



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

MUSIC

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2017

These guidelines consist of 57 pages.

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1. INTRODUCTION

The 16 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

- **AGRICULTURE:** Agricultural Management Practices, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **SCIENCES:** Computer Applications Technology, Information Technology
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

2. TEACHER AND LEARNER GUIDELINES

2.1 HOW TO ADMINISTER PATs

- Music has five Practical Assessment Tasks (PATs), which, together with the June and September examination marks, make up the School-based Assessment (SBA) mark for each learner.
- The PATs ensure that the teacher directly and systematically observes learners' acquired competences, which include practical performance, theoretical knowledge, improvisation skills, creative output and research experience.
- The PATs are to be completed during the first three terms of the Grade 12 year. The planning and completion of the PATs may be done at the teacher's discretion, and in any order.
- Some tasks, for example the music literacy assignment, may be done in the form of a single period test, while other tasks, for example composition, may be performed as a series of smaller tasks over a number of weeks.
- The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities.
- At least 60% of all PATs must be done in class under supervision of the teacher, who has to authenticate the work as the learner's own.
- The following table summarises the components of the final music mark:

		TOTAL
SBA (PATs and the two internal examinations)	850 ÷ 8,5	100
FINAL EXTERNAL EXAMINATIONS	Practical	150
	Paper 1	120
	Paper 2	30
PROMOTION		400

- The examples in this PAT document serve as a **basic guideline** only. Teachers may compile their own PATs which are more appropriate in their own specific contexts. These PATs must be of the same standard as the examples given in this document.
- If there is only one music teacher at a school, all the performance-based tasks (PATs 1 and 3 and the practical examinations) must be assessed with a music teacher from a neighbouring school, the subject advisor or an independent music specialist.

2.2 SUMMARY OF REQUIREMENTS

The PATs, June and September Examinations and External Examinations form the final mark for Grade 12 Music.

PROGRAMME OF ASSESSMENT AND WEIGHTING OF TASKS		
Formal assessment (during the year)	End-of-year examination	
25%	75%	
SBA (school-based assessment) (100 marks) 5 PATs (50 marks each) June Examinations (300 marks) September Examinations (300 marks)	External end-of-year examination practical and written papers (300 marks)	
	Two written papers: (150 marks) Paper 1: 120 marks Paper 2: 30 marks	Practical examination: (150 marks) Performance pieces, technical work, sight reading and aural tests
TOTAL: $850 \div 8,5 = 100$		

2.3 SUMMARY OF ASSESSMENT

PATs (May be done in any order/term)		SBA MARK	FINAL MARK
PAT 1: Concert performance PAT 2: Music Literacy assignment PAT 3: Improvisation PAT 4: Composition OR Arrangement PAT 5: Written assignment	50 50 50 50 50	250	$850 \div 8,5 = 100$
Examinations			
June: Practical Written (Papers 1 and 2)	150 150	300	
September: Practical Written (Papers 1 and 2)	150 150	300	
Final External Examinations			
Practical Examination Written Papers: Paper 1 Paper 2 TOTAL	150 120 30		300
YEAR TOTAL			400

3. SPECIFIC REQUIREMENTS FOR PATs

PAT	DESCRIPTION	MARKS	
PAT 1	Concert Performance: <ul style="list-style-type: none"> One performance-ready piece Written programme notes 	40 10	50
PAT 2	Music Literacy Assignment: <ul style="list-style-type: none"> Harmonic analysis/Music theory Harmonisation 	30 20	50
PAT 3	Improvisation: <ul style="list-style-type: none"> Performance Written explanation of style/techniques used 	40 10	50
PAT 4	Composition OR Arrangement: <ul style="list-style-type: none"> Handwritten or printed score 	50	50
PAT 5	Written Assignment: Teachers may select any research topic which has direct relevance to the CAPS content. The research, therefore, becomes part of the preparation for the final examination, for example: WAM: Research the origin and early development of opera from 1585 to 1625 in Italy. OR JAZZ: Research the origin and early development of marabi. OR IAM: Research the music of ONE ceremony of an indigenous South African culture other than your own.	50 OR 50 OR 50	50
	TOTAL FOR PATs		250

4. DETAILED DESCRIPTIONS OF PATs

4.1 PAT 1

CONCERT PERFORMANCE

- **Performance**

Each learner must perform one piece in a concert or performance class. This piece must be polished and performance-ready. The piece could form part of the final practical examination programme.

- **Programme notes**

Each learner must write programme notes of 120–150 words on the piece performed. The information should include reference to the composer, the form and relevant style characteristics of the piece.

- **Assessment**

Both the concert performance and the written programme notes must be assessed by at least two music teachers/specialists.

Evidence of the assessment of the concert performance and the written programme notes must be placed in each learner's file.

4.2 PAT 2

MUSIC LITERACY ASSIGNMENT

- **Harmonic analysis**

Each learner must complete a harmonic analysis, which includes the various aspects covered in the curriculum, for example:

- (a) Keys and modulation
- (b) Chord progressions (positions/inversion)
- (c) Cadences
- (d) Non-harmonic notes
- (e) Compositional techniques
- (f) Intervals
- (g) Scales
- (h) Transposition, etc.

- **Harmonisation**

WAM/IAM: Each learner must complete a four-part (SATB) harmonisation of a given soprano melody consisting of 8–12 bars.

JAZZ/IAM: Each learner must complete a short piece by adding a written accompaniment to a soprano melody consisting of 8–12 bars.

- **Assessment**

Evidence of the assessments of both tasks must be placed in each learner's file.

4.3 PAT 3

IMPROVISATION

- **Performance:**

Each learner must improvise a **minimum** of 12 bars on his/her instrument while being accompanied by (a) suitable instrument(s) or backtrack.

- **Timeframe:**

The accompaniment material (chord progression or backtrack) for the improvisation must be provided to the learner at least two weeks prior to the actual improvisation performance in order for the learner to prepare.

- **Actual performance:**

During the actual performance the learner may only have the chord progression, chord chart or lead sheet in front of him/her. The accompaniment must be played once as an introduction and then it must be repeated while the learner improvises.

- **Style:**

The style of the improvisation is not prescribed. The teacher may provide suitable material relevant to the style of music that the learner studies.

- **Instruments:**

- (a) All performances must include melodic and rhythmic improvisation, except for non-melodic percussion instruments.
- (b) Guitar, piano, keyboard and organ performances may consist of single-line improvisations, as will be the case on all wind, brass and string instruments.
- (c) Learners performing on transposing instruments must take care to prepare their improvisation in the correct key. Separate chord charts/lead sheets must be provided for all transposing instruments.

- **Written explanation:**

A written explanation (80–100 words) of the style/techniques and material used in the improvisation must be provided by the learner at the actual performance of the improvisation.

- **Assessment:**

Evidence of the assessment of the improvisation and the written explanation must be placed in each learner's file.

4.4 PAT 4

COMPOSITION OR ARRANGEMENT

Each learner must compose or arrange a piece of music for one of the following:

- (a) Keyboard instrument
- (b) Keyboard instrument and one solo instrument/voice
- (c) A song with accompaniment
- (d) Jazz combo
- (e) Mixed choir (SATB)
- (f) Any combination of at least four instruments
- (g) Classical/African percussion for at least four instruments

- **Style:**
The composition/arrangement must have a tonal harmonic basis and a clear melodic line (homophonic texture) and may include polyphony. Compositions/Arrangements for percussion instruments must be organised around specific rhythmic principles.
- **Scope:**
The minimum required length is 12 bars (double to 24 bars if the time signature is 2/4 or 3/8), but may be longer.
- **Score:**
A complete score (including tempo indication, performance directions, dynamic and articulation indications) must be neatly handwritten or typed/printed.
- **Assessment:**
Evidence of the assessment of the composition or arrangement and the work itself must be placed in each learner's file.

4.5 PAT 5

WRITTEN ASSIGNMENT

- Teachers may select any research topic which has direct relevance to the CAPS content. The research, therefore, becomes part of the preparation for the final examination.
- The length of the assignment must be 1 000–1 500 words. The teacher may provide headings and subheadings to assist the learner with the structure of the assignment but the written text must be the learner's own work.
- Any form of plagiarism will be severely penalised. The teacher must explain the term 'plagiarism' to the learners.
- A bibliography and discography must be included.
- **Assessment**
Evidence of the assessment of the research task and the task itself must be placed in each learner's file.

5. EXAMPLES OF PATs AND ASSESSMENT TOOLS**PAT 1****CONCERT PERFORMANCE****Record of Assessment****Total: 40 marks**

Learner's name: _____ Date: _____

Composer and title: _____ Instrument: _____

Performance Criteria	Maximum Mark	Learner's Mark
Fluency	10	
Accuracy	10	
Stylistic sense	30	
Musical understanding/interpretation	20	
General: * Tone production/Touch * Intonation * Technical competence * Appropriate tempo * Stage presence	30	
Subtotal:	100	
Converted: Concert Performance	40	
Programme Notes	10	
TOTAL	50	

Comments: _____

Teachers' signatures: 1. _____

2. _____

ASSESSMENT TOOL FOR PERFORMANCE

Fluency	Accuracy	Stylistic sense	Musical understanding/ interpretation	General
10	10	30	20	30
(9–10) EXCELLENT Accurate, fluent and precise playing	(9–10) EXCELLENT Authoritative, accurate playing	(27–30) EXCELLENT Clear understanding of the required style	(18–20) EXCELLENT Excellent projection and communication of the meaning of the music	(27–30) EXCELLENT Excellent tone production, touch, intonation, technical competence and suitable tempo, stage presence
(7–8) GOOD Mainly accurate and fluent playing	(7–8) GOOD A good level of accuracy	(21–26) GOOD Good sense of performance in an appropriate style	(14–17) GOOD Good understanding and communication of the meaning of the music	(21–26) GOOD Good tone production, touch, intonation, technical competence, tempo, stage presence
(5–6) AVERAGE Essentially accurate with adequate fluency	(5–6) AVERAGE Generally accurate playing	(15–20) AVERAGE A fair sense of the required style	(10–13) AVERAGE Partially successful in communicating the meaning of the music	(15–20) AVERAGE Fair tone production, touch, intonation, technical competence, tempo, stage presence
(3–4) ACCEPTABLE Tentative tempo, pulse often not clear, frequent hesitations	(3–4) ACCEPTABLE Limited level of accuracy	(9–14) ACCEPTABLE Performance shaky and lacking a sense of style	(6–9) ACCEPTABLE Little musical understanding	(9–14) ACCEPTABLE Some idea of tone production, touch, intonation, technical competence, tempo, stage presence
(0–2) UNACCEPTABLE Very poor continuity with frequent stumbles, restarts and/or stoppages	(0–2) UNACCEPTABLE Very little accuracy, many errors	(0–8) UNACCEPTABLE Style just vaguely discernible	(0–5) UNACCEPTABLE Lacking musical sense	(0–8) UNACCEPTABLE Lacking tone production, touch, intonation, technical competence, tempo, stage presence

ASSESSMENT TOOL FOR PROGRAMME NOTES

Content 20	Language and Presentation 10
(9–10) EXCELLENT Coherent, accurate, comprehensive	(9–10) EXCELLENT
(7–8) GOOD Mostly coherent, mostly accurate, detailed	(7–8) GOOD
(5–6) AVERAGE Fairly coherent, fairly accurate, some detail	(5–6) AVERAGE
(3–4) ACCEPTABLE Some coherence, little accuracy, lacking detail	(3–4) ACCEPTABLE
(0–2) UNACCEPTABLE No sense, inaccurate, incomplete	(0–2) UNACCEPTABLE
30 ÷ 3 = 10	

PAT 2**MUSIC LITERACY ASSIGNMENT**

(Choose the appropriate option to suit WAM/JAZZ/IAM.)

OPTION 1 (WAM)**HARMONIC ANALYSIS****Record of Assessment****Total: 20 marks**

Learner's name: _____

Date:

Study *Hymn* below and answer the questions.

Hymn

The image displays a musical score for a hymn, consisting of two systems of four staves each. The music is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and bar lines. Vertical lines connect corresponding notes across the staves, indicating harmonic structure. Labels (a), (b), (x), and (c) are placed above the first system, while (d), (e), (f), and (g) are placed above the second system. Additional labels (i), (ii), and (iii) are placed below the staves in the second system. The score is presented in a clean, black-and-white format, suitable for educational or performance purposes.

1. Name the key of this hymn.
_____ (1)
2. Figure the chords (a)–(g) on the score. Ensure that you indicate the correct position/inversion of the chord. (7)
3. Figure the chords and name the type of cadence at (x) in the space below.
(x) _____ (3)
4. Name the types of non-chordal notes at (i)–(iii).
(i) _____
(ii) _____
(iii) _____ (3)
5. Which word describes the tonality of this hymn? Make a cross (X) in the appropriate box.

Polytonal	Atonal	Diatonic	Chromatic
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 (1)
6. Give a term that describes the texture of this hymn.
_____ (1)
7. What does the ⁸ below the treble clef in the tenor part mean?
_____ (1)
8. Name the interval between the bass and tenor parts in the last bar.
_____ (1)
9. Add and label ONE passing note and ONE auxiliary note to the score in any voice. Adapt given note values accordingly. (2)

Marks (20): _____

HARMONISATION**Record of Assessment****Total: 30 marks**

Learner's name: _____ Date: _____

Complete the four-part harmonisation below by adding the alto, tenor and bass parts.
The use of non-harmonic notes will be credited.

**Marking grid**

DESCRIPTION	MARK ALLOCATION	LEARNER'S MARK
Chord progression Movement from one chord to another	12	
Correctness Notation, doubling, spacing, voice leading	14	
General impression Use of non-harmonic notes, musicality, innovation	14	
TOTAL $40 \div 4 \times 3 =$	40	
	30	

Total marks for PAT 2 (50): _____

Teacher's signature: _____

ASSESSMENT TOOL FOR HARMONISATION (WAM)

DESCRIPTION	MARK ALLOCATION		
Chord progression Movement from one chord to another	<i>1 mark per progression, e.g. $I_b \sqrt{V}$ or $V \times IV$</i> <i>Six progressions in first phrase; six progressions in second phrase = 12 marks.</i> <i>A progression between two chords is either correct or incorrect.</i>		
Correctness Notation, doubling, spacing, voice leading	<i>1 mark per chord x 14</i> <i>Minus $\frac{1}{2}$ mark per mistake but not more than 1 mark per chord</i>		
General impression Use of non-harmonic notes, musicality, innovation	12–14	86%–100%	Excellent Coherent and musical; use of cadences and tonality sophisticated; modulation or secondary dominant (not compulsory) is successful; creative use of non-harmonic notes
	10–11½	70%–82%	Good Correct and musical; cadences correct; tonality stable; sound non-harmonic notes included
	7–9½	50%–68%	Average Musicality not convincing; some cadences weak; tonality unstable in places; limited use of non-harmonic notes
	4½–6½	32%–46%	Acceptable Unmusical; cadences faulty; tonality unstable; very few non-harmonic notes used
	0–4	0%–28%	Unacceptable No musical sense; no sense of cadences, wrong key; tonality absent; no non-harmonic notes used
TOTAL			
	40		
	40 ÷ 4 x 3 =		
	30		

OPTION 2 (JAZZ)**HARMONIC ANALYSIS**
(Recommended for JAZZ or IAM)**Record of Assessment****Total: 20 marks**

Learner's name: _____ Date: _____

Study the extract from *Punini's Kwela* below and answer the questions.

Punini's Kwela

With swing ♩ = 120

(a) (b) (x)

(i) (ii)

(c) (d) (e) (f) (g)

5

1. Name the key of this piece.
_____ (1)
2. Identify the chords from (a)–(g) and figure them on the score. Use EITHER
figuring symbols OR chord symbols. (7)
3. Figure the two basic chords and name the type of cadence at (x) in the space
below.
(x) _____ (3)
4. Name the non-chordal notes at (i) and (ii).
(i) _____
(ii) _____ (2)
5. Circle an example of syncopation on the score. (1)
6. Which word describes the tonality of this piece? Make a cross (X) in the
appropriate box.

Polytonal	Atonal	Diatonic	Chromatic
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(1)
7. Give a term that describes the texture of this piece.
_____ (1)
8. Comment on the rhythm of the right-hand part (G-clef) and left-hand part
(F-clef), e.g. style, texture, etc.

_____ (2)
9. Add and label ONE passing note and ONE auxiliary note to the score in any
voice. Adapt given note values accordingly. (2)

Marks (20): _____

HARMONISATION**Record of Assessment****Total: 30 marks**

Learner's name: _____ Date: _____

Write a suitable harmonic accompaniment for the melody below. You may use piano, guitar or marimba. Choose an appropriate clef.

1 **With swing**

Marking grid

DESCRIPTION	MARK ALLOCATION	LEARNER'S MARK
Chord progression Movement from one chord to another	16	
Correctness Rhythm, note stems, chord voicing	8	
General impression Style, musicality	16	
TOTAL $40 \div 4 \times 3 =$	40	
	30	

Total marks for PAT 2 (50): _____

Teacher's signature: _____

ASSESSMENT TOOL FOR HARMONISATION (JAZZ)

DESCRIPTION	MARK ALLOCATION			
Chord progression Movement from one chord to another	<i>2 marks per bar x 8</i> <i>Minus ½ mark per mistake</i> 16 marks			
Correctness Rhythm, note stems, chord voicing	<i>1 mark per bar x 8</i> <i>Minus ½ mark per mistake but not more than 1 mark per bar</i> 8 marks			
General impression Style, musicality	14–16	86%–100%	Excellent Coherent and musical; use of cadences and tonality sophisticated; chords and chord extensions successful	16 marks
	11–13½	70%–82%	Good Correct and musical; cadences, chords and chord extensions correct; tonality stable	
	8–10½	50%–68%	Average Musicality not convincing; cadences, chords and chord extensions show weakness; tonality unstable in places	
	5–7½	32%–46%	Acceptable Unmusical; cadences, chords and chord extensions faulty; tonality unstable	
	0–4½	0%–28%	Unacceptable No musical sense; no sense of cadences; chords, chord extensions and tonality absent; wrong key	
TOTAL				40
	40 ÷ 4 x 3 =			30

OPTION 3 (IAM)**HARMONIC ANALYSIS****Record of Assessment****Total: 20 marks**

Learner's name: _____ Date: _____

Study the extract from a traditional African choral work below and answer the questions.

Modimo wa re rata

(a) (b) (i)

S 1 Mo - di - mo wa re ra ta. Mo - di - mo wa re ra ta. Mo

S 2 oe

A 1 oe

A 2 oe

(c) (x)

5 di - mo wa re ra ta Mo - di - mo wa re ra - ta. U -

(d) (e)

9

Thi-xo_ u-yas'-than-da U-Thi-xo_ u-yas' than-da U-

U-Thi-xo u-yas' than-da U-Thi-xo u-yas'-than-da

U-Thi-xo u-yas'-than-da U-Thi-xo u-yas'-than-da

U-Thi-xo u-yas' than-da U-Thi-xo u-yas'-than-da

13

(ii)

(iii)

Thi-xo u-yas'-than-da u-si-khu-mbu le.

Thi-xo u-yas'-than-da u-si-khu-mbu le.

Thi-xo u-yas'-than-da u-si-khu-mbu le.

Thi-xo u-yas'-than-da u-si-khu-mbu le.

1. Name the key with which the work starts.
_____ (1)
2. In which key is the B section (bars 8⁴–16) of this work?
_____ (1)
3. Figure the chords (a)–(e) on the score. Ensure that you indicate the correct position/inversion of the chord. (5)
4. Figure the chords and name the type of cadence at (x) in the space below
(x) _____ (4)
5. Name the three most closely related keys of the key in bars 1–8 of this piece. State the relationship in each case.
5.1 _____
5.2 _____
5.3 _____ (3)
6. Name the non-chordal notes at (i)–(iii).
(i) _____
(ii) _____
(iii) _____ (3)
7. Give a term that describes the texture of this piece.
_____ (1)
8. Comment on the compositional technique used in bars 9–12.

_____ (2)

Marks (20): _____

HARMONISATION**Record of Assessment****Total: 30 marks**

Learner's name: _____ Date: _____

Harmonise the soprano melody below by adding the alto, tenor and bass parts.

Marking grid

DESCRIPTION	MARK ALLOCATION	LEARNER'S MARK
Chord progression Movement from one chord to another	12	
Correctness Notation, doubling, spacing, voice leading	14	
General impression Use of non-harmonic notes, musicality	14	
TOTAL $40 \div 4 \times 3 =$	40	
	30	

Total marks for PAT 2 (50): _____

Teacher's signature: _____

ASSESSMENT TOOL FOR HARMONISATION (WAM)

DESCRIPTION	MARK ALLOCATION		
Chord progression Movement from one chord to another	1 mark per progression, e.g. $I_b \searrow V$ or $V \times IV$ Six progressions in first phrase; six progressions in second phrase = 12 marks. A progression between two chords is either correct or incorrect.		
Correctness Notation, doubling, spacing, voice leading	1 mark per chord x 14 Minus $\frac{1}{2}$ mark per mistake but not more than 1 mark per chord		
General impression Use of non-harmonic notes, musicality	12–14	86%–100%	Excellent Coherent and musical; use of cadences and tonality sophisticated; modulation or secondary dominant (not compulsory) is successful; creative use of non-harmonic notes
	10–11½	70%–82%	Good Correct and musical; cadences correct; tonality stable; sound non-harmonic notes included
	7–9½	50%–68%	Average Musicality not convincing; cadences show weakness; tonality unstable in places; limited use of non-harmonic notes
	4½–6½	32%–46%	Acceptable Unmusical; cadences faulty; tonality unstable; very few non-harmonic notes used
	0–4	0%–28%	Unacceptable No musical sense; no sense of cadences, wrong key; tonality absent; no non-harmonic notes used
TOTAL			
	40 ÷ 4 x 3 =		

PAT 3

IMPROVISATION

Record of Assessment**Total: 40 marks**

Learner's name: _____ Date: _____

Improvisation option: _____ Instrument: _____

INSTRUCTIONS

1. You may select any of **Options 1–5**.
2. You will receive a chord chart/lead sheet two weeks prior to the date of the actual improvisation performance in order for you to prepare the improvisation.
3. No score other than the chord chart/lead sheet may be in front of you during the performance.
4. The accompaniment will be played once as an introduction and then it will be repeated while you improvise.
5. If possible, the improvisation can be recorded for future reference. Two teachers will assess the performance.
6. The performance must include melodic and rhythmic improvisation, except for non-melodic percussion instruments where the focus will be on rhythm.
7. Guitar, piano, keyboard and organ performances may consist of single-line improvisations, as will be the case on all wind, brass and stringed instruments.
8. Learners performing on transposing instruments must take care to prepare their improvisations in the correct key. Separate chord charts/lead sheets will be provided for transposing instruments.
9. The improvisation will be assessed according to the following rubric:

IMPROVISATION CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Melodic aspects * Scales/Modes, non-harmonic notes * Melodic motifs, melodic line/shape	25	
Rhythmic aspects * Rhythmic variation, complexity * Rhythmic motifs, rhythmic drive	25	
General * Creativity * Fluency, accuracy * Intonation, tone production/touch * Technical competence	20	
Stylistic sense	20	
Musical understanding/interpretation	10	
Subtotal	100	
Converted mark: Improvisation performance	40	
Explanation of style	10	
TOTAL	50	

Comments: _____

Teachers' signatures: 1. _____ 2. _____

IMPROVISATION – EXPLANATION OF STYLE

Record of Assessment

Total: 10 marks

Learner's name: _____ Date: _____

Improvisation option: _____ Instrument: _____

INSTRUCTIONS

1. Learners must give a short written explanation (80–100 words) of the style and material used in the improvisation.
2. The information should include reference to relevant style characteristics of the chosen option, scales and rhythmic motifs that have been used.
3. Marks will be awarded for content, use of language and presentation.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Teachers' signatures: 1. _____ 2. _____

Date: _____

ASSESSMENT TOOL FOR EXPLANATION OF STYLE

Content 20	Language and Presentation 10
(9–10) EXCELLENT Coherent, accurate, comprehensive	(9–10) EXCELLENT
(7–8) GOOD Mostly coherent, mostly accurate, detailed	(7–8) GOOD
(5–6) AVERAGE Fairly coherent, fairly accurate, some detail	(5–6) AVERAGE
(3–4) ACCEPTABLE Some coherence, little accuracy, lacking detail	(3–4) ACCEPTABLE
(0–2) UNACCEPTABLE No sense, inaccurate, incomplete	(0–2) UNACCEPTABLE
30 ÷ 3 = 10	

IMPROVISATION**OPTION 1****Piano accompaniment****EXAMINATION BLUES**

Blue, but not hopeless ♩ = 116 - 124

Chord symbols: F, F, F, F⁷, B^b, B^b, F, F, C, B^b, F, F

Figures: F: I, I, I, V⁷/IV, IV, IV, I, I, V, IV, I, I

Measure numbers: 5, 9

Tempo marking: *rit.*

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**EXAMINATION BLUES**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b*Blue, but not hopeless* ♩ = 116 - 124

G: I I I V/IV



IV IV I I



V IV I rit. I

EXAMINATION BLUES
Alto Saxophone in E^b*Blue, but not hopeless* ♩ = 116 - 124

D: I I I V/IV



IV IV I I



V IV I rit. I

EXAMINATION BLUES **French Horn in F**

Blue, but not hopeless ♩ = 116 - 124

4/4

C C C C⁷

C: I I I V/IV

5

F F C C

IV IV I I

9

G F C C

V IV I rit. 1

EXAMINATION BLUES **Piano, Keyboard, Guitar** **Concert pitch**

Blue, but not hopeless ♩ = 116 - 124

4/4

F F F F⁷

F: I I I V/IV

5

^{B♭}F F B♭ F F

IV IV I I

9

C B♭ F F

V IV I rit. 1

OPTION 2

Piano accompaniment

BLUES

Lively

The piano accompaniment is written in 4/4 time and consists of 12 measures. The key signature has one flat (B-flat). The piece is marked 'Lively'. The chords and melodic lines are as follows:

- Measure 1: F7 chord. Treble clef has a half note F4 and a half note C5. Bass clef has a half note F3 and a half note C4.
- Measure 2: Bb7 chord. Treble clef has a half note Bb4 and a half note F5. Bass clef has a half note Bb3 and a half note F4.
- Measure 3: F7 chord. Treble clef has a half note F4 and a half note C5. Bass clef has a half note F3 and a half note C4.
- Measure 4: Cm7 chord. Treble clef has a half note Eb4 and a half note C5. Bass clef has a half note Eb3 and a half note C4.
- Measure 5: F7 chord. Treble clef has a half note F4 and a half note C5. Bass clef has a half note F3 and a half note C4.
- Measure 6: Bb7 chord. Treble clef has a half note Bb4 and a half note F5. Bass clef has a half note Bb3 and a half note F4.
- Measure 7: Bdim7 chord. Treble clef has a half note Bb4 and a half note F5. Bass clef has a half note Bb3 and a half note F4.
- Measure 8: F7 chord. Treble clef has a half note F4 and a half note C5. Bass clef has a half note F3 and a half note C4.
- Measure 9: F7 chord. Treble clef has a half note F4 and a half note C5. Bass clef has a half note F3 and a half note C4.
- Measure 10: Gm7 chord. Treble clef has a half note Gb4 and a half note Eb5. Bass clef has a half note Gb3 and a half note Eb4.
- Measure 11: C7 chord. Treble clef has a half note C5 and a half note G5. Bass clef has a half note C4 and a half note G4.
- Measure 12: F7 chord. Treble clef has a half note F4 and a half note C5. Bass clef has a half note F3 and a half note C4.

The piece ends with a double bar line and the word 'Fine'.

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**BLUES**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

Lively

G⁷ C⁷ G⁷ Dm⁷ G⁷

5 C⁷ C⁷ C[#]dim⁷ G⁷ G⁷

9 Am⁷ D⁷ G⁷ E⁷ Am⁷ D⁷ G⁷ Fine

BLUES
Alto Saxophone in E^b

Lively

D⁷ G⁷ D⁷ Am⁷ D⁷

5 G⁷ G⁷ G[#]dim⁷ D⁷ D⁷

9 Em⁷ A⁷ D⁷ B⁷ Em⁷ A⁷ D⁷ Fine

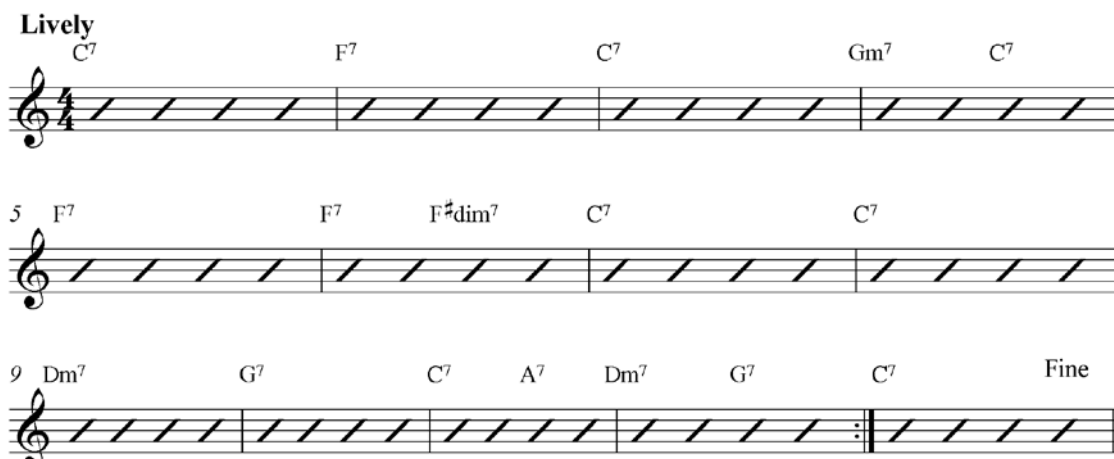
BLUES
French Horn in F

Lively

C⁷ F⁷ C⁷ Gm⁷ C⁷

5 F⁷ F⁷ F^{#dim7} C⁷ C⁷

9 Dm⁷ G⁷ C⁷ A⁷ Dm⁷ G⁷ C⁷ Fine

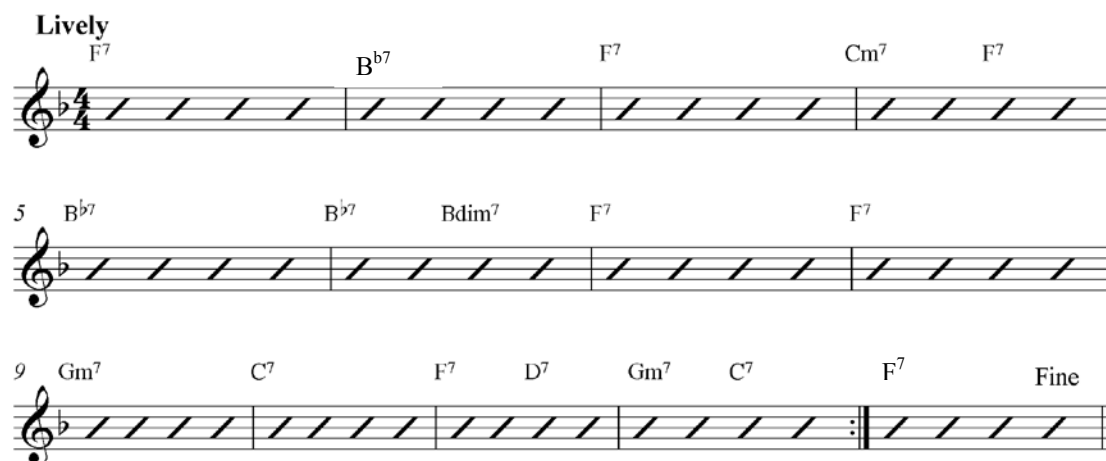
**BLUES**
Piano, Keyboard, Guitar
Concert pitch

Lively

F⁷ B^{b7} F⁷ Cm⁷ F⁷

5 B^{b7} B^{b7} Bdim⁷ F⁷ F⁷

9 Gm⁷ C⁷ F⁷ D⁷ Gm⁷ C⁷ F⁷ Fine



OPTION 3**Piano accompaniment****PACHELBEL'S CONTEMPLATION**

Reverently but not too serious ♩ = 116 - 124

F: I V vi iii IV I IV V

5 F C Dmin Amin Bb F Bb C

I V vi iii IV I IV V

9 F C Dmin Amin Bb F Bb C F

I V vi iii IV I IV V I

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**PACHELBEL'S CONTEMPLATION**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b*Reverently but not too serious* ♩ = 116 - 124

Staff 1: G D Emin Bmin C G C D
G: I V vi iii IV I IV V

Staff 2 (5): G D Emin Bmin C G C D
I V vi iii IV I IV V

Staff 3 (9): G D Emin Bmin C G C D G
I V vi iii IV I IV V I

PACHELBEL'S CONTEMPLATION
Alto Saxophone in E^b*Reverently but not too serious* ♩ = 116 - 124

Staff 1: D A Bmin F#min G D G A
D: I V vi iii IV I IV V

Staff 2 (5): D A Bmin F#min G D G A
I V vi iii IV I IV V

Staff 3 (9): D A Bmin F#min G D G A D
I V vi iii IV I IV V I

PACHELBEL'S CONTEMPLATION **French Horn in F**

Reverently but not too serious ♩ = 116 - 124

French Horn in F, measures 1-10. The notation shows a treble clef with a key signature of one flat (Bb). The notes are: C, G, Amin, Emin, F, C, F, G. The chords are: I, V, vi, iii, IV, I, IV, V.

5 C G Amin Emin F C F G
I V vi iii IV I IV V

9 C G Amin Emin F C F G C
I V vi iii IV I IV V I

PACHELBEL'S CONTEMPLATION **Piano, Keyboard, Guitar** **Concert pitch**

Reverently but not too serious ♩ = 116 - 124

Piano, Keyboard, Guitar, measures 1-10. The notation shows a treble clef with a key signature of one flat (Bb). The notes are: F, C, Dmin, Amin, Bb, F, Bb, C. The chords are: I, V, vi, iii, IV, I, IV, V.

F: I V vi iii IV I IV V

5 F C Dmin Amin Bb F Bb C
I V vi iii IV I IV V

9 F C Dmin Amin Bb F Bb C F
I V vi iii IV I IV V I

OPTION 4**Piano accompaniment****PHONELA'S JIVE**

Lively ♩ = 120

The piano accompaniment for "Phonela's Jive" is written in 4/4 time with a tempo of 120 beats per minute. The key signature is one flat (Bb). The piece consists of 16 measures, organized into four systems of four measures each. The first system (measures 1-4) features a C major chord in the first measure, followed by C/E, F, and C/G, and ends with a G major chord. The second system (measures 5-8) starts with a C major chord, followed by C/E, F, and G, and ends with C and G. The third system (measures 9-12) follows the same pattern as the first system: C, C/E, F, C/G, and G. The fourth system (measures 13-16) starts with C, C/E, F, and F, followed by G, G, and ends with a C major chord. The bass line is simple, often playing a single note or a pair of notes that support the chords in the treble.

Measures 1-4: C, C/E, F, C/G, G

Measures 5-8: C, C/E, F, G, C, G

Measures 9-12: C, C/E, F, C/G, G

Measures 13-16: C, C/E, F, F, G, G, C

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**PHONELA'S JIVE**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

Lively

D D/F# G D/A A

5 D D/F# G A D A

9 D D/F# G D/A A

13 D D/F# G A D

PHONELA'S JIVE
Alto Saxophone in E^b

Lively

A A/C# D A/E E

5 A A/C# D E A E

9 A A/C# D A/E E

13 A A/C# D E A

PHONELA'S JIVE
French Horn in F

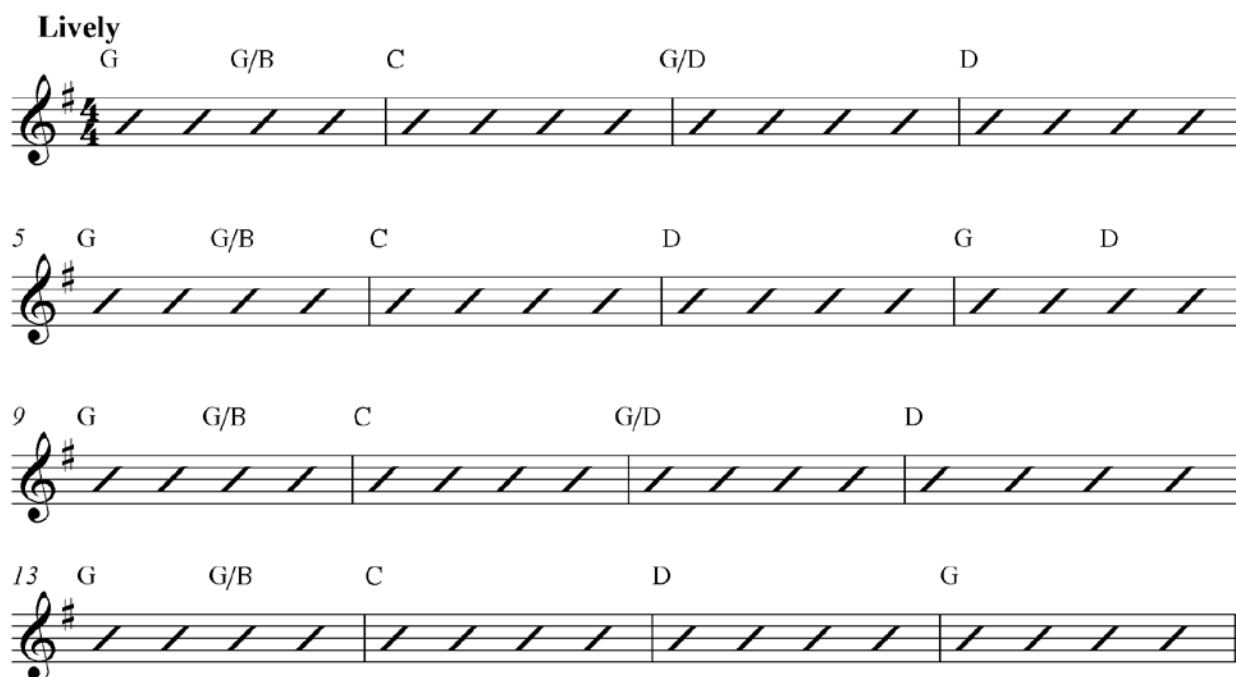
Lively

G G/B C G/D D

5 G G/B C D G D

9 G G/B C G/D D

13 G G/B C D G

**PHONELA'S JIVE**
Piano, Keyboard, Guitar
Concert pitch

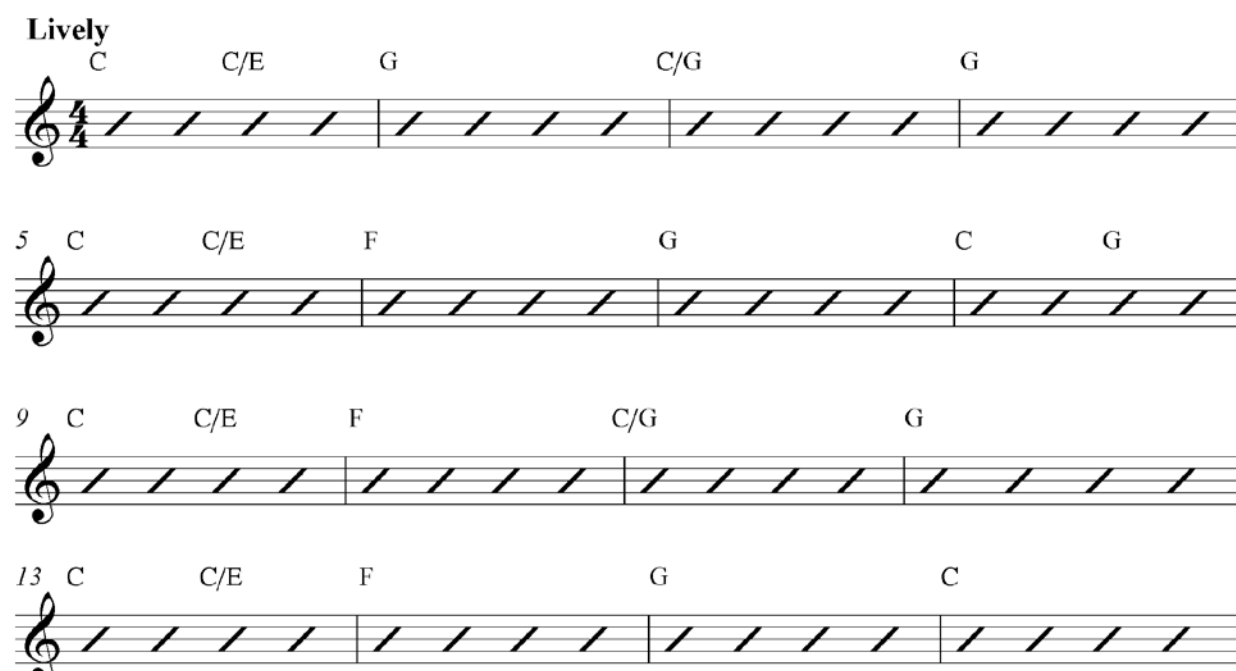
Lively

C C/E G C/G G

5 C C/E F G C G

9 C C/E F C/G G

13 C C/E F G C



OPTION 5**Piano accompaniment****DBE SHUFFLE**

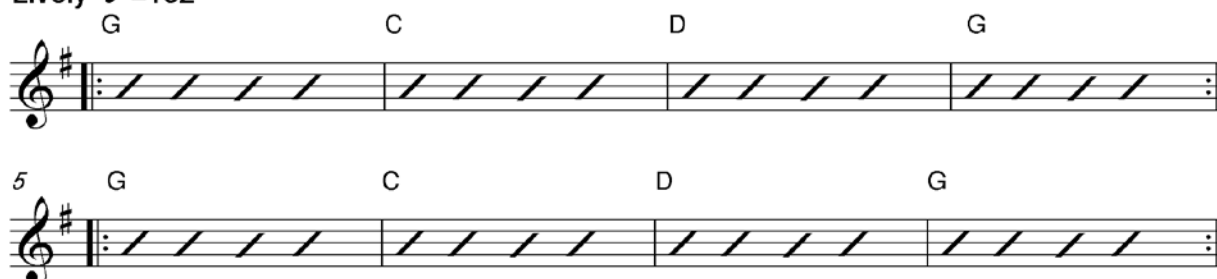
Lively ♩ = 132

The piano accompaniment for 'DBE SHUFFLE' is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Lively' with a quarter note equal to 132 beats per minute. The piece consists of 13 measures, organized into four systems of four measures each, with the final system containing only three measures (measures 11-13). The melody is primarily in the right hand, featuring a repeating rhythmic pattern of eighth notes and triplets. The left hand provides a steady bass line of eighth notes. Chord symbols F, Bb, C, and F are indicated above the right-hand staff in each measure. The piece concludes with a double bar line at the end of measure 13.

CHORD CHART/LEAD SHEET FOR TRANSPOSING INSTRUMENTS**DBE SHUFFLE**
Clarinet, Tenor/Soprano Saxophone, Trumpet in B^b

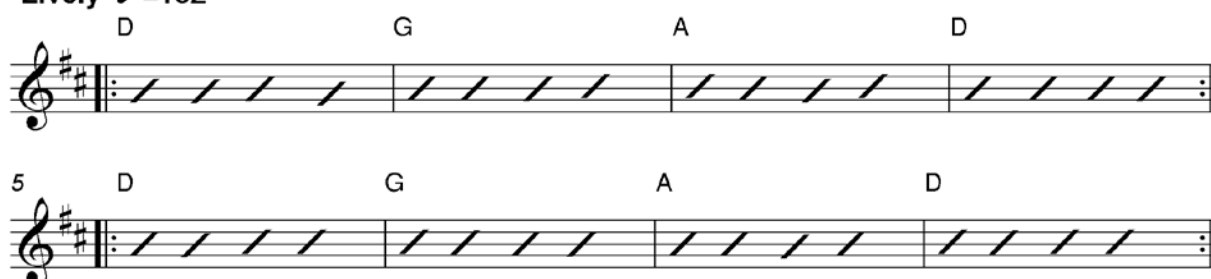
Lively ♩ = 132

Chord chart for Clarinet, Tenor/Soprano Saxophone, and Trumpet in B^b. The key signature is one sharp (F#). The tempo is Lively, 132 beats per minute. The chart consists of two staves, each with four measures of chords: G, C, D, and G.

**DBE SHUFFLE**
Alto Saxophone in E^b

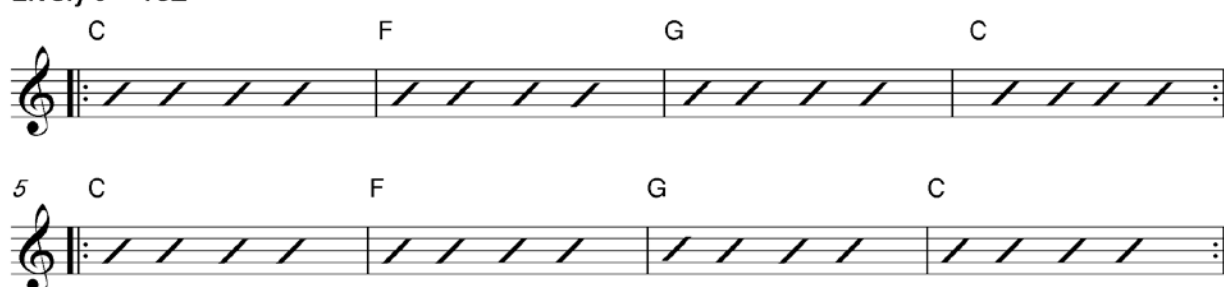
Lively ♩ = 132

Chord chart for Alto Saxophone in E^b. The key signature is two sharps (F# and C#). The tempo is Lively, 132 beats per minute. The chart consists of two staves, each with four measures of chords: D, G, A, and D.

**DBE SHUFFLE**
French Horn in F

Lively ♩ = 132

Chord chart for French Horn in F. The key signature is one flat (Bb). The tempo is Lively, 132 beats per minute. The chart consists of two staves, each with four measures of chords: C, F, G, and C.



DBE SHUFFLE
Piano, Keyboard, Guitar
Concert pitch

Lively ♩ = 132



PAT 4

COMPOSITION

Record of Assessment**Total: 50 marks**

Learner's name: _____ Date: _____

Title of composition: _____

Instruments: _____

INSTRUCTIONS

Compose an original work in which the following requirements are met:

1. **Scope:** A minimum of 12 bars (24 bars if the time signature is 2/4 or 3/8). The composition may be longer.
2. **Instrumentation:** Keyboard instrument; keyboard instrument and one solo instrument/voice; a song with accompaniment; jazz combo; mixed choir (SATB); any combination of at least four instruments; Classical/African percussion for at least four instruments.
3. **Style:** The composition must have a tonal harmonic basis and the texture can be polyphonic or homophonic, or both. Compositions for percussion instruments must be based on rhythmic principles.
4. **Score:** A complete score (including tempo indication, performance directions, dynamic and articulation indications) must be neatly handwritten or printed.
5. **NOTE:** A score with a melodic line and only suggested chords is NOT acceptable.

ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION

DESCRIPTION	MAXIMUM MARK	LEARNER'S MARK
Instruments/Voices Choice of instruments/voices and their use within the composition	10	
Creativity Creativity of writing, use of original ideas, musical elements, style	20	
Score Adherence to musical conventions regarding musical notation and musical/performance indications	10	
General Realisation of the goal of the composition, presentation of the score, neatness, makes sense, score can be performed as is	10	
TOTAL	50	

Teacher's signature: _____

OR

ARRANGEMENT**Record of Assessment****Total: 50 marks**

Learner's name: _____ Date: _____

Title of composition:
_____Instruments:
_____**INSTRUCTIONS**

Arrange a short, existing piece of music to make it suitable for performance by media other than those for which it was originally composed. The following requirements must be met:

1. **Scope:** A minimum of 12 bars (24 bars if the time signature is 2/4 or 3/8). The arrangement may be longer.
2. **Instrumentation:** Keyboard instrument; keyboard instrument and one solo instrument/voice; a song with accompaniment; jazz combo; mixed choir (SATB); any combination of at least four instruments; Classical/African percussion for at least four instruments.
3. **Style:** The arrangement must have a tonal harmonic basis and the texture can be polyphonic or homophonic, or both. Arrangements for percussion instruments must be based on rhythmic principles.
4. **Score:** A complete score (including tempo indication, performance directions, dynamic and articulation indications) must be neatly handwritten or typed/printed.
5. **NOTE:** A score with a melodic line and only suggested chords is NOT acceptable.

ASSESSMENT TOOL AND MARKING GRID FOR COMPOSITION

DESCRIPTION	MAXIMUM MARK	LEARNER'S MARK
Instruments/Voices Choice of instruments/voices and their use within the arrangement	10	
Creativity Creativity of writing, use of original ideas, musical elements, style, etc.	20	
Score Adherence to musical conventions regarding musical notation and musical/performance indications	10	
General Realisation of the goal of the arrangement, presentation of the score, neatness, makes sense, score can be performed as is	10	
TOTAL	50	

Teacher's signature: _____

OPTION 1**Arrangement****SONG FOR ENID**

Musical score for 'SONG FOR ENID' in 3/4 time, key of B-flat major. The score consists of four systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a whole note G4 and a bass clef with a whole note B-flat3. The second system (measures 5-8) features a treble clef with a half note G4 and a bass clef with a half note B-flat3. The third system (measures 9-12) features a treble clef with a whole note G4 and a bass clef with a whole note B-flat3. The fourth system (measures 13-16) features a treble clef with a half note G4 and a bass clef with a half note B-flat3, ending with a double bar line.

OPTION 2**Arrangement****LOVE ME TENDER**

Musical score for 'LOVE ME TENDER' in 4/4 time, key of G major. The score consists of four systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a whole note G4 and a bass clef with a whole note G3. The second system (measures 5-8) features a treble clef with a half note G4 and a bass clef with a half note G3. The third system (measures 9-12) features a treble clef with a half note G4 and a bass clef with a half note G3. The fourth system (measures 13-16) features a treble clef with a half note G4 and a bass clef with a half note G3, ending with a double bar line.

PAT 5**WRITTEN RESEARCH ASSIGNMENT****Record of Assessment****Total: 50 marks**

Learner's name: _____ Date: _____

INSTRUCTIONS

1. Teachers may select any research topic for the learners which has direct relevance to the CAPS content, so that the research becomes preparation for the final examination.
2. The length of the assignment must be 1 000–1 500 words. The teacher may provide headings and subheadings to assist the learner with the structure of the assignment but the written text must be the learner's own work.
3. Mere Internet downloads are not acceptable. Any form of plagiarism will be severely penalised. The teacher must explain the term 'plagiarism' to the learners.
4. A bibliography and discography must be included.
5. The assignment must be handwritten or typed/printed.

ASSESSMENT TOOL AND MARKING GRID FOR WRITTEN RESEARCH ASSIGNMENT

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content Logical, coherent and accurate information	40	
Bibliography and discography Quality of sources	5	
Format, use of language and presentation Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments: _____

Teachers' signatures: 1. _____

2. _____

OPTION 1 (WAM)**INSTRUCTION**

Research the origin and early development of opera from 1585 to 1625 in Italy.

1.	Origins of opera: Greek Drama, Mystery Plays, Morality Plays, Nativity Plays
2.	Foundation and ideals of the camerata
3.	Early operas, their composers and librettists
4.	Claudio Monteverdi as the first opera genius
5.	Bibliography and discography
6.	Format, use of language and presentation

Record of Assessment**Total: 50 marks**

Learner's name: _____ Date: _____

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content Origins of opera	8	
Camerata	10	
Early operas and composers	8	
Claudio Monteverdi	14	
Subtotal	40	
Bibliography and discography Quality of sources	5	
Format, use of language and presentation Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments: _____

Teachers' signatures: 1. _____
2. _____

OPTION 2 (JAZZ)**INSTRUCTION**

Research the origin and early development of marabi.

1.	Origins of marabi: Political and social climate
2.	The marabi sound: Instrumentation and music characteristics
3.	Music examples
4.	The importance of the pianist
5.	The artists and bands: One male group and one female group
6.	Bibliography and discography
7.	Format, use of language and presentation

Record of Assessment**Total: 50 marks**

Learner's name: _____ Date: _____

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content Origins of marabi	8	
Marabi sound	10	
Importance of the pianist	8	
Artists and bands	14	
Subtotal	40	
Bibliography and discography Quality of sources	5	
Format, use of language and presentation Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments:

Teachers' signatures: 1. _____

2. _____

OPTION 3 (IAM)**INSTRUCTION**

Research the music of one ceremony of an indigenous South African culture other than your own.

1.	Origins of the music
2.	Role of music in the ceremony
3.	Instruments and dances
4.	Development from traditional to current trends
5.	Bibliography and discography
6.	Format, use of language and presentation

Record of Assessment**Total: 50 marks**

Learner's name: _____ Date: _____

DESCRIPTION	MAXIMUM MARKS	LEARNER'S MARK
Content Origins of the music	8	
Role of music	10	
Instruments and dances	8	
Development: Traditional/Current trends	14	
Subtotal	40	
Bibliography and discography Quality of sources	5	
Format, use of language and presentation Correct spelling, grammar, paragraphing, neatness of presentation	5	
TOTAL	50	

Comments:

Teachers' signatures: 1. _____

2. _____

ASSESSMENT TOOL FOR WRITTEN ASSIGNMENT

	EXCELLENT	GOOD	AVERAGE	ACCEPTABLE	UNACCEPTABLE
Content	(32–40) 80%–100%	(24–31) 60%–79%	(18–23) 45%–59%	(12–17) 30%–44%	(0–11) 0%–29%
	Evidence of exceptional research	Material is well researched	Evidence of some research	Little evidence of research	No evidence of research
	Subject matter of a high quality, accurate and detailed	Subject matter of good quality, mostly accurate and detailed	Subject matter of average quality, has some detail	Subject matter weak with little detail	Subject matter poor with no detail
	Superb planning, carefully structured, detailed analysis	Well planned, structured, well analysed	Some planning, structure and analysis	Weak planning, structure and analysis	No planning, structure or analysis
Bibliography Discography	(4–5)	(3–3½)	(2–2½)	(1½)	(0–1)
	Extensive use of varied resources	Suitable use of varied resources	Some relevant resources used	Resources insufficient and often unrelated	Little or no evidence of resources used
Format, use of language and presentation (introduction, body, conclusion)	(4–5)	(3–3½)	(2–2½)	(1½)	(0–1)
	Perfect layout, exemplary use of language, meticulous presentation	Appropriate layout, clear use of language, well presented	Satisfactory layout, fair use of language, suitably presented	Muddled layout, weak language usage, weak presentation	Layout makes no sense, poor use of language, poor presentation

6. DECLARATION OF AUTHENTICITY**DECLARATION OF AUTHENTICITY**

Name of School: _____

Subject: _____

Grade: _____

I hereby declare that all work contained in this portfolio is my own original work.

Signature of Learner_____
Date_____
Name of Learner

I hereby endorse the above statement by the learner.

Signature of Teacher_____
Date_____
Name of Teacher

School stamp

7. SUGGESTED RESOURCES

WESTERN ART MUSIC (WAM)

BOOKS:

Bennett, R. *Enjoying Music Book 1*, Longman 1991
Bennett, R. *History of Music*
Bennett, R. *Form in Music*
Boyden, D. *An Introduction to Music*, Faber Paperbacks
Grout, DJ. *A Short History of Opera*
Hosier, J. *Instruments of the Orchestra*, Oxford University Press
Warburton, A. *Analysis of Music Classics Book 1 and 3*, Longman
Wise, P and Van der Spuy, M. *Musical History and General Knowledge of Music*

INTERNET:

Wikipedia, the Free Encyclopaedia

JAZZ

BOOKS:

Anderson, M. *Music in the Mix*, Raven Press
Ansell, G. *Soweto Blues*, Continuum 2005
Ballantine, C. *Marabi Nights*, University of KwaZulu-Natal Press 2012
Coplan, D. *In Township Tonight!*, Raven Press
The Garland Handbook of African Music 2nd Edition. Edited by Ruth M Stone

INTERNET:

Wikipedia, the Free Encyclopaedia

www.music.org.za

<http://uzpace.uzulu.ac.za>

<http://www.routledge.com>

www.afribeat.com

<http://www.southafrica.info>

INDIGENOUS AFRICAN MUSIC (IAM)

BOOKS:

Agu, Dan CC. *Form and Analysis of African Music*
Anderson, M. *Music in the Mix*, Raven Press
Carver, M. *Understanding African Music*, Rhodes University
Coplan, D. *In Township Tonight!*, Raven Press
Stapelton, C and May, C. *African All-Stars*, Quartet Books 1987
The Garland Handbook of African Music 2nd Edition. Edited by Ruth M Stone

INTERNET:

Wikipedia, the Free Encyclopaedia

Molepo, M. *Kiba Music – Its Origin, Structure, Challenges and The Way Forward*, M Precis

<http://www.southafrica.info>

www.music.org.za

www.3rdear music.com

<http://uzpace.uzulu.ac.za>

<http://flatint.blogspot.com>

<http://www.routledge.com>

<http://isicathamiyambubevsmoderndayacapella.blogspot>

OR

ANY OTHER RELEVANT RESOURCES

8. CONCLUSION

Upon completion of the practical assessment task learners should be able to demonstrate their understanding of the industry, enhance their knowledge, skills, values and reasoning abilities as well as establish connections to life outside the classroom and address real-world challenges. The PAT furthermore develops learners' life skills and provides opportunities for learners to engage in their own learning.