping of songs</li> <li>● Song analysis depicting the roles, interpretation, meaning and impact in relation to the Third Chimurenga.</li> <li>● Singing of songs in groups (performance)</li> </ul>	<p><b>Current and emerging trends in liberation wars musical arts</b></p> <ul style="list-style-type: none"> <li>● Collection of songs</li> <li>● Grouping of songs</li> <li>● Singing of songs in groups (performance)</li> <li>● Song analysis depicting the roles, interpretation, meanings, impact and feelings in relation to the current and emerging trends in Musical Arts.</li> </ul>

**HINTS ON CONTENT, ACTIVITIES, METHODOLOGY, MATERIALS AND EVALUATION**

CONTENT	METHODS AND ACTIVITIES	MATERIALS	EVALUATION
<p><b>Musical Arts in the First Chimurenga/ Umvukela war</b></p> <ul style="list-style-type: none"> <li>● Collection of songs</li> <li>● Grouping of songs</li> <li>● Singing of songs in groups</li> <li>● Song analysis depicting the meaning in relation to the First Chimurenga.</li> </ul>	<p>how are you going to deliver the lesson (methodology) in an interactive and participative way. Make sure you select learner-centred approaches.</p>	<p>Where you get information from eg the national syllabus, the school based syllabus, internet, news paper, text books both learners and teacher's book, journals etc</p> <ul style="list-style-type: none"> <li>● Liberation war songs</li> <li>● Music resource centre</li> <li>● Resource person(s)</li> <li>● Musical archives</li> <li>● Computers</li> <li>● Smart phones</li> <li>● Cameras</li> <li>● Musical instruments</li> <li>● CD/DVD players</li> <li>● Costumes and Props</li> </ul>	

**NB: Teachers should follow the given hints and samples in constructing his/her documents taking into consideration the local factors.**

## **CONCLUSION**

This Teacher's guide will be helpful in assisting you to deliver in the Musical Arts learning area. The Musical Arts learning area has a lot more new components therefore it will usher new experience for many. The inclusion of new syllabus topics requires you to up-date yourself in terms of content and skills through research and capacity development for you to deliver with confidence. We encourage institutions to avail the following to help in the delivery of Musical Arts lessons:

- music laboratories
- computers
- softwares
- various musical instruments

The following are important key notes to remember:

- interpret the syllabuses correctly
- use teaching methods appropriate to the learning area and that will cater for learners' individual differences.
- prepare engaging and appropriate teaching and learning materials/instructional media
- design appropriate strategies for problem solving
- manage your class effectively
- be resourceful
- draw up and maintain comprehensive records
- guide learners to study effectively on their own
- objectively evaluate your own teaching and the learners' progress
- acquire diverse teaching techniques

## ANNEXTURE 1: MUSICAL ARTS SYLLABUS (FORM 1-4) SCOPE AND SEQUENCE

### TOPIC 1: SUB SAHARAN INDIGENOUS MUSICAL ARTS (OVERVIEWS)

Form 1	Form 2	Form 3	Form 4
<b>Southern Africa</b> <ul style="list-style-type: none"> <li>History</li> <li>Song genres</li> <li>Instrumentation</li> <li>Dance styles</li> </ul>	<b>Central Africa</b> <ul style="list-style-type: none"> <li>History</li> <li>Song genres</li> <li>Instrumentation</li> <li>Dance styles</li> </ul>	<b>East Africa</b> <ul style="list-style-type: none"> <li>History</li> <li>Song genres</li> <li>Instrumentation</li> <li>Dance styles</li> </ul>	<b>West Africa</b> <ul style="list-style-type: none"> <li>History</li> <li>Song genres</li> <li>Instrumentation</li> <li>Dance styles</li> </ul>

### TOPIC 2: ZIMBABWE MUSICAL ARTS HERITAGE

Form 1	Form 2	Form 3	Form 4
Musical traditions: Budyia, Kalanga, Karanga and Korekore	Musical traditions: Manyika, Nambya, Ndau and Ndebele	Musical traditions: Shangwe, Sotho, Tonga and Tsonga (Shangani)	Musical traditions: Venda, Xhosa and Zezuru

### TOPIC 3: ZIMBABWE LIBERATION WAR MUSICAL ARTS

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>Musical Arts in the First Chimurenga/ Umvukela war</li> </ul>	<ul style="list-style-type: none"> <li>Musical Arts in the Second Chimurenga/ Umvukela war</li> </ul>	<ul style="list-style-type: none"> <li>Musical Arts in the Third Chimurenga/ Umvukela war</li> </ul>	<ul style="list-style-type: none"> <li>Current and emerging trends in liberation wars musical arts</li> </ul>

### TOPIC 4: ZIMBABWEAN MUSICAL ARTS HYBRIDITY

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>Musical hybridity</li> <li>Musical arts diffusion</li> <li>Performance of musical hybrids</li> </ul>	<ul style="list-style-type: none"> <li>Stylistic origins of core genres</li> <li>Cultural origins of musical hybrids</li> <li>Popular artists hybrid works</li> <li>Performance of musical hybrids</li> </ul>	<ul style="list-style-type: none"> <li>Derivative forms of core genres</li> <li>Impact of colonialism on musical hybrids</li> <li>Hybrid artworks</li> <li>Performance of musical hybrids</li> </ul>	<ul style="list-style-type: none"> <li>Distinctive musical hybrid styles</li> <li>Contribution of technology to musical hybridity</li> <li>Hybrid works</li> <li>Performance of musical hybrids</li> </ul>

**TOPIC 5: ZIMBABWEAN POPULAR MUSICAL ARTS**

<b>Form 1</b>	<b>Form 2</b>	<b>Form 3</b>	<b>Form 4</b>
<ul style="list-style-type: none"> <li>• Popular musical arts in the pre-colonial era</li> <li>• Pre-colonial musical arts performances</li> </ul>	<ul style="list-style-type: none"> <li>• Nature of musical arts in Colonial Zimbabwe 1900 to 1950s</li> <li>• Role and contribution of Zimbabwe popular musical arts</li> <li>• Analysis of Zimbabwe popular musical arts</li> </ul>	<ul style="list-style-type: none"> <li>• Popular musical arts in colonial Zimbabwe 1960s to 1970s</li> <li>• Migration of popular musical arts into and out of Zimbabwe</li> <li>• Interpretation of popular music genres and styles of the era</li> <li>• Creation and presentation of popular musical art works</li> </ul>	<ul style="list-style-type: none"> <li>• Nature of popular musical arts in post-colonial Zimbabwe 1980s to date.</li> <li>• Interpretation of popular music genres and styles of the era</li> <li>• Impact of Zimbabwean popular musical arts in the diaspora</li> <li>• The role of recording companies and media in the dissemination of popular music</li> <li>• Enterprise skills in popular musical artworks</li> </ul>

**TOPIC 6: DOCUMENTATION OF INDIGENOUS MUSICAL ARTS**

<b>Form 1</b>	<b>Form 2</b>	<b>Form 3</b>	<b>Form 4</b>
<ul style="list-style-type: none"> <li>• Audio digital recording</li> <li>• Transcription</li> </ul>	<ul style="list-style-type: none"> <li>• Transcription:- indigenous song melodies</li> <li>• Video digital recording</li> </ul>	<ul style="list-style-type: none"> <li>• Transcription:- indigenous instrumental music</li> <li>• Audio and video project creation</li> </ul>	<ul style="list-style-type: none"> <li>• Analysis of indigenous dance styles</li> <li>• Audio and video projects</li> </ul>

**TOPIC 7: MULTIMEDIA DESIGNS IN MUSICAL ARTS**

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>• Studio studies</li> <li>• Studio equipment setup</li> <li>• Recording equipment</li> </ul>	<ul style="list-style-type: none"> <li>• Outdoor recording</li> <li>• Public Address (P.A.) system</li> <li>• Audio recording and disc production</li> <li>• Creating musical arts archives</li> </ul>	<ul style="list-style-type: none"> <li>• Video recording indigenous musical artworks</li> <li>• Equipment servicing and repairing</li> <li>• Studio recording of musical artworks</li> <li>• Archiving of indigenous musical arts</li> </ul>	<ul style="list-style-type: none"> <li>• Studio recording of musical arts</li> <li>• Home studio management</li> <li>• Archiving of indigenous musical arts</li> <li>• Creating indigenous musical artworks using multimedia technology</li> </ul>

**TOPIC 8: INTERPRETATION OF INDIGENOUS MUSICAL ARTS**

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>• Musical arts outline</li> <li>• Codes</li> </ul>	<ul style="list-style-type: none"> <li>• Musical arts outline</li> <li>• Codes</li> </ul>	<ul style="list-style-type: none"> <li>• Musical arts outline:-</li> <li>- Dance styles</li> <li>- Mbira styles</li> <li>• Codes</li> </ul>	<ul style="list-style-type: none"> <li>• Musical arts outline:-</li> <li>• Codes</li> </ul>

**TOPIC 9: THEORY OF WESTERN ART MUSIC**

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>• Rhythmic reading and writing (binary and ternary up to the 8<sup>th</sup> note)</li> <li>• Body percussion 3 step( 2 and 3 microdivisions)</li> <li>• Harmony intervals (major 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup> and 7<sup>th</sup>)</li> <li>• Keyboard/piano/ melodic harmony-tonic triads, root position (practical)</li> </ul>	<ul style="list-style-type: none"> <li>• Melodic reading and writing C,G and F major scales</li> <li>• Body percussion 2 step(2 and 3 micro divisions)</li> <li>• Harmony-intervals(minor 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup> and 7<sup>th</sup>)</li> <li>• Keyboard /piano/ melodic harmony – (tonic triads inversions)</li> </ul>	<ul style="list-style-type: none"> <li>• Melodic reading and writing D,A and B flat major scales</li> <li>• Body percussion 2 and 3 step(4 micro divisions)</li> <li>• Harmony-intervals(perfect 4<sup>th</sup> and 5<sup>th</sup>)</li> <li>• Keyboard/piano/ melodic harmony – (chord progressions (I IV V))</li> </ul>	<ul style="list-style-type: none"> <li>• Melodic reading and writing E major, A and E minor scales</li> <li>• Body percussion 2 against 3 and 3 against 2</li> <li>• Harmony-tonic triads (I II III IV V VI VII)</li> <li>• Keyboard/piano/ melodic harmony – (applied harmony)</li> </ul>

**TOPIC 10: HISTORY OF WESTERN ART MUSIC**

Form 1	Form 2	Form 3	Form 4
<p>Historical period</p> <ul style="list-style-type: none"> <li>• Medieval –up to 1450 AD</li> </ul>	<p>Historical period</p> <ul style="list-style-type: none"> <li>• Renaissance -1450-1600</li> </ul>	<p>Historical periods</p> <ul style="list-style-type: none"> <li>• Baroque- 1600-1750</li> <li>• Classical 1750-1810</li> <li>• Creation of programme music</li> </ul>	<p>Historical periods</p> <ul style="list-style-type: none"> <li>• Romantic 1810-1910</li> <li>• Twentieth century 1910 onwards</li> <li>• Presentation of created works</li> </ul>

**TOPIC 11: PERFORMANCE PROFICIENCY**

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>• Performance: nature</li> <li>• Instrumental techniques: (elementary)</li> <li>• Instrument of specialization:                             <ul style="list-style-type: none"> <li>- One indigenous</li> <li>- One western</li> </ul> </li> <li>• Vocal techniques</li> <li>• Dance styles</li> <li>• Ensemble performance</li> </ul>	<ul style="list-style-type: none"> <li>• Performance : venue and setting</li> <li>• Instrumental techniques: (intermediate )</li> <li>• Instrument of specialization:                             <ul style="list-style-type: none"> <li>- One Indigenous</li> <li>- One Western</li> </ul> </li> <li>• Vocal techniques</li> <li>• Dance style conventions</li> <li>• Instrumental ensemble performance</li> </ul>	<ul style="list-style-type: none"> <li>• Performance : rehearsals</li> <li>• Instrumental techniques (advanced)</li> <li>• Instrument of specialization:                             <ul style="list-style-type: none"> <li>- One Indigenous</li> <li>- One Western</li> </ul> </li> <li>• Vocal techniques</li> <li>• Dance style conventions</li> <li>• Instrumental ensemble performance</li> </ul>	<ul style="list-style-type: none"> <li>• Performance : practice</li> <li>• Instrumental techniques (mastery)</li> <li>• Instrument of specialisation:                             <ul style="list-style-type: none"> <li>- One Indigenous</li> <li>- One Western</li> </ul> </li> <li>• Vocal techniques</li> <li>• Dance style conventions</li> <li>• Instrumental ensemble performance</li> </ul>

## TOPIC 12: MUSICAL ENTERPRISE SKILLS

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>• Music business:-               <ul style="list-style-type: none"> <li>○ principles</li> <li>○ registration</li> <li>○ branding</li> <li>○ financial management</li> </ul> </li> <li>• Live stage performances</li> </ul>	<ul style="list-style-type: none"> <li>• Music business:-               <ul style="list-style-type: none"> <li>○ marketing</li> <li>○ promotion</li> </ul> </li> <li>• Instrument construction and valorization</li> <li>• Branding, promotion and marketing of innovative works</li> <li>• Cultural performances</li> </ul>	<ul style="list-style-type: none"> <li>• Music business:-               <ul style="list-style-type: none"> <li>○ management</li> </ul> </li> <li>• Design process</li> <li>• Instrument construction</li> <li>• Event promotion and management</li> <li>• Artist(s) management</li> </ul>	<ul style="list-style-type: none"> <li>• Music business:-               <ul style="list-style-type: none"> <li>○ best practice</li> </ul> </li> <li>• packaging and disseminating</li> <li>• Musical master project design</li> <li>• Musical profile</li> <li>• Arts management</li> </ul>

## TOPIC 13: INTELLECTUAL PROPERTY RIGHTS FOR INDIGENOUS MUSICAL ARTS

Form 1	Form 2	Form 3	Form 4
<ul style="list-style-type: none"> <li>• intellectual property rights               <ul style="list-style-type: none"> <li>- nature</li> <li>- origin</li> <li>- scope</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Intellectual property rights</li> <li>• copyrights</li> </ul>	<ul style="list-style-type: none"> <li>• Intellectual property rights               <ul style="list-style-type: none"> <li>- Exclusiveness</li> <li>- Intellectual property registration</li> <li>- Litigation</li> <li>- Licensing</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Intellectual property rights issues</li> </ul>