

PlusOne

Physical Education and Arts



Grade

6

Memory Kamusoko Rebecca Mutimbanyoka
Fungai Makonese Njabulo Mpofu

Teacher's Guide

PlusOne

Physical Education and Arts

Teacher's Guide



Published by:

Secondary Book Press Private Limited

4th Floor, CABS Centre Building,

Cnr Jason Moyo & 2nd Street,

Harare, Zimbabwe

Tel: +263 242 771 406 | +263 242 753 201

Mobile: +263 712 560 870 | +263 788 954 870

Email: sales@secondarybookpress.co.zw

Website: www.secondarybookpress.co.zw

PlusOne Physical Education and Arts | Grade 6 – Teacher’s Guide**ISBN: 978-1-77934-495-3**

First Published in 2025

Copyright: Secondary Book Press

Editor-in-Chief: Munyaradzi Gunduza

Development Editor: Reggies Chapwanya

Design and text layout: Beverly Maraya

Every effort has been made to trace the copyright holders. In the event of unintentional omissions or errors, any information that would enable the publisher to make the proper arrangements will be appreciated.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the copyright owner.

Contents

Topic 1: Safety and health	1
Unit 1: Safety.....	1
Unit 2: Health living habits.....	4
Topic 2: Human body	13
Unit 3: Organs of the body	13
Topic 3: History of arts and culture.....	19
Unit 4: Music and dance	19
Unit 5: Visual arts	28
Unit 6: Theatre.....	32
Topic 4: Gymnastics	37
Unit 7: Balance and locomotion	37
Topic 5: Sport and game skills	41
Unit 8: Invasion games – Space awareness, positioning and reaction	41
Unit 9: Target and combat games – Aiming, targeting and stance	48
Unit 10: Net games – Strokes	52
Unit 11: Striking games – Grip.....	56
Unit 12: Striking	59
Unit 13: Adventure games – Outdoor activities	62
Unit 14: Kids athletics – Running	66
Unit 15: Kids athletics – Jumping	70
Unit 16: Kids athletics – Throwing	73
Unit 17: Aquatic skills – Water safety and strokes	77
Topic 6: The creative process and performance.....	82
Unit 18: Music	82
Unit 19: Visual arts	87
Unit 20: Theatre.....	90
Unit 21: Dance.....	94

Topic 7: Arts aesthetic values and appreciation	98
Unit 22: Arts aesthetic value and appreciation	98
Topic 8: Physical Education and Arts technology	103
Unit 23: Technology in Physical Education and Arts	103
Topic 9: Physical Education, Sport and enterprise	107
Unit 24: Entrepreneurship in Physical Education and Arts	107

Introduction

The **PlusOne Physical Education and Arts Grade 6 Teacher's Guide** is a detailed book that assists the facilitator in delivering effective lessons. This book offers valuable guidelines on how to use the PlusOne Physical Education and Arts Grade 6 Learner's Book.

Physical Education and Arts promotes the development of psychomotor skills and techniques as well as ensuring that learners develop physically, mentally, socially, emotionally and morally. Furthermore, learners gain aesthetic awareness.

The curriculum for Grade 6 is organised under nine topics with twenty-two units:

- Safety and health
- Human body
- History of arts
- Gymnastics
- Sports and game skills
- The creative processes and performance
- Aesthetic values and appreciation
- Physical Education and Arts technology
- Physical Education and Arts enterprise

Methodology and time allocation

Some of the inclusive learner centered and multisensory methods and approaches that can be used to learn Physical Education and Arts at junior level are suggested below. The principles of individualisation, concreteness, unification and stimulation should enhance implementation of these methods.

The methods suggested below overlap and are mutually supportive but not exhaustive. They enhance a natural exploration process.

NB: Engagement of resource persons is encouraged.

- Animation
- Notation
- Storytelling
- Games
- Simulation
- Role play
- Field trip
- Educational tour
- Gallery walks
- Quizzes, poems and rhymes
- Discovery and guided discovery

- Testing and measurement
- Practice
- Problem-solving
- Experimentation
- Command
- Reciprocal
- Demonstration
- Task
- Virtual learning

NB: To cover the content adequately, Grade 6 should be allocated ten times thirty-minute lessons per week.

Subject-specific aims

The syllabus aims at enabling learners to:

- make informed decisions on safety, health and well-being.
- develop literacy, team building, confidence, self-esteem, enjoyment for edutainment and psychomotor skills.
- appreciate aesthetics in artistic expressions, heritage and diverse cultural values embedded in Physical Education and Arts.
- foster collective spirit based on Zimbabwean norms and values (*Ubuntu/Unhu/Vumunhu*).
- demonstrate an understanding of the elements and principles that govern the creation of artworks.
- acquire knowledge to become appreciative and informed participants or spectators in a wide range of activities.
- create and express feelings through Physical Education and Arts activities.
- use technology in Physical Education and Arts innovations and enterprise skills.

Pedagogical approaches

These include the approaches, methods, strategies, appropriate relevant teaching and learning resources for ensuring that every learner benefits from the teaching and learning process. The teacher should:

- create learning-centred classrooms using creative approaches.
- position inclusion and equity at the centre of quality teaching and learning.
- use differentiation and scaffolding as teaching and learning strategies.
- use Information and Communications Technology (ICT) as a pedagogical tool.
- identify subject specific instructional expectations to make the subject relevant.
- integrate all assessment strategies.
- use questioning techniques that promote deep learning.

This teacher's guide provides teaching methodology for each lesson and concept to ensure that the correct pedagogical approach is used. However, this may need to change based on the skills levels of your class in any year, so use your own experience and discretion to adapt these methodologies accordingly.

Teaching tips

a Scheme of work

Never go into a class unprepared even if you have taught a lesson many times before. Have your ideas, plans and materials ready. You should make sure you are confident with your material. Classes are easier to manage, and behaviour is better when a lesson is tightly organised.

You might want to develop a regular pattern such as:

- A brief period of revision. What did we do last time?
- The introduction of new material given in the form of a class lesson.
- Activities, undertaken in pairs, groups or as individuals.
- Whole class discussion of what everyone has done.

When learners are used to being occupied for the whole time, they tend to be more co-operative and to value the lesson more.

Here are some points to remember when developing a scheme of work:

- Know your syllabus.
- Make a preliminary plan based on the time you think you will need to cover each unit.
- Be prepared to change that plan as you learn how much time each theme really takes. Consider school events which take up time such as sport, important national events, examinations and any other special occasions.
- Leave some spare time in your planning. Very few timetables work out perfectly.

Remember all the time that facts are only part of education. Keep in your mind the skills you wish to develop, particularly those of easy communication, co-operation and the development of mutual tolerance and respect. Make sure you have all the materials ready at hand for each lesson. If classes are sharing resources, make sure the ones you want are available when you want them. Before you start on any topic, check on your aims and work out how you can find out if you have achieved them. This is called evaluation.

When preparing materials and activities, consider the different abilities of your learners. Try to organise additional activities for the quicker learners to give you time to help those who are finding the lesson difficult.

b Learning-centred pedagogy

A learning-centred classroom creates the opportunity for learners to engage in meaningful hands-on activities that relate to what they are learning about the real world. It is a place for learners to discuss ideas, become actively engaged in looking for answers, working in groups to solve problems. They also research, analyse and evaluate information. The aim of the learning-centred classroom is to enable learners to take ownership of their learning.

(i) Inclusion

Inclusion is ensuring access and learning for all learners especially those disadvantaged. Each lesson in this PlusOne Physical Education and Arts Grade 6 Teacher's Guide contains advice on how to teach that concept to large classes, and to learners with special needs.

(ii) Differentiation and scaffolding

Differentiation is a process by which differences (learning styles, interest and readiness to learn) between learners are accommodated so that all learners in a group have the best possible chance of learning. Differentiation could be by content, tasks, questions, outcome, groupings and support.

c Marking work

When you have a large class the marking of learners' work can become a burden. If it is postponed the burden can become unbearable. Learners need to have their work marked and returned promptly with constructive criticism and as much encouragement as you can give them.

- Some marking of work can be done by learners themselves, swapping papers so that there is a check.
- You can mark work in class while you are going round supervising and encouraging the learners as they work. This has the advantage of offering instant praise and correction.
- Do not let your marking pile up from one day or one week to another.
- It is important to create an atmosphere of trust in which learners feel confident enough to ask you questions without feeling embarrassed.
- Learners should never be allowed to make fun of a learner who asks a question to which other learners already know the answer. Make it clear that such a response is not acceptable.

Information and Communication Technology (ICT)

Facilitators are encouraged to use ICT as a teaching and learning tool to enhance deep and independent learning. If your school has internet access, these functions can be done online. Alternatively, download clips or games to use offline in the classroom. The internet can provide as much additional material as you will ever need.

Once your learners have the chance to use a computer, they too will have access to a world of information. This can be done through effective use of the following ICT tools:

- Laptop or desktop computers
- Smartphones
- Tablets
- CD players
- Projectors
- Calculators
- Radios
- Cameras
- Television sets
- Computer and related software, such as Microsoft Office packages (Word, PowerPoint, and Excel).

ICTs are useful communication technology that can by and large be used to enhance the quality of teaching and learning in schools.

Diagnostic assessment

a Assessment as learning

Assessment as learning relates to engaging learners to reflect on the expectations of their learning. Information that learners provide the teacher forms the basis for refining teaching-learning strategies.

Learners are assisted to play their roles and to take responsibility for their own learning to improve performance. Learners are assisted to set their own goals and monitor their progress.

b Assessment for learning

It is an approach used to monitor learner's progress and achievement. This occurs throughout the learning process. The teacher employs assessment for learning to seek and interpret evidence which serves as timely feedback to refine their teaching strategies and improve learners' performance.

Learners become actively involved in the learning process and gain confidence in what they are expected to learn.

c Assessment of learning

This is summative assessment. It describes the level learners have attained in the learning, what they know and can do over a period. The emphasis is to evaluate the learner's cumulative progress and achievement.

Reinforcement and revision

Sometimes you will need to revise parts of the topic with the whole class. You will certainly need to start the next lesson by asking learners what they remember of the last one.

Children need reinforcement. A few revision notes on the board to cover earlier work will be a very valuable start to every lesson.

Using resources effectively

To help learners gain the most, draw on as many resources as possible. This section contains some suggestions on how best to use the resources in the Learner's Book and how to make use of other resources that may be available. The factual material in the Learner's Book is useful but it should be used alongside other information that the learners find out for themselves. It is important that learners learn techniques for finding out additional information.

The Learner's Book

Within each topic and unit of the Learner's Book, there are different types of text, illustrations and activities. These are designed to be used in a variety of ways to make lessons interesting, to increase learners' knowledge and motivation and to encourage them to be inquisitive, skilled, confident and mutually supportive.

Other resources

You can use a variety of resources in your lessons. Below are some of them.

- **Equipment:** cones, balls, rackets, bean bags and quoits, hoops, skipping ropes, discs, gym mats
- **Sound resources:** radio, audio tape, musical instruments
- **Living resources:** plants, seedlings, animals, local people
- **Personal treasures:** photos, diaries, possessions, memories
- **Print resources:** magazines and newspapers, books, atlas, workbooks
- **Pictures:** photographs, maps, drawings, diagrams, cartoons, illustrations

Using the local environment

The study of Physical Education and Arts is about the whole of your learners' physical, social and cultural surroundings. Your resources lie all around you. Do not just rely on the written word or pictures; use your own knowledge and that of your learners.

Invite prominent sportspersons and artists to your school so that they talk about their success to motivate learners. Let them talk about their roles in the community and sport as a career.

Topic 1

Safety and healthy

Unit 1: Safety

Unit objectives

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

- a identify safety rules and regulations for various activities.
- b describe injuries associated with different physical activities.

Teaching notes

Identify safety rules and regulations for various activities

- Explain that safety rules are guidelines that help keep us from getting hurt.
- Use a discussion-based approach to explore safety rules in different places:
 - **Playground:** Running on the grass, using equipment correctly, waiting for your turn.
 - **Roads:** Looking left and right, walking on the pavement, using a pedestrian crossing.
 - **Home:** Not touching hot things, not playing with electricity, keeping things off the floor to avoid tripping.
- Divide the class into groups and assign each group a location (for example, playground, kitchen). Ask them to brainstorm and write down as many safety rules as they can.
- Have each group create a simple poster with a key safety rule and a drawing to illustrate it.

Describe injuries associated with different physical activities

- Explain that sometimes, even with rules, we can get hurt. It is important to know how to identify different injuries.
- Use simple language to describe common injuries:
 - **Cuts and scrapes:** When you fall and your skin gets rubbed or cut.
 - **Bruises:** When you bump into something and the skin turns a different colour.
 - **Sprains:** When you twist or stretch a part of your body too much, like an ankle.

- Have learners act out how to deal with a minor injury, like getting a scrape on the playground, and what the correct response would be (for example, telling an adult, washing the area).
- “First Aid Kit” discussion: Show a picture of a simple first aid kit and ask learners to name the items inside and what each item is used for.
- Create cards with pictures of different activities (for example, playing football, climbing a tree) and cards with pictures of associated injuries (for example, a bruised knee, a scraped arm). Have learners match them.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 1-8.
- Physical Education and Arts Grade 3-7 syllabus.
- Charts
- First Aid kit.
- Sports gear
- Pictures
- Videos.

Suggested answers

Activity 1.1

- Start a discussion by asking learners if they play any sports or games.
- Ask them to name any items they use to protect themselves.
- Explain what protective gear is (special clothing or equipment that keeps us from getting hurt).
- Using the pictures and posters you have, show different examples of gear like helmets, shin guards, and mouth guards.
- As a class, list five examples on the board.
- Encourage learners to shout out any protective gear they can think of.
- Have learners present their findings to the class, showing the pictures, they collected and explaining the purpose of each item.

Activity 1.2

- Explain that even with protective gear, sometimes accidents happen.
- Tell learners they will work in pairs to act out a sports injury.
- Provide a simple scenario on a “job card” (for example, “A friend falls and scrapes their knee.”).
- Guide them to demonstrate a basic First Aid response, such as cleaning the wound or applying a bandage.
- Remind them that in a real situation, they should always get help from a trusted adult.

- Have each pair act out their scenario. One learner can be the injured person, and the other can be the one providing help.
- After the role-plays, discuss as a class what the best actions were and why they are important for safety.

Exercise 1.1

- 1 B
- 2 B
- 3 D
- 4 Short essay of 100-150 words on the importance of following rules and regulations in physical activities using the following key points:
 - Proper warm up.
 - Proper equipment.
 - Proper clothing.
 - Weather conditions.
 - Staying hydrated all the time.
 - Taking breaks during activities.
 - Playing environment taking note of sharp objects, broken glass and holes.
 - Cool down.

Exercise 1.2

- 1 A
- 2 Stopping activity.

Exercise 1.3

- 1 Warm up.
- 2 Hydrated
- 3 Sprains, strains, dislocation, fractures.
- 4 Tendons

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 B | 6 C |
| 2 C | 7 C |
| 3 D | 8 B |
| 4 C | 9 A |
| 5 B | 10 B |

Structured questions answers

- 1 Risks
- 2 Warm up, stretching.
- 3 Tennis elbow, Achilles tendonitis, swimmers' shoulder, rotator cuff tendonitis, golfer's elbow.
- 4 Twisting, bending, falls, sudden change of direction, direct blow to the knee, overuse, improper techniques during exercise, lack of proper warm up during stretching and poor footwear.
- 5 Warm up is the set of light physical activities done before exercise or sports to prepare the body and mind for more intense activity.
- 6 Clothes for gymnastics should be comfortable, flexible, and safe to allow free movement and prevent injuries for example, leotards, gym shorts or leggings for girls and fitted t-shirts or vests, shorts, or stretch pants for boys.
- 7 Proper warm up, stretch before activities.

Practical activities guidelines

- 8 Divide learners into pairs or small groups. Ask each group to act out a situation where a player gets a minor injury, such as a scrape or a fall. Guide them to show how to stay calm, how to get a teacher or adult's help, and how to comfort the injured person.
- 9 Bring in examples of different protective gear (for example, shin guards, a helmet). Explain that each piece is designed to protect a specific part of the body. Ask for volunteers to demonstrate how to correctly put on and wear each item. Discuss as a class why it is important to wear the gear properly.
- 10 Use posters or pictures to show a picture of a wrist. Explain in simple terms that a common cause of wrist injuries is falling with an outstretched hand. Point out the bones in the wrist in the picture and explain that they can be hurt if you fall on them. Discuss the importance of landing safely and telling an adult if you feel pain in your wrist after a fall.

Unit 2: Healthy living habits

Unit objectives

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

- a exercise healthy living habits at home, school and the society.
- b describe the physical activity diary.
- c state the effects of lack of exercise.
- d describe the diseases caused by poor sanitation at home, school and in the society.
- e perform health and wellbeing tests and measurements.

Teaching notes

Exercising healthy living habits at home, school and society

Start a discussion about what a healthy habit is. Ask them to give examples like eating a balanced meal, getting enough sleep, or exercising. Divide the class into three groups.

- **Group 1 (home):** Brainstorm and role-play a scene showing healthy habits at home (helping with chores, eating dinner together).
- **Group 2 (school):** Brainstorm and act out habits at school (washing hands before eating, playing during break time).
- **Group 3 (society):** Discuss how to be healthy in the wider community (using a litter bin, being kind to others).

Emphasise that being healthy is a choice they make every day, and it is not just about what they eat.

Describe the physical activity diary

Introduce the concept of a physical activity diary to keep track of their movements. Give each learner a notebook or a simple template. The diary should have columns for:

- Date
- Activity (football, running, dancing).
- Duration (how long they did it for).
- How I felt (“energetic,” “tired,” “happy”).

Have them fill it out for one week. At the end of the week, ask them to share one thing they learned from their diary. This helps them see the link between activity and how they feel.

State the effects of lack of exercise

Use a simple, relatable analogy. “What happens to a car that is left in the garage for too long?” (The engine gets rusty). Explain that our bodies are similar. Use a mind map on the board to brainstorm the effects with the class. Start with “Lack of exercise” in the centre and branch out to words like:

- Weight gain.
- Feeling tired.
- Weak muscles.
- Getting sick easily.

This should not be scary. The goal is to motivate them to move, not to frighten them. End the discussion by brainstorming fun ways they can get more exercise.

Diseases caused by poor sanitation

Explain that poor sanitation means not keeping things clean. Discuss the types of diseases caused by poor sanitation. Use simple language.

- Cholera and typhoid: Explain that these are caused by drinking unclean water or eating food that is not properly prepared.
- Diarrhoea: This is a common illness caused by germs.

Brainstorm ways to improve sanitation at home and school, such as washing hands with soap, using a toilet correctly, and keeping the classroom clean.

Perform health and wellbeing tests

This is a practical, hands-on activity.

Pulse rate: Show them how to find their pulse on their wrist and how to count it for 15 seconds, then multiply by four. Have them do it before and after a short run.

Flexibility test: Have them sit on the floor with their legs straight out and reach for their toes. Measure how far they can reach.

Reaction time: Use a simple ruler drop test. One person holds a ruler, the other catches it, and they measure how quickly they reacted.

Turn this into a fun competition where they try to beat their own scores. Emphasise that this is for their own knowledge and to help them see how their body is improving.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 9-23.
- Physical Education and Arts Grade 3-7 syllabus.

Suggested answers

Activity 2.1

Explain that physical activity is not just about playing sports; it also includes chores, walking and other everyday movements. This helps them see that they are more active than they might think.

- Give each learner a piece of paper.
- Have them list five things they do at home that involve physical movement (sweeping the floor, walking the dog, helping in the garden, playing with siblings, or riding a bicycle).
- Have each learner present their list to the class. Encourage them to explain why they think each activity is important for their health.

- Ask questions like: “What surprised you about the number of active things you do?” or “Which activity do you think is the best for your health?”
- This activity is great for showing learners that being healthy is a choice they make every day, not just during sports.

Activity 2.2

- Explain that a physical activity diary is a simple journal to keep track of their movements.
- Emphasise that all activity counts, from playing with friends to helping with chores.
- Give each learner a simple template to use for the week. The diary should have columns for the day, the activity (football, running, dancing), the duration (how long they did it), and where they did it (home, school, or community).
- Remind them to be honest and fill it out daily so they do not forget.
- At the end of the week, have each learner share what they learned.
- Encourage them to reflect on their habits by asking questions like: “Were you more active on certain days?” or “What was the most surprising thing you learned about your habits?”
- The goal is for them to see the link between activity and how they feel.

Activity 2.3

Explain the purpose of the activity diary. It helps them see what they do and where they can add more movement. Show them a basic example of a table.

- Have each learner create a simple table on a piece of paper or in a notebook.
- The table should have columns for the day of the week, the activity (for example , football, walking the dog), and the duration (how long they did it). They can add a column for how they felt to connect the activity with mood.
- Remind them to fill it out at the end of each day to make sure the information is accurate.
- At the end of the week, have learners get into small groups.
- They should share their diaries with their group. Encourage them to ask each other questions like, “What’s the most fun thing you did?” or “How did you find time to be active?”
- This is a great opportunity for them to learn new ideas for activities from their friends.
- Lead a short class discussion about what they learned from the exercise.
- Ask questions like, “What did you discover about your own habits?” and “What’s one new activity you want to try?”
- The goal is to reinforce that a healthy lifestyle is not a chore but a collection of fun activities.

Activity 2.4

- Explain that a lack of exercise occurs when a person is not physically active enough. This can lead to health problems.
- Guide learners to use safe ICT tools (like school-approved websites) or library books for their research.
- Tell them to focus on one disease, such as obesity, heart disease, or type 2 diabetes.
- Learners should find and describe three key things for their chosen disease:
- How do you know someone might have the disease? (Feeling tired, being overweight).
- What leads to this disease? (eating too much junk food, not being active).
- How can someone avoid getting the disease? (Exercising regularly, eating healthy food).
- Encourage learners to present their findings clearly and simply. They can use a poster, a short slideshow, or a verbal presentation.
- Remind them to use their own words and not just copy from the book or website. The goal is for them to truly understand the information.
- After the presentations, lead a class discussion on the importance of staying active.
- Ask them to think about simple changes they can make in their own lives to prevent these diseases.

Activity 2.5

- Explain that poor sanitation means not having a clean environment, especially when it comes to waste and germs. This includes not washing hands, having unclean toilets, and not disposing of rubbish properly.
- Tell them that this activity is about collecting stories from their families, neighbours, or from books and the news.
- Learners should talk to family members or do a short online search (with your supervision) to find out about diseases like typhoid, cholera, or diarrhoea.
- They should focus on what caused the disease in the story and what could have been done to prevent it.
- After they have collected their stories, have learners share their findings in small groups first, and then as a class.
- Ask questions like: “What was a common cause you heard about?” or “What simple steps could have prevented the illness in the story?”
- This activity should be handled with care. The goal is to inform, not to scare. Emphasise that these diseases are preventable with good hygiene and proper sanitation. End the discussion with a positive message about the power of clean habits.

Activity 2.6

Explain what each fitness component means in simple terms.

- Endurance: The ability to keep doing an activity for a long time.
- Strength: How powerful your muscles are.
- Flexibility: How far your joints and muscles can stretch.
- Have learners work in pairs. One learner performs the test, and the other uses a stopwatch or records the results. They should switch roles for each test.
- Provide a simple chart or notebook for them to record their results.

Exercise 2.1

- 1 Promote good health and fitness.
- 2 running, jogging, walking, physical household chores/tasks, gardening, dancing, lifting heavy or light things.
- 3 Physical household.
- 4 Keep environment neat and tidy, maintain safety, and prevent pests and snakes.
- 5 Fitness, blood circulation, muscles strength.

Exercise 2.2

- 1 A
- 2 B
- 3 Promote cleanliness, reduces the spread of diseases, and teaches responsibility.
- 4 Running races, skipping ropes.
- 5 Promote physical activity, support social skills.

The tests

- 1 **Endurance test:**
 - The 1-minute sit-up test: Have learners do as many sit-ups as they can in 60 seconds.
 - Demonstrate proper form: knees bent, hands behind the head (or across the chest), and shoulders touching the mat on the way down and the knees on the way up. The partner counts the number of correct sit-ups.
- 2 **Strength test:**
 - The push-up test: Have learners do as many push-ups as they can without stopping.
 - Demonstrate the correct form. Remind them they can do the push-ups on their knees if they are not strong enough to do them on their toes. The partner counts the number of push-ups.
- 3 **Flexibility test:**
 - The sit-and-reach test: Have learners sit on the floor with their legs straight and their feet against a wall. They must reach as far as they can towards their toes.

- The partner places a ruler on the floor and measures the distance their partner's fingertips reached. They should hold the stretch for at least three seconds.
- After the tests, bring the class together to discuss their results.
- Emphasise that the goal is not to be the best in the class, but to understand their own bodies and to see how they can improve over time.
- Ask questions like: "Which test did you find the most difficult?" or "What activity can you do to improve your flexibility?"

Exercise 2.3

- 1 • Exercise done each day.
• Time spent on each exercise or activity.
- 2 Fitness, daily goals.
- 3 Stopwatch
- 4 Progress, performance.
- 5 Weekly or monthly goals.
• Charts, or graphs showing time spent per activity.
• Reminders to warm up and cool down.
- 6 Types of activities done, exercise routine, fitness progress.

Exercise 2.4

- 1 Heart diseases, diabetes, hypertension.
- 2 Muscles cannot absorb glucose.
- 3 Heart disease, diabetes, mental health challenges.
- 4 It is a condition where a person has high blood pressure.
- 5 Makes the heart muscles stronger, lowers blood pressure, helps lower harmful fats in blood.
- 6 Stopwatch, physical activity diary, pedometer.

Exercise 2.5

- 1 B
- 2 B
- 3 A
- 4 Diarrhoea, typhoid.
- 5 Washing hands.
- 6 Bilharzia
- 7 Diseases
- 8 Prevent diseases, keep environment clean, improves health and comfort, saves money, examples of diseases include malaria, cholera, diarrhoea, typhoid. Use mosquito nets, drink clean, boiled and treated water, eat well cooked food.

Exercise 2.6

- 1 Speed, strength, endurance.
- 2 Step test, push up or sit up test.
- 3 Reaction time ruler.
- 4 Squats, weightlifting, lunges.
- 5 Types of exercises done, date and time, progress towards fitness goals and duration.

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 B | 6 A |
| 2 A | 7 A |
| 3 C | 8 A |
| 4 A | 9 A |
| 5 A | 10 B |

Structured questions answers

- 1 Gardening, cleaning, playing games.
- 2 Clean up initiatives, walking or running clubs, dance festivals.
- 3 Sit and reach test.
- 4 Heart works harder to pump blood leading to pressure in arteries.
- 5 Monitor progress:
 - Stay motivated by seeing achievements.
 - Identify areas that need improvements.
 - Balance different types of exercise.

Practical activities guidelines

- 6 Physical fitness tests
 - Set up two clear stations and explain the purpose of each test.
 - **Station 1 (Speed):** The 50-metre dash.
 - Use a stopwatch and cones to mark the start and finish lines. Have learners run in pairs, with one running and the other using the stopwatch to time them.
 - **Station 2 (Agility):** The speed ladder drill.
 - Place a speed ladder on the ground. Have learners run through the ladder, stepping in and out of each square without touching the sides. Time them to see how quickly they can complete the drill.

7 Tracking weekly physical activity.

Explain the concept of a physical activity diary to see their progress.

- Use a large poster or a whiteboard to draw a simple chart for the week. The chart should have rows for each day of the week and columns for Activity, Duration, and Intensity (easy, medium, hard).
- Show learners how to use this chart to track their own activities. Encourage them to draw pictures or use symbols to make it fun.

8 Flexibility or endurance test.

- Explain what the test is measuring and why it is important.
- **Option A (Flexibility):**
 - Test: The sit-and-reach test.
 - Have learners sit on the floor with their legs straight and their feet flat against a wall. They should then reach forward as far as they can towards their toes. Use a ruler to measure the distance.
- **Option B (Endurance):**
 - Test: The 1-minute push-up test.
 - Have learners perform as many push-ups as they can in one minute. Remind them to keep their back straight and their elbows close to their body.
- These tests should be used as a way for learners to track their own progress, not to compare themselves to others.

Topic 2

Human body

Unit 3: Organs of the body

Unit objectives

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

- a** identify body parts that store and transport food.
- b** identify the body parts that store and transport air.
- c** explain the process of storing and transporting food.
- d** explain the process of storing and transporting air.

Teaching notes

Storing and transporting food

- Explain that the body is like a factory. We eat food, and our body breaks it down into energy that it can use.
- Use a drawing or a simple diagram of the human digestive system. Point out the main parts: the stomach, the small intestine, and the large intestine.
- Explain the process:
 - When we eat, the food goes to our stomach. The stomach acts like a mixer, breaking the food into a liquid.
 - From the stomach, the liquid food moves to the small intestine. This is the most important part because this is where all the good things (nutrients) are taken out and put into the blood. The blood then acts like a highway, transporting these nutrients all over the body.
- The liver and muscles store some of the leftover energy as a substance called glycogen. Think of it like a battery that stores power for when the body needs it later.
- Ask learners to “act out” the process. One learner can be the stomach, one the small intestine, and others can be the blood cells moving around the classroom.

Storing and transporting air

- Explain that our body needs oxygen to live, and the air we breathe gives us that oxygen.
- Use a drawing of the respiratory system. Point out the lungs, the windpipe and the blood vessels.
- When we breathe in, air goes down the windpipe and into our lungs.
- The lungs are full of tiny air sacs. Here, the oxygen from the air is taken out and put into the blood. At the same time, the body's waste gas (carbon dioxide) is put back into the lungs to be breathed out.
- The blood then carries the oxygen all over the body.
- Our bodies do not "store" air like they do food. We constantly need to breathe to get more oxygen.
- Have learners do a simple breathing exercise. Tell them to breathe in deeply and then breathe out. Ask them to feel their chest expand as the air goes in and out. This will help them understand the process.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 24-31.
- Physical Education and Arts Grade 3-7 syllabus.
- Charts
- Models
- Pictures
- Videos
- Puzzles

Body organs which store and transport food

Learners are supposed to discuss the process of digestion in their groups or pairs. Facilitator guides the discussion and gives learners some time to discuss before presenting their findings to the class.

In the small intestines the process of breaking down food using enzymes from the pancreas and bile from the liver. The enzymes from the pancreas digest proteins, carbohydrates and fats for storage. Large intestines water and salts are absorbed into the blood stream. It also empties undigested food particles into the rectum. It normally takes about 36 hours for stool to move through the colon.

Suggested answers

Activity 3.1

- Explain the four key processes in simple terms:
 - (a) **Digestion:** The body breaks down food.
 - (b) **Absorption:** Taking the good stuff (nutrients) from the food.
 - (c) **Storage:** Saving energy for later.
 - (d) **Transport:** Moving nutrients all over the body.

- Divide learners into small groups and provide each group with materials like large sheets of paper, markers, and maybe some playdough or clay.
- Each group must create a visual representation of the digestive system using a labelled diagram, chart, or model.
- They should clearly show the key organs: the stomach, small intestine, and large intestine.
- Have each group present its diagram or model to the class. They should explain the journey of food and how the body uses it.
- During the presentations, encourage questions and help them correct any misconceptions. This is a great way for them to learn from each other.

Activity 3.2

- Find a high-quality, age-appropriate educational video or animation about the digestive process. A good video will clearly show the journey of food through the body.
- Explain that they should pay close attention to the order of the organs and what happens at each stage.
- After watching the video, each learner should draw a labelled diagram showing the stages of digestion.
- The diagram should start with the food entering the mouth and end with the food leaving the large intestine.
- They should clearly label the key organs: mouth, stomach, small intestine, large intestine, and the rectum.
- Pause the video at key moments to point out the important stages.
- After they have finished their drawings, have a few learners come up to the board and draw a simplified version of their diagram.
- Ask them to explain each stage in their own words. This is a great way to check for understanding and reinforce the lesson.

Activity 3.3

- Explain that the body has two main jobs after we eat and breathe: getting the good stuff (nutrients from food and oxygen from air) and moving it to where it needs to go.
- Use a simple analogy: our blood is like a highway, and the heart is the engine that keeps everything moving.
- Use a projector or a large monitor to show learners an educational animation or simulation from the internet. Look for one that shows the digestive and respiratory systems working together.
- The video should clearly show the following:
 - How nutrients from the small intestine get into the bloodstream.
 - How oxygen from the lungs gets into the bloodstream.
 - How the blood then travels all over the body, delivering these essential nutrients and oxygen.

- Pause the video at key moments to ask questions: “Where is the oxygen going now?” or “What do you see happening to the food here?”
- After the video, have a short class discussion. Ask them to describe the journey of a single piece of food or a single breath of air. This is a great way to check for understanding and reinforce the lesson.

Activity 3.4

Explain that gaseous exchange is simply the swapping of gases. We take in oxygen and breathe out carbon dioxide.

Part 1: The poster or video

- Find a clear educational poster or video that shows the lungs and the tiny air sacs (alveoli).
- Explain how the oxygen from the air we breathe in goes into these tiny sacs.
- Then, point out the blood vessels wrapped around the sacs. Explain that the oxygen jumps from the sacs into the blood. At the same time, the carbon dioxide (which the blood has brought from the body) jumps from the blood into the air sacs to be breathed out.

Part 2: Deep breathing

- Have learners work in pairs. One learner will perform deep breathing, and the other will explain what is happening at each stage.
- **Stage 1:** Inhale: The learner breathes in slowly and deeply. Their partner should explain, “Air is filling the lungs, and oxygen is moving from the air into the blood.”
- **Stage 2:** Pause: The learner holds their breath for a moment. Their partner should explain, “The oxygen is now being carried to all parts of the body.”
- **Stage 3:** Exhale: The learner breathes out slowly. Their partner should explain, “The waste gas, carbon dioxide, is now leaving the blood and being breathed out of the body.”

Encourage them to feel their chest expand and contract as they breathe. This hands-on activity helps them connect the science with what they feel in their own bodies.

Exercise 3.1

- 1 Small intestines
- 2 Rectum
- 3 Oesophagus
- 4 Digested

Exercise 3.2

- 1 Mouth
- 2 Small intestines
- 3 Saliva amylase
- 4 Liver
- 5 Oesophagus
- 6 Taking in food through the mouth.
- 7 Large intestine
- 8 Anus

Body organs which carry and transport air

Facilitator leads any suitable role play taking into consideration the correct functions of the body parts listed below:

- Nose – responsible for taking in or breathing in and filtering of air.
- Mouth – also responsible for taking in more air.
- Throat – for descending the air towards the lungs.
- Windpipe – allows the air to pass through the neck into the thorax.
- Bronchi – traps dust particles in air and carries air from the windpipe into the lungs.
- Lungs – responsible for gaseous exchange or exchange of gases.

Exercise 3.3

- 1 Mouth, nose, trachea, bronchi.
- 2 Bronchi
- 3 Warms, filter, moisten.
- 4 Distributing the air from the windpipe to lungs.
- 5 Food and air.
- 6 Inspiration/breathing in/inhalation.
- 7 Exhalation/breathing out

Exercise 3.4

- 1 Inhalation
- 2 Exhalation
- 3 Air sacks / alveoli
- 4 Breathing
- 5 Taking in oxygen and giving out carbon dioxide.
- 6 The diaphragm goes up.
- 7 Alveoli
- 8 Blood.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | B | 6 | C |
| 2 | C | 7 | C |
| 3 | C | 8 | B |
| 4 | B | 9 | B |
| 5 | C | 10 | B |

Structured questions answers

- 1 A = mouth B = bronchi C = trachea D = lung
- 2 Breathing out.
- 3 Filtering air, moistening air, warming up air, entrance of air.
- 4 Transport air in and out of the body.
- 5 Mouth
- 6 Rectum

Practical activities guidelines

- Explain that our body has a team of players, and each has a specific job to get oxygen from the air to all the body's parts.
- Divide learners into groups and assign each group a different body part.
 - Group 1:** The nose and mouth. Their job is to act as the “entry gate,” showing how air is taken in.
 - Group 2:** The windpipe. Their job is to act as a “tunnel” that guides the air down to the lungs.
 - Group 3:** The lungs. Their job is the “main station” where the air arrives. They should show how the lungs expand and contract to take in and push out air.
 - Group 4:** The blood. This group acts as the “delivery truck” that carries the oxygen. They should show themselves moving around the room, delivering oxygen to different parts of the body (represented by other learners or objects).
- Have each group perform their role. Encourage them to be creative with their movements and sound effects.
- After the role-play, lead a short discussion. Ask questions like, “What would happen if the windpipe were blocked?” or “What’s the most important job of the lungs?”
- This activity is great for visual learners. It turns a complex biological process into a simple, fun and memorable play.

Topic 3

History of arts

Unit 4: Music and dance

Unit objectives

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

- a** state types of Zimbabwean music.
- b** identify indigenous and foreign musical instruments in Zimbabwe.
- c** identify the role of musicians in the pre-colonial, colonial and post-colonial period.
- d** describe the indigenous and foreign musical instruments in Zimbabwe.
- e** attach meaning to gender in music and dance in the contemporary world.
- f** identify different types of indigenous and contemporary dances in the ceremonies in Zimbabwe.
- g** describe features of dance from various features of Zimbabwe.
- h** discuss functions of dance in Zimbabwean cultures.

Teaching notes

State types of Zimbabwean music

Start by asking learners what their favourite music is. Discuss different genres they listen to, and explain that in Zimbabwe, music is rich with history and different styles.

On the board, create a mind map with “Zimbabwean Music” at the centre. Ask learners to brainstorm all the types of music they can think of and write them down. This can be done in small groups.

Guide the discussion to differentiate between traditional/indigenous music and modern/urban music. Introduce key terms and examples:

Music that has been passed down through generations. Examples include *Chimurenga* (music of struggle, by Thomas Mapfumo), *Jiti* (a fast-paced dance music) and *Mbira* music (played on the mbira instrument).

Music that has developed more recently, often influenced by other countries. Examples include *Sungura* (popular dance music with a distinct bassline), Zimdancehall (a local version of dancehall music) and Gospel music.

Play short clips of each genre. Ask learners to identify the type of music and describe how it makes them feel or what kind of mood it creates.

Identify indigenous and foreign musical instruments in Zimbabwe

Explain that music is created using different instruments. Some are from Zimbabwe, while others came from different countries.

Use pictures or videos of various instruments. A great way to do this is to have two columns on the board: “Indigenous” and “Foreign.”

Play sounds of different instruments without showing the pictures. Ask learners to identify if the sound comes from an indigenous or a foreign instrument.

Go through the list of instruments and their origins.

- **Indigenous:**
 - **Mbira:** A thumb piano, one of the most important instruments in Shona culture.
 - **Ngoma:** Drums of various sizes, used for ceremonies and communication.
 - **Hosho:** A pair of gourd shakers with seeds or bottle tops inside.
 - **Chipendani:** A one-string mouth bow.
- **Foreign:**
 - **Guitar:** A string instrument.
 - **Keyboard:** An electronic instrument that imitates many sounds.
 - **Drums:** The standard drum kit used in many modern bands.
 - **Saxophone:** A wind instrument, often used in jazz and Sungura music.

Print pictures of instruments and their names. Ask learners to match the instrument to its name and place it under the correct “Indigenous” or “Foreign” column.

Describe the indigenous and foreign musical instruments in Zimbabwe

Briefly review the names and origins of the instruments from the previous lesson.

If possible, bring in some simple indigenous instruments like *hosho* or small *ngoma* for a hands-on experience. This allows learners to see and touch them.

Divide learners into pairs or small groups. Assign each group an instrument (for example, *mbira*, guitar, *ngoma*, saxophone).

Each group must describe their assigned instrument using the following points:

- What is it made of? (for example, metal, wood, skin)
- How do you play it? (for example, strum, hit, blow)

- What kind of sound does it make?
- What kind of music is it used for?

Have each group present their description to the class. Encourage other learners to ask questions.

Conclude by summarising the key features of both indigenous and foreign instruments and how they are used together to create the diverse sound of Zimbabwean music.

Identify the roles of musicians in pre-colonial, colonial and post-colonial periods

Begin with a discussion about what a “musician” is. Ask learners if they think the role of a musician has always been the same.

Draw a simple timeline on the board with three sections: Pre-colonial, Colonial, and Post-colonial.

Guide the learners through the roles of musicians in each era:

- **Pre-colonial:** Musicians were often storytellers, historians, and spiritual leaders. They used music to pass on knowledge, tell myths, and lead ceremonies. The music was deeply tied to community life and rituals.
- **Colonial:** During this time, music became a tool for expressing struggle and resistance. Musicians like Thomas Mapfumo created music with coded messages to encourage people in the fight for independence. Music also became a form of political protest.
- **Post-colonial:** The role of the musician became more diverse. Music became a form of entertainment and a commercial product. Musicians like Oliver Mtukudzi became cultural ambassadors, while modern artists use music to talk about everyday life, love, and social issues.

Have learners research a musician from one of the periods and write a brief profile on them, explaining their role and a song they are famous for.

Attach meaning to gender in music and dance in the contemporary world

Ask the learners to name their favourite Zimbabwean male and female musicians or dancers. Discuss whether they notice a difference in the types of songs they sing or the way they dance.

Lead a discussion on traditional gender roles in music and dance. In some traditional dances, specific roles were assigned to men and women. For example, men often performed vigorous, high-energy dances while women’s dances were more fluid.

Discuss how these traditional roles are changing in the modern world. Today, female artists like Ammara Brown are famous for both singing and dancing. Boys and girls can participate in any form of dance, and it is more about personal expression and talent than a person’s gender.

Ask learners to work in groups to choreograph a short dance or write a song verse that expresses a feeling or tells a story, without worrying about traditional gender roles.

Identify different types of indigenous and contemporary dances and ceremonies in Zimbabwe

Show learners pictures or video clips of different dances and ceremonies.

On the board, create two columns: “Indigenous Dances/Ceremonies” and “Contemporary Dances/Ceremonies.” Have learners help you fill the columns with examples:

- **Indigenous:**
 - **Muchongoyo:** A war dance, often performed at community gatherings and traditional ceremonies.
 - **Jerusarema/Mbende:** An energetic, acrobatic dance associated with the Zezuru people.
 - **Shangara:** A celebratory dance often performed at weddings and parties.
 - **Bira:** A spiritual ceremony to communicate with ancestors, often involving mbira music and dance.
- **Contemporary:**
 - **Zimdancehall:** A vibrant street dance style.
 - **Hip-hop:** Influenced by international culture.
 - Write the names of different ceremonies on cards and have learners match them to the dances that would be performed there.

Describe features of dance from various cultures of Zimbabwe

Briefly review the names of the indigenous dances and the cultures they are associated with.

Have learners analyse a video clip of a specific dance. Ask them to describe its key features.

- **Muchongoyo (Ndau):** Focus on the strong stomping, the use of props like sticks and axes, and the warrior-like movements. It is a powerful and dramatic dance.
- **Isitshikitsha (Ndebele):** Focus on the flowing movements, graceful arm gestures, and the intricate footwork. It is a more elegant dance.
- **Jerusarema/Mbende (Shona/Zezuru):** Focus on the acrobatics, synchronised movements and the quick, rhythmic stomping. It is a very high-energy dance.
- In pairs, ask learners to describe the features of a dance to their partner, and their partner must act it out.

Discuss functions of dance in Zimbabwean cultures

Begin by asking learners to brainstorm why people dance. Write their ideas on the board.

Guide the discussion to explore the various functions of dance, using examples from the dances you have already discussed.

- **Ritual and ceremonial:** Dance is used to honour ancestors, heal the sick, and celebrate milestones like marriage or coming-of-age.
- **Storytelling:** Dances can be used to pass down history, myths, and legends from one generation to the next.

- **Entertainment and celebration:** Dance is a central part of parties, weddings, and other social gatherings.
- **Social cohesion:** Dance brings people together and strengthens community bonds.
- **Expression:** Dance is a powerful way for people to express emotions, from joy and celebration to grief and protest.

Show learners a short, generic dance clip and ask them to hypothesise about its function. Have them justify their answers based on the movements they see.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 32-51.
- PlusOne Physical Education and Arts Grade 3-7 syllabus.
- Musical instruments
- Resource person
- Pictures, charts, videos, internet and recordings.

Suggested answers

Activity 4.1

- **Teacher's role:** Encourage learners to choose a genre they genuinely enjoy. Guide them on reliable sources for their research (for example, books, documentaries, interviews with older family members). Provide a checklist for the description to ensure they cover all the required points.
- **Practical guidance:** For the performance, emphasise that the goal is to capture the essence and mood of the song, not necessarily a flawless, professional rendition. Encourage the use of readily available ICT tools like a smartphone to play a backing track or a simple speaker system.
- **Assessment:** Assess the clarity and accuracy of the description. For the performance, focus on effort, rhythm, and connection to the music style rather than technical perfection.

Activity 4.2

- **Teacher's role:** Introduce this activity by showing examples of homemade instruments. Discuss the different materials and how they can be used to create sound (for example, using a container for resonance, string for vibration, shakers for rhythm).
- **Practical guidance:** Suggest a variety of recycled materials such as plastic bottles, cardboard tubes, rubber bands, bottle caps, and dried seeds. Learners should focus on understanding the basic principles of sound production for their chosen instruments. The labeling and description of how the instrument is played should be clear and concise.

- **Assessment:** Evaluate the creativity and functionality of the instruments. Assess the accuracy of the labels and the clarity of the description of how to play them.

Activity 4.3

- **Teacher's role:** This activity builds on the “Roles of Musicians” objective. Before the activity, have a brief discussion to refresh learners’ memory of the historical context of pre-colonial, colonial, and post-colonial music. Encourage learners to select a song that they feel a connection to.
- **Practical guidance:** Emphasize that the performance should be a tribute to the artist and the song’s original intent. Encourage learners to explain briefly why they chose the artist and what the song means to them. Allow them to use musical instruments, recorded sources, or even just their voices.
- **Assessment:** Focus on the learner’s understanding of the song’s historical context and their ability to convey the song’s emotion or message through performance.

Activity 4.4

- **Teacher's role:** Facilitate a respectful group discussion. Remind learners that the goal is to express their opinions and listen to those of their peers. Provide prompts to guide the discussion, such as “Do you think male and female musicians face different challenges?” or “Are there any songs you know that challenge traditional gender roles?”
- **Practical guidance:** Encourage learners to use creative and clear visuals for their presentation. Posters and charts should be well-organized and easy to read. Audio-visual aids, such as short video clips, can make their presentation more engaging.
- **Assessment:** Assess the depth of the group’s discussion, the clarity of their report, and the effectiveness of their presentation. Look for evidence that they have thought critically about the topic.

Activity 4.5

- **Teacher's role:** This activity is a celebration of cultural heritage. Encourage groups to choose a dance from their own region or a region they are interested in. If possible, invite a community elder or cultural practitioner to help guide the learners.
- **Practical guidance:** Remind learners to pay close attention to the specific movements, rhythm, and storytelling aspects of the dance. Encourage them to use props or traditional attire, as this adds to the authenticity of the performance. The use of live or recorded music is acceptable.
- **Assessment:** Evaluate the groups’ collaboration, their understanding of the dance’s cultural context, and their ability to perform the movements with effort and respect.

Activity 4.5

- **Teacher's role:** This activity is a celebration of cultural heritage. Encourage groups to choose a dance from their own region or a region they are interested in. If possible, invite a community elder or cultural practitioner to help guide the learners.
- **Practical guidance:** Remind learners to pay close attention to the specific movements, rhythm, and storytelling aspects of the dance. Encourage them to use props or traditional attire, as this adds to the authenticity of the performance. The use of live or recorded music is acceptable.
- **Assessment:** Evaluate the groups' collaboration, their understanding of the dance's cultural context, and their ability to perform the movements with effort and respect.

Activity 4.6

- **Teacher's role:** Guide learners on how to effectively use digital resources like YouTube, cultural centre websites, or library archives. Provide key questions for them to focus on during their viewing, such as: "What is the primary rhythm?", "What are the dancers wearing?", "How do the movements tell a story?", "Why is this dance performed?"
- **Practical guidance:** Encourage a structured approach to note-taking. A simple table with columns for "Ethnic Group," "Dance Name," "Movements," "Attire," "Instruments," and "Purpose" will help them organize their findings for the presentation.
- **Assessment:** Assess the clarity of the comparison. The goal is to see that learners can identify both similarities and differences between the dances. Evaluate their presentation skills, whether through a poster or an oral report.

Activity 4.7

- **Teacher's role:** Help learners understand the purpose and emotional tone of each event (for example, wedding is joyous and celebratory, funeral is respectful and sombre, traditional celebration is energetic). Encourage them to think about how music, props, and movements can convey these feelings.
- **Practical guidance:** The performance should be short and well-rehearsed. The most important part of this activity is the explanation of the dance's meaning. Learners should be able to clearly articulate why they chose certain movements or props.
- **Assessment:** Evaluate the creativity of the dance and the thoughtful connection between the movements and the chosen event. The quality of the explanation of the dance's meaning is a key assessment point.

Exercise 4.1

- 1 *Mbira, Chimurenga music, Sungura, Jiti.*
- 2 *Kushaura means leading and Kutsinhira means intertwining parts.*

- 3 A dance style used in *Sungura* music involve *Chibhasikoro*, *Museve* and *Borrowdale*.
- 4 Morale booster for freedom fighters.
- 5 *Sungura*, *Mbira*, *Zimdance Hall*, *Hip hop*.
- 6 Drums and guitars.

Exercise 4.2

- 1 *Mbira*, *Marimba*, shakers, drums, *magavhu*
- 2 Guords, seeds and stones.
- 3 Guitar, violin, bass.
- 4 Aerophone

Exercise 4.3

- 1 Making musical instruments using local available resources, entertaining their communities during gatherings, preserving and spreading cultural values.
- 2 Highlight injustices suffered under colonial rule, motivate freedom fighters to continue resisting colonial domination.
- 3 Providing edutainment, giving thanks to the ancestral spirits, celebrating the achievements of independence, promoting unit among Zimbabweans.
- 4 Thomas Mapfumo, Sam Mangwana, LMG choir.
- 5 Oliver Mtukudzi, Bhundu boys, Leonard Dembo, Leonard Zhakata

Exercise 4.4

- 1 Stella Chiweshe, Sandra Ndebele, Biata Mangete, Chiwoniso Maraire
- 2 Solomon Skuza, Oliver Mtukudzi, Leonard Dembo, Leonard Zhakata, Lovemore Majaivana.
- 3 Singers and performers, songwriters and performers, managers and producers, promoters.
- 4 Promotes equality, encourages confidence, develops skills and talent, breaks gender stereotyping.

Exercise 4.5

- 1 *Bira/Kurova guva*
- 2 *Mukwerera*
- 3 Celebration
- 4 *Mbende*
- 5 *Zezuru*

Exercise 4.6

- 1 Drums, shakers, clappers, whistles, rattles.
- 2 Energetic, rapid, acrobatic, rapid hip, synchronised footwork and pelvic movement.
- 3 *Mhande*
- 4 Shona, Ndau and Kalanga.

Exercise 4.7

- 1 Communicate with ancestral spirits, to show adoration, reverence and praise to the deity or supernatural.
- 2 Improves cardiovascular health, builds muscular strength, and endurance, enhances flexibility, coordination, balance.
- 3 Bira/Ceremony
- 4 Weddings, funerals and festivals.
- 5 Digital recording and archiving, online platforms and social media, educational software and apps, virtual reality and simulation, online cultural database, broadcasting and media.
- 6 Entertainment, preserves culture and heritage, promotes unity and social bonding, encourages healthy living, teaches values and discipline.

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 A | 6 C |
| 2 B | 7 B |
| 3 C | 8 B |
| 4 A | 9 C |
| 5 B | 10 A |

Structured questions answers

- 1 (a) Entertainment, preserving and spreading culture.
(b) Motivating fighters, preserving culture, calling upon ancestral spirits.
(c) Providing edutainment, promoting unity in Zimbabwe, celebrating the achievement of independence.
- 2 (a) *Mbira* is indigenous (b) Saxophone is foreign.
- 3 Drum, *mbira*, *magavhu*, *marimba*.
- 4 Style of music that is common in a certain area or society.
- 5 *Sungura*, Zim dancehall, hip hop, *jiti*.
- 6 *Mapira*, ceremonies
- 7 Shakers/*hosho*
- 8 Learners play one indigenous musical instrument to the class and record.
- 9 Play one foreign musical instrument and describe its parts.
- 10 Learners dramatise a dance performance for a wedding in groups.
- 11 In groups learners come up with their music piece that shows gender equality in music.
- 12 Compare two cultural dances from different Zimbabwe communities.

Practical questions guidelines

- 13 Remind learners to explain what the instrument is and its cultural significance before they play. Encourage them to choose a simple rhythmic pattern or melody. The recording is for their personal portfolio and does not need to be a professional recording.
- 14 The focus here is on demonstration and knowledge. The learner should show the instrument and clearly name and describe its key parts (for example, strings on a guitar, keys on a keyboard, valves on a saxophone).
- 15 This is a group activity focused on storytelling through dance. Encourage learners to think about the different stages of a wedding ceremony and how dance could be used in each. The performance can be brief, but it should have a clear beginning, middle, and end.
- 16 This is a more abstract task. Guide learners to think about performances where men and women share equally in the musical roles (for example, a female drummer and a male singer, or a mixed-gender choir where everyone sings the same part).
- 17 This is a spoken or written version of **Activity 4.6**. Learners should choose two dances and, either orally or in writing, describe their similarities and differences in terms of movement, attire and purpose.

Unit 5: Visual arts

Unit objectives

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

- a describe developments in visual art forms from pre-colonial to post-colonial eras.
- b identify the diversity of visual art forms from Zimbabwe.
- c classify visual artworks and artists from Zimbabwe on cultural and societal basis.

Teaching notes

Describe developments in visual art forms from pre-colonial, colonial to post-colonial eras.

Begin by asking learners what “art” means to them. Explain that art is not just painting but can be anything from sculptures to patterns on a basket.

Divide the class into three groups, each representing an era.

- **Pre-colonial:** Explain that art was functional and spiritual. Show examples of rock paintings by the San people, ancient pottery, and the soapstone birds from Great Zimbabwe. The art was often used for ceremonies, storing food, or passing down history.

- **Colonial:** Discuss how this era brought new materials and influences. Missionaries taught new skills, and art was sometimes made for sale to settlers and tourists. The focus began to shift from communal art to individual expression. Show examples of early colonial-era paintings or carvings.
- **Post-colonial:** Talk about the rise of contemporary Zimbabwean art. Highlight the Shona sculpture movement as a key development. Explain that artists began to use their work to explore personal identity, social commentary, and a mix of traditional and modern themes. Mention famous sculptors like Henry Munyaradzi or Nicholas Mukomberanwa.

Have each group create a simple visual presentation (drawing, chart) that shows the key characteristics of art from their assigned era.

Identify the diversity of visual art forms from Zimbabwe.

Use a visual tour to showcase different art forms. Display images or, if available, physical examples. Guide the learners to identify and discuss the materials used, techniques, and the appearance of each art form.

- **Sculpture:** Discuss the use of stone, wood and metal.
- **Pottery:** Highlight the traditional hand-building methods and the beautiful geometric patterns.
- **Basket weaving:** Talk about the use of natural fibres and the different weaving styles.
- **Painting and printmaking:** Discuss how these forms are used to tell stories or capture landscapes and people.
- **Contemporary and mixed media:** Show how modern artists combine different materials like fabric, wire, and found objects to create unique pieces.
- **Activity: “Art detective”:** Print out images of different art forms. Give each learner a magnifying glass and ask them to act as “art detectives,” identifying the materials used and describing the style of each piece.

Classify visual artworks and artists from Zimbabwe on cultural and societal basis.

Explain that art can be grouped based on its purpose or the community it comes from. For example, some art is for celebration, and some is for expressing a feeling.

Create a simple chart on the board with two columns: “Cultural” and “Societal.”

- **Cultural:** Art that represents a specific ethnic group or a spiritual belief. Examples could include traditional Ndebele wall patterns (Isibhebe), which are painted for specific ceremonies, or ritualistic masks.
- **Societal:** Art that comments on society or is created for commercial purposes. Examples could be paintings that depict daily life in a city, or sculptures that express an artist’s opinion on a social issue.

Provide learners with images of various artworks. Have them work in groups to match each artwork to a function or purpose (for example, “for a wedding,” “to protest,” “for selling in a gallery”). Ask them to explain their choices.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 52-61.
- Physical Education and Arts Grade 3-7 syllabus.
- Heritage sites, photographs, artworks, catalogues, pictures.

Suggested answers

Activity 5.1

- **Teacher’s role:** Encourage learners to use both physical and digital resources. Guide them on how to identify key characteristics of each era (for example, pre-colonial is often symbolic and functional, colonial shows new techniques and influences, and post-colonial is expressive and diverse).
- **Practical guidance:** Suggest learners create a visual timeline or a comparative chart with three columns: “Pre-colonial,” “Colonial,” and “Post-colonial.” They can draw or print out images and write short descriptions of the artistic styles, themes, and materials used in each era.
- **Assessment:** Evaluate the clarity of the comparison. Look for how well the learners have identified and articulated the differences and similarities between the eras.

Activity 5.2

- **Teacher’s role:** If a physical visit is not possible, arrange a virtual tour using online galleries or museum websites. Prepare a simple worksheet for learners to fill out during their visit, with columns for the artwork’s name, artist, observed influences (cultural or societal), and a brief justification of their classification.
- **Practical guidance:** Remind learners to look for details that connect the art to a specific culture (for example, traditional patterns, symbols, or stories) or to a societal issue (for example, poverty, urban life, or technology). They should be able to justify their classifications.
- **Assessment:** Assess the learners’ ability to observe and interpret the artworks. The quality of their justification is more important than their final classification.

Activity 5.3

- **Teacher’s role:** Guide learners on how to use various resources, including art catalogues, artist websites, and interviews with resource persons like local artists or art teachers. Emphasise that classification is not about right or wrong, but about making a logical argument based on evidence.

- **Practical guidance:** Encourage learners to choose a variety of artworks and artists to ensure they cover different categories. For each artwork, they should provide an image or a detailed description and a clear explanation for their classification.
- **Assessment:** Evaluate the learners' research skills and the strength of their arguments. Look for well-supported classifications and clear explanations.

Exercise 5.1

- 1 B
- 2 B
- 3 Wood, stones, grass.
- 4 Introducing architecture and western style painting.
- 5 A
- 6 B

Exercise 5.2

- | | |
|-------------------|-------------------------|
| 1 A | 4 Grass and bamboo. |
| 2 B | 5 Knitting, crotcheting |
| 3 Steel and iron. | 6 VaRozvi |

Exercise 5.3

- 1 C
- 2 B
- 3 Ndebele, San and Shona.
- 4 Spiritual expression, cultural identity, ritual enhancement, storytelling and memory.
- 5 C
- 6 D

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 D | 6 C |
| 2 C | 7 C |
| 3 C | 8 C |
| 4 B | 9 B |
| 5 C | 10 B |

Structured questions answers

- 1 Basketry, textiles, jewellery, smithing.
- 2 Process of forging metal objects.

- 3 Rock painting on wildlife, hunting scenes.
- 4 Nature and cultural values.
- 5 Missionaries
- 6 Clay, water, ashes, plant fibres.
- 7 Use of local stone stylised human and animal forms and spiritual meaning.
- 8 Access to internet, digital photography, videos.

Practical activities guidelines

- 9 Visit a local art gallery and list materials used to create at least two artworks.
Focus on close observation. Learners should write down not only the primary material (for example, stone, clay) but also any secondary materials (for example, paint, wire) and how they are used.
- 10 Create a simple clay sculpture based on pre-colonial pottery designs.
This is a hands-on activity. Encourage learners to research pre-colonial pottery patterns and shapes for inspiration before they begin working with the clay.
- 11 Draw a poster comparing colonial and post-colonial artistic themes in Zimbabwe.
Learners should create a visually appealing poster. On one side, they can draw or paste images that represent colonial themes (for example, landscapes, portraits of settlers), and on the other, post-colonial themes (for example, social commentary, cultural identity).

Unit 6: Theatre

Unit objectives

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

- a identify sets, costumes and props used in theatrical performances from different places in Zimbabwe.
- b contrast indigenous theatrical performances from different Zimbabwean communities.

Teaching notes

Theatre from different communities

- Begin by explaining that different parts of Zimbabwe have unique traditions and cultures. This is reflected in their theatre. For example, the Shona, Ndebele, Tonga, and Karanga people all have distinct performance styles.
- Costumes and props:
 - **Shona:** Their performances often use costumes made from animal hides or brightly coloured fabrics. Props might include hoes, baskets, or traditional instruments like the mbira or ngoma (drum).

- **Ndebele:** Their costumes are known for vibrant beadwork and patterned blankets. Props could be spears or shields, symbolizing historical battles or rituals.
- **Tonga:** They often use simple, rustic clothing and a lot of body paint. Props may include fishing nets or gourds, reflecting their river-based lifestyle.
- Sets: Explain that in indigenous theatre, the set is often a natural space like a village courtyard, a kraal, or a field. The environment itself becomes part of the performance.

Comparing and contrasting

- Give learners a simple worksheet with two columns: “Shona Theatre” and “Ndebele Theatre.”
 - Task 1: Ask them to list the costumes, props, and sounds used in each.
 - Task 2: Ask them to describe the general feel of the performances. (Is it a celebratory dance? A story about a hunt? A ritual?)
- After they complete the worksheet, lead a class discussion.
 - Ask questions like: “What is similar about the two performances?” (both use music, both tell a story).
 - “What is different?” (the materials used for costumes, the type of instruments).
- Conclude by emphasising that despite their differences, all these forms of theatre are important for preserving culture, teaching history and bringing communities together.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 62-70
- Physical Education and Arts Grade 3-7 syllabus.
- Costumes
- Props
- Pictures
- Musical instruments
- Resource persons

Suggested answers

Activity 6.1

- Explain what a set is—the background and objects on a stage that tell the audience where the story is taking place.
- Have learners work in groups to choose a local cultural celebration (a wedding, a harvest festival, or a naming ceremony).
- They should use theatre books, pictures from the internet, or even drawings from their own experiences to get ideas.

- Their set should be built using simple materials like cardboard boxes, paper, or old fabrics.
- Encourage them to use simple, clear objects. For example, for a harvest festival, they might use real gourds or corn on the set.

Activity 6.2

- Explain that costumes help tell a story and show a character's role in a ceremony.
- Have learners work in groups to choose a local traditional ceremony.
- They should create costumes using either a drawing, or simple materials like old clothes, coloured paper, or craft supplies.
- Encourage them to explain why they chose certain colours or patterns. For example, a red colour might represent something important in their culture.

Activity 6.3

- Explain the difference between traditional (old, from the past) and modern (new, from today).
- In groups, learners should research costumes from two different parts of Zimbabwe. They should then design both a traditional and a modern costume for each community. Their designs can be in the form of drawings or simple models.
- This activity helps learners see how culture changes over time. Encourage them to explain the materials and colours used in both traditional and modern costumes.

Activity 6.4

- Explain that different communities have different ways of telling stories through dance, song, and drama.
- Have learners choose two communities to research. They should use pictures or videos to find out about their performances. The comparison should include:
 - » The story they tell.
 - » The costumes they wear.
 - » The musical instruments they use.
- Have learners create a simple chart to present their findings. This helps them organize their thoughts and clearly show the similarities and differences between the two communities.

Exercises 6.1

- | | |
|--------------------------|---------------|
| 1 Event | 5 Centres |
| 2 Under a tree. | 6 Traditional |
| 3 Kraal | 7 Theme |
| 4 Traditional artefacts. | |

Exercise 6.2

- 1 Life
- 2 Bridal gowns, suits, veils.
- 3 Culture
- 4 Black
- 5 Local communities.

Exercise 6.3

- 1 Clay pots, drums, shields, rattles.
- 2 Engage the audience, assist actors, enhance realism, support storytelling.
- 3 Wooden spoons, grass brooms, handbags, umbrellas, mobile phones.
- 4 To avoid overcrowding, ensures safety, enhance visibility.
- 5 Wood, grass, clay.
- 6 Spear, shields, bows.
- 7 Borrowed from local communities, art departments, cultural centres.

Exercises 6.4

- 1 Set
- 2 Banners, flags, huts, stones.
- 3 Costume
- 4 Physical objects used by actors to make the story more convincing.
- 5 Clay pots, stools, brooms.
- 6 recycled

Unit revision exercises

Multiple choice answers

- | | |
|-----|-----|
| 1 C | 4 B |
| 2 C | 5 C |
| 3 C | 6 D |

Structured questions answers

- 1 Clay pots, drums, spears, modern items.
- 2 Animal skin, beads, feathers, black cloth, bridal gowns.
- 3 Beaded neck pieces, decorated skirts, coloured sashes.

Practical questions guidelines

- 4 Explain what a prop is — any object used in a play or performance that is not part of the costume or set. Brainstorm with the class some examples, like a fake sword, a magical staff, or a simple basket.

Have learners work in groups to come up with an idea for a prop. They should draw a simple plan or sketch of their prop first. Then, they should use simple, everyday materials to build it. Encourage them to be resourceful and use things like cardboard, paper towel rolls, paint, and tape.

- 5 Explain that props and costumes are not just for decoration; they tell us a lot about the culture and the time of the story.

Divide learners into groups and assign each group a different culture or period (ancient Zimbabwe, a modern city, or a traditional ceremony). They should research what people wore and what objects they used during that time. Have them design costumes and props by drawing them or creating a simple mood board with pictures. This activity is great for using online tools or books. Encourage them to explain why they chose a certain design and what it says about the characters.

Topic 4

Gymnastics

Unit 7: Balance and locomotion

Unit objectives

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

- a** execute injury free balances and movements.
- b** demonstrate transference of weight from static balance to dynamics balance.
- c** perform movement from a balance posture of any given part of the body.
- d** control the body as it moves from a stationary position without falling.

Teaching notes

Injury-free balances and movements

- Always start with a dynamic warm-up. Include gentle joint rotations, jogging, and stretching. This prepares muscles and joints, reducing the risk of injury.
- Ensure the gymnastic mats are properly laid out and there are no hard surfaces nearby.
- Remind learners to land with bent knees to absorb impact and avoid sprains.

Transference of weight

- Start by having learners hold a static balance, such as standing on one foot or holding a tripod balance (two hands and a head). The goal is to hold the position still.
- Once they can hold a static balance, have them transition smoothly into a dynamic balance. For example, from a one-foot balance, they can slowly take a step forward into a walk. This teaches them to transfer their weight without losing control.
- Explain that weight transference is a skill used in all sports, from running to kicking a ball. It's about shifting your body's centre of gravity.

Movement from balance postures

- Challenge learners to move from a balance posture using different parts of their body.
 - Have them start on their knees and transition into a forward roll.
 - They can move into a frog jump.

- The key is to start with a stable posture and then move with control, not with a sudden jerk.

Body control from a stationary position

- Have learners start in a stationary position (a squat or a lunge) and then move explosively into a forward sprint or a jump.
- Emphasise that a stable base is crucial. They should feel their muscles engage before they move. A good stationary start prevents them from falling or stumbling.
- Compare it to a car that starts from a stoplight: it builds momentum slowly and smoothly before speeding up. A sudden, uncontrolled start can cause a crash.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 71-79.
- Physical Education and Arts Grade 3-7 syllabus.
- Mats, stopwatch and cones.

Suggested answers

Activity 7.1

- **Two-point:** Instruct learners to stand on two points of their body, e.g., both feet, one hand and one foot, or both hands. They should try to move across the mat by transitioning from one two-point balance to another.
- **Three-point:** Learners should use three body parts to balance, two hands and one foot, or two feet and one hand.
- Remind learners to move slowly and with control. They should keep their eyes focused on a fixed point to help with balance.

Activity 7.2

- Demonstrate the “motorbike position” for landing: knees bent, feet slightly apart, and arms out to the sides for balance. This position absorbs the impact.
- Have learners jump from a low platform (a gym box or step) and land in the correct position five times.
- Ensure learners land on the balls of their feet first, then roll onto their heels, bending their knees to cushion the landing.

Activity 7.3

- Learners should begin in a stable knee balance on a mat.
 - **Movement:** On the signal, they should immediately gallop across a marked path.
 - **Timing:** Use a stopwatch to time their movement. Encourage them to try and beat their previous time.

- Remind learners that the goal is not just speed, but a quick and controlled start without falling.

Activity 7.4

- Single foot to front roll: From a single foot balance, learners must smoothly transition into a diving front roll.
- Plank to rotation and crawl: From a plank position, they should rotate their body to the side and then transition into a forward crawl.
- Headstand to backward roll: From a headstand, they should lower their body and roll backward into a stable position. Alternatively, they can move across the mat on their hands, weaving between skittles.
- These are advanced movements. Break them down into small, manageable steps. Learners should practice each part of the transition separately before putting them together.

Activity 7.5

Begin by balancing on one foot.

Transition: From this position, move directly into either a roll (like a forward roll) or a gallop.

Emphasise that the key is to perform the transition smoothly and with control, without wobbling or losing balance.

Exercise 7.1

- 1 Landing posture.
- 2 Absorb shock, prevent.
- 3 Maintain balance, controlling momentum, guiding direction.
- 4 Neck and back strain, poor landing posture, loss of balance.

Exercise 7.2

- 1 Skittles
- 2 Thighs, hips.
- 3 Measure how quickly and accurately the movement is completed.

Exercise 7.3

- 1 Diving front.
- 2 Exercise that involves twisting or rotating your torso.
- 3 Marking specific spots/ providing visual targets.
- 4 Hands and knees position.
- 5 Gymnastics mat, sand.

Exercise 7.4

- 1 Balance using two body parts.
- 2 Balancing using three body parts for example one hand and both knees.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | A | 6 | D |
| 2 | C | 7 | A |
| 3 | C | 8 | A |
| 4 | B | 9 | A |
| 5 | A | 10 | A |

Structured questions answers

- 1 To prevent injuries, maintain balance.
- 2 Ability to maintain stability while moving.
- 3 Two point and three point balances.
- 4 Hands
- 5 Arms forward.
- 6 Arms
- 7 Crawling
- 8 Losing control of your body, holding your breath.

Practical activities guidelines

- 9 **Demonstrate:** Use these questions to assess learners' understanding and execution. Have them show you the skills, providing feedback on their form, balance, and control.
- 10 **Motorbike position:** When they "dramatise" the jump and landing, have them explain why they are landing that way.
- 11 **Skittles and stopwatch:** The use of equipment adds an element of challenge and competition, which can be motivating.
- 12 Ask learners to explain the techniques they are using to reinforce their understanding of the concepts.

Topic 5

Sport and game skills

Unit 8: Invasion games – Space awareness, Positioning and Reaction

Unit objectives

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

- a demonstrate moving into open and closed space.
- b demonstrate covering open space.
- c explain the advantages of moving into open and closed space.
- d demonstrate positioning within boundaries, teammates and opponents.
- e demonstrate principles of attack and defence.

Teaching notes

Moving into open and closed space

- This is an area of the playing field or court that opponents do not occupy. Moving into open space is a key attacking principle because it makes it easier to receive a pass and advance toward the goal.
 - “Find the gap.” In a small group, have one player with the ball and the others without. The players without the ball should move to an open area and call for the ball.
- This is an area that opponents guard. Moving into closed space can be a disadvantage as it increases the chance of losing the ball.
 - Have a defender closely mark an attacker. The attacker should try to get open, but the defender should stay close, demonstrating what “closed space” feels like.

Covering open space

- Defensive principle: Covering open space is a key defensive principle. A good defender should try to fill in the gaps in their defence to prevent attackers from getting open.
 - “Zone defence.” Use cones to mark off a small zone. Have one or two defenders guard the zone. Their job is to move and cover any open space to stop the attacking team from getting into that zone.

Advantages and disadvantages of using space

- **Open space:**
 - **Advantages:** You are more likely to get the ball and have time to decide.
 - **Disadvantages:** It can be hard to create open space if the defenders are good.
- **Closed space:**
 - **Advantages:** Sometimes a quick move into closed space can draw a defender away, creating open space for a teammate.
 - **Disadvantages:** It is easy to lose the ball and get “trapped.”

Positioning

- **With teammates:** Teach learners to spread out and not stand too close to their teammates. This creates more open space for the team.
- **With opponents:** A defender should always try to position themselves between their opponent and the goal. An attacker should try to get to a position where they are not being marked by a defender.
- **Within boundaries:** Remind learners to always be aware of the playing area boundaries. Stepping out of bounds can result in a loss of possession.

Principles of attack and defence

- **Attack principles:**
 - **Width:** Spread out to make the defending team cover more ground.
 - **Mobility:** Constantly move to create and find open space.
 - **Penetration:** Move the ball forward into a scoring position.
- **Defence principles:**
 - **Delay:** Slow down the opponent’s attack.
 - **Balance:** Make sure everyone on the team is covering an area, and no one is left open.
 - **Control:** Mark opponents and intercept passes.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 80-99.
- Physical Education and Arts Grade 3-7 syllabus.
- Cones, whistles, balls, bibs.

Suggested answers

Activity 8.1

- Use cones to form a triangle. Three players pass the ball around the triangle. This teaches players to pass to a teammate and then move into a new position.

- Set up two lines of players. The attacking line runs forward, and the players must identify and run into the gaps in the defending line. This teaches players to find and use open space.
- Play 3v3 or 4v4 games. The rule is that a player who passes the ball must immediately run into a new open space to support their teammate. This reinforces the principle of mobility.

Exercise 8.1

- 1 Area free from defenders where players can move
- 2 Prevents collision and injuries, improves teamwork, allows freedom of movement
- 3 Creates passing options.
Increases scoring chances.
- 4 To support teammate.
To draw defenders away.
Too quickly recover and ball.
- 5 Move into space.
Be ready to defend or receive.
- 6 Open space- back space.
- 7 Possession of the ball.
Scoring opportunities.
- 8 Attack

Activity 8.2

- Use cones to create a few parallel lanes. Assign defenders to each lane. This teaches defenders to cover a specific area and not get drawn out of position.
- In pairs, one player with a ball tries to get past another player (the defender). The defender practices using their body to block the attacker's path without fouling. This teaches marking and control.
- Make sure players swap between attacking and defending roles to understand both sides of the game.

Exercise 8.2

- 1 Block areas where attackers might run or receive.
- 2 To block attacking options.
- 3 Loss control, defensive confusion, increased scoring chances.
- 4 Block/Shield a defender.
- 5 Reduce scoring chances, make defending easier, isolate the attacker, limit space to move or pass.
- 6 Set them up as obstacles or boundaries.

- 7 Agility ladders.
- 8 Preventing the opponent from receiving the ball easily.

Activity 8.3

- Set up simple scenarios. Show how a player running into an open area creates a scoring chance. Then, show how two players running to the same spot can cause a “turnover” (losing the ball) because they are not creating space.
- Have learners act out these situations.
- After the role-play, discuss with the learners what happened and why. Ask them to identify why good space use is important.

Exercise 8.3

- 1 Creates passing options, improves chances to score.
- 2 Limited movement reduced passing options, less time to react, easier to be marked.
- 3 Offside position, being caught out of position.
- 4 To regain position for their team.
- 5 Team possession and flow of play.
- 6 Spatial awareness.
- 7 Helps coordinate teamwork.
Improves decision-making.
Reduce errors and confusion.
- 8 Good timing, effective communication.

Activity 8.4

- Have learners draw a football (soccer) field on paper.
- Explain the 4-4-2 formation (four defenders, four midfielders, and two attackers). Have them draw and label the positions.
- Remind them to label the field lines, goal areas, and penalty box to reinforce understanding of the rules and the playing area.

Exercise 8.4

- 1 Lines or markers that define the playing areas.
- 2 Play is stopped; possession is changed.
- 3 Goalkeeper/Goalie
- 4 How players place themselves on the field or court during the game.
- 5 Leaving legal position, gained an unfair advantage, not in the correct area according to the rules.
- 6 Strikers or offensive players.

- 7 Playing area, field of play.
- 8 Marked boundaries.

Activity 8.5

In pairs, players pass the ball. The player who passed must immediately move to a new open position to receive a return pass. This drills mobility and support.

Exercise 8.5

- 1 Supports teamwork, avoids crowding, maintains team shape.
- 2 Open space to receive the ball back.
- 3 Football, rugby, handball, netball, basketball, hockey.
- 4 Improves teamwork, reduce mistakes.
- 5 Midfielders
- 6 Creating passing line, improve team movement, increase scoring chances.

Activity 8.6

- Organise a small-sided game (3v3 or 4v4) in netball, soccer, or basketball.
- Encourage attackers to move into open space and spread out (width).
- Encourage defenders to mark their opponents and stay between them and the goal (control).

Exercise 8.6

- 1 Closely guard or defend an opposing player during a game.
- 2 Anticipate a pass, apply pressure without fouling.
- 3 Create space and opportunities to score.
- 4 Basketball, soccer, netball.
- 5 It is a defensive strategy where each defender is responsible for guarding a specific area (zone) of the playing field rather than marking a specific opponent player.
- 6 To prevent opponents from recovering the ball easily.

Activity 8.7

Use bibs to identify teams. Have players practice moving with and without the ball. The player with the ball should look for teammates in open space. Players without the ball should move to get open and create passing options. This is a core part of mobility.

Exercise 8.7

- 1 Any equipment or object used to play the game.
- 2 Create space, provide passing options, pulls defenders away, supports teamwork.
- 3 Move into space, communicate, stay involved.

- 4 Netball
- 5 Action of a player takes when they do not have the ball.
- 6 Soccer, netball, basketball.
- 7 Mark opponents, cover spaces, communicate.
- 8 Support the team, create space, block opponents.

Activity 8.8

- Use cones to divide the playing area into three zones: defending, midfield, and attacking.
- Assign players to roles (2 defenders, 1 midfielder, 2 attackers). In the drill, have a non-marking defender move into the midfield to create an overload (more attackers than defenders) and a scoring chance.

Exercise 8.8

- 1 Mobility, support, penetration, creativity, width.
- 2 Moving the ball or players forward past the defenders to get closer to the goal and create a chance to score.
- 3 Provide passing option, stretch defenders.
- 4 Disrupt defenders organisation, make attackers unpredictable.
- 5 Penetration
- 6 Penetration

Activity 8.9

- Create a long, narrow grid (30m × 10m).
- Put two attackers against two defenders. The defenders must work together to keep the attackers from getting past them, teaching balance and control.
- Rotate players to ensure they all get to practice both roles.

Exercise 8.9

- 1 Delay, balance, concentration, control.
- 2 Give time for other defenders to return to position, reduce pressure on the goalkeeper.
- 3 Covering different parts of the field evenly without leaving the gaps in dangerous areas.
- 4 Opponents can break through easily; goals are more likely.
- 5 Recovering quickly, marking players.
- 6 To return to positions.

Activity 8.10

- Watch a recorded or live match together.
- Ask learners to look for specific principles in action.
 - Mobility: “How did players move to get open?”
 - Width: “How did attackers use the full width of the field?”
 - Delay: “What did the defenders do to slow down the attack?”
 - Timing: “When did the attacker pass the ball? Was it too early or too late?”
- Use the provided questions to guide the discussion. This teaches analytical skills

Activity 8.11

- Play a 4v4 or 5v5 game.
- Encourage attackers to focus on mobility, width, and penetration.
- Encourage defenders to use delay, balance, and control.
- Stop the game at times to ask learners to reflect on their actions. Use the provided questions to guide their self-assessment.

Exercise 8.10

- 1 Real game.
- 2 It helps players to practise the principles of attack and defence under pressure.
- 3 Stretches the defence, create spaces, improves attacking options.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | B | 6 | A |
| 2 | D | 7 | C |
| 3 | C | 8 | B |
| 4 | B | 9 | A |
| 5 | A | 10 | C |

Structured questions answers

- 1 Mobility, width, improvisation.
- 2 It is when defenders slow down the attacking team to prevent quick advancement.
- 3 Open space is area not covered by opponents and closed spaces are areas covered by opposing players.
- 4 Create new passing options, draw defenders away, and support the attack.
- 5 To keep play safe and fair, to maintain team structure, to stay active in the game.

Practical activities guidelines

- 6 **Spreading wide:** Demonstrate how players should run to the sides of the field to create more space for their teammates.
- 7 **Support runs:** After a player passes the ball, they should immediately move to a new spot, ready to receive a return pass or create a decoy for a teammate. This is crucial for mobility.
- 8 **Moving into space:** A key takeaway is that players should not stand still. They should constantly look for open space to receive a pass or to draw a defender away from a teammate.

Unit 9: Target and combat games- Aiming, Targeting and Stance

Unit objectives

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

- a demonstrate positioning within boundaries, teammates and opponents.

Teaching notes

Aiming at stationary targets

- Use a variety of stationary targets like cones, hoops, or buckets. Place them at different distances, from 10 metres up to 40 metres. Have learners use various objects to throw (beanbags, softballs, frisbees).
- Emphasise the importance of a stable stance. Their feet should be shoulder-width apart and they should step forward with the non-throwing foot as they release the object. This motion helps to generate power and maintain balance. Encourage them to keep their eyes on the target throughout the throw.

Aiming at fast-moving targets

- Use different-shaped objects (a ball, a foam brick, a rolled-up t-shirt) that a partner or the teacher can roll or toss. The learner takes a short run, jumps, and attempts to hit the object while it's in the air.
- This is a more complex skill that requires anticipation. Remind learners to watch the object's trajectory and time their jump and throw to meet it. Explain that the goal is to hit the target at its highest point for maximum effect. Vary the speed and height of the moving targets for a greater challenge.

Correct posture for readiness

- Have learners practice different ready postures used in sports (a “ready stance” in basketball, a “batting stance” in cricket).

- A good posture is the foundation of any skill. It provides balance and helps the body execute a movement efficiently. Explain that a ready posture should include:
 - **Feet apart:** This gives a wide base for balance.
 - **Knees bent:** This lowers the centre of gravity and allows for quick movement.
 - **Eyes forward:** This keeps the head steady and focused on the target or opponent.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 100-110.
- Physical Education and Arts Grade 3-7 syllabus.

Suggested answers

Activity 9.1

- Divide learners into small groups. Set up a target with a central cone for higher points. Learners throw soft balls or beanbags from different lines.
- Encourage them to experiment with different throwing techniques. Emphasise that accuracy is more important than strength.
- Increase the distance from the target or have them throw with their non-dominant hand for a greater challenge.

Exercise 9.1

- 1 Archery, bowling, golf
- 2 Tennis balls, rugby balls, basketball balls.
- 3 Improving accuracy, to hit the target.
- 4 One point
- 5 Arrows

Activity 9.2

- Roll a ball or object across an open space.
- Learners must time their throw or kick to hit the moving target.
- Start with slow-moving targets and gradually increase the speed.
- Remind them to anticipate where the object will be, not just where it is now.

Exercise 9.2

- 1 Gain momentum, improve accuracy.
- 2 Kick a ball mid air, rolling tyre, balloon.
- 3 Safe arrow, stones, foam javelin.
- 4 Accuracy and aiming.

Activity 9.3

- Each learner runs to a ball and kicks it at a target. They then return to their team. The first team to have all players finish wins.
- This activity promotes teamwork. Encourage them to cheer for their teammates and to take their time to aim correctly.

Exercise 9.3

- 1 Aiming, accuracy, score points.
- 2 Hoop, bowling pins, cone.
- 3 Run, controlled.

Activity 9.4

- Players in a circle pass a ball while one or two players in the middle try to intercept it.
- Rotate the middle players frequently. This ensures everyone gets to practice both passing and defending. Use different-sized balls to vary the difficulty.

Exercise 9.4

- 1 How body parts are positioned in relation to each other before, during and after movement.
- 2 Head to shoulder.
- 3 Improves balance and stability, increases power and control, prepares the body for movement.
- 4 You lose balance, slower reaction time, poor control.

Activity 9.5

- Demonstrate three different stances (ready stance, stride stance, squat stance). Have learners move from each stance into a sprint, jump, or throw, using cones to mark directions.
- Emphasise that a good stance provides balance and prepares the body to move quickly.

Exercise 9.5

- 1 It reduces balance and stability.
Poor posture, quick movements.
- 2 Waist where centre of gravity is concentrated.
- 3 Martial arts, throwing, gymnastics, dance.

Activity 9.6

- Learners start in a ready stance, sprint forward to a cone, side-step to a second cone, and then lunge to kick a ball at a target.

- Break down the movements. Emphasize quick feet and a low body position to maintain balance while changing direction.

Exercise 9.6

- 1 Stride stance.
- 2 Weight
- 3 Direction
- 4 Less power, reduced accuracy, poor balance.
- 5 Stance

Activity 9.7

- Learners practice kicking, throwing, or striking a ball from different stances.
- If possible, use a camera to film them. Later, they can analyse the video to see how their body position at the start (stance) affects their aim and power at the end. This is a great way to use ICT devices for self-assessment.

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 C | 6 B |
| 2 C | 7 C |
| 3 C | 8 B |
| 4 C | 9 B |
| 5 C | 10 B |

Structured questions answers

- 1 How upper and lower body parts are positioned in relation to each other before, during and after movement.
- 2 Sideways
- 3 Cones, markers
- 4 Aiming, passing, accuracy.
- 5 Chest pass, overhead pass, bounce pass.

Practical activities guidelines

- 6 Use different stationary targets (a bucket, a hoop on a wall, a partner) and objects (a ball, a beanbag, a frisbee) to vary the practice.
- 7 Show learners two stances for different sports, such as a batting stance in cricket and a ready stance in netball. Explain how each stance is designed for a specific purpose.

Unit 10: Net games - Strokes

Unit objectives

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

- a** perform strokes for height, spin, distance and power.
- b** strike the ball or object to a target over a specified distance.
- c** strike the ball or object over a barrier not more than 1.5 metres in height.

Teaching notes

Strokes for height, spin, distance, and power

- Teach learners to get height by swinging under the ball or object with an upward motion. Use a light ball or balloon. The goal is to make the object go high into the air.
- Explain that spin makes a ball move unexpectedly.
 - Topspin: Show them how to hit the top of the ball with a forward motion. This makes the ball dip sharply.
 - Backspin: Demonstrate hitting the bottom of the ball with an upward motion. This makes the ball float and slow down.
- Distance and Power: Explain that to hit a ball far, you need to use your whole body, not just your arms. Focus on weight transfer, swinging from the back foot to the front foot.

Striking to a target

- Set up different targets (cones, hoops, or buckets) at varying distances. Have learners strike the ball with a bat or racquet, aiming for the target.
- Guidance: Emphasise that accuracy is key. They should focus on their stance and their follow-through to ensure the ball goes where they want it to.

Striking over a barrier

- Set up a rope or string at a height of 1.5 metres. Learners must hit the ball over the barrier.
- Remind them to use a stroke for height by getting their implement under the ball. This is a crucial skill for sports like volleyball and tennis.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 111-117.
- Physical Education and Arts Grade 3-7 syllabus.
- Balls, nets, cones.

Suggested answers

Activity 10.1

Jump and spike drill (Volleyball) – Brief:

- Learners should stand in front of a volleyball net. They will toss a ball into the air, jump, and hit it (spike) with an open palm at the highest point of their jump.
- Emphasise the importance of timing the jump with the ball's descent. Remind them to use a full arm swing and to hit the ball with the flat of their hand.

Exercise 10.1

- 1 Powerful downward stroke performed at the highest point of jump.
- 2 To hit the ball.
- 3 To gain power.
- 4 Block
- 5 Hands
- 6 Net
- 7 Highest point.

Activity 10.2

- Using a racquet or their palms, learners will practice serving balls with backspin and topspin.
 - Backspin: To create backspin, they should hit the bottom of the ball with an upward motion. The ball will spin backward, causing it to float and slow down.
 - Topspin: To create topspin, they should brush the top of the ball with a forward and downward motion. The ball will spin forward, causing it to drop sharply after the net.
- Start with a simple tossing motion before serving.

Exercise 10.2

- 1 Ball curve, drop and bounce differently.
- 2 sideways
- 3 forward
- 4 brushing
- 5 Tennis, table tennis, badminton.
- 6 Back spin.
- 7 Topspin, sidespin, sidespin.

Activity 10.3

- Place cones or markers at different long distances. Learners use a bat, hockey stick, or racquet to hit balls toward the markers. The goal is to hit the ball far enough to reach or surpass each target.
- Focus on the full body motion, from a proper stance to a follow-through.
- Explain that power comes from the hips and legs, not just the arms.

Exercise 10.3

- 1 Long distance.
- 2 Generate power, improve balance, increase range of motion.
- 3 At the centre
- 4 Balance, power, control.
- 5 Power stroke.
- 6 Follow through.
- 7 Volleyball, tennis.
- 8 True
- 9 Generate power, provide balance.
- 10 Sending the ball over a long distance with speed and force.

Activity 10.4

- Using hand: Toss the ball lightly and strike it with your hand toward a target, focusing on accuracy and control.
- Using racquet: Place or toss the ball and hit it with a racquet, aiming for distance and precision.
- Alternate between hand and racquet strikes to develop versatility.

Exercise 10.4

- 1 Accuracy, hand eye coordination, timing.
- 2 For balance and stability.
- 3 Analyse
- 4 Power
- 5 Target
- 6 To improve accuracy, develop control.

Activity 10.5

- Set a string at 1.5 metres high. Learners use a racquet or other implement to hit balls over the string. This activity can be done in pairs or small groups.
- Remind learners that to get height, they must hit the bottom of the ball with an upward-angled swing.
- Repeat, adjusting force and angle for consistency.

Exercise 10.5

- 1 Net, rope.
- 2 To clear the net, to reduce errors.
- 3 Racket
- 4 On the ball.
- 5 Hit the net.
- 6 Rope, string, net.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | C | 6 | B |
| 2 | C | 7 | A |
| 3 | C | 8 | B |
| 4 | D | 9 | B |
| 5 | C | 10 | D |

Structured questions answers

- 1 It is difficult to return.
- 2 Prevent the ball from crossing the net.
- 3 Back spin, topspin.
- 4 Power and force, follow through.

Practical activities guidelines

- 5 Demonstrate how to use an upward motion to hit a volleyball with enough height to clear the net. This involves a scooping motion under the ball.
- 6 Show learners how to brush the top of a tennis ball with a racquet to create topspin. Explain that this makes the ball dip down, making it harder to return.
- 7 This is a crucial skill for many sports. Emphasise that the strike point on the ball determines its trajectory. Hitting the bottom of the ball will give it height, while hitting the middle will give it a flat flight.

Unit 11: Striking games - Grip

Unit objectives

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

- a** explain ways of enhancing a grip.
- b** exhibit proper grip for striking.
- c** demonstrate stances.

Teaching notes

Enhancing grip

- Explain that a good grip is like a firm handshake. It should be strong but not too tight, as this can tire the hands.
- Suggest using accessories like batting gloves or grip tape to increase friction and make the bat easier to hold.
- Instruct learners to place their hands close together on the handle.
- Have learners practice holding a bat or racquet with and without gloves. They can feel the difference in control.

Exhibiting proper grip striking

- Have learners stand in a comfortable stance.
- Gently toss a ball to them.
- Instruct them to keep their grip firm throughout the swing, especially at the point of impact.
- Explain that a loose grip at impact will cause the ball to go in an unintended direction.
- In pairs, one learner gently tosses a ball while the other strikes it. Emphasize that they should focus on keeping their grip firm and their eyes on the ball.

Demonstrating stances in striking games

- A stance is the way a player positions their body before a skill. It provides a solid foundation.
- Demonstrate a few different stances from various striking games:
 - Cricket: A batsman's stance with knees bent, feet shoulder-width apart, and the bat held high.
 - Tennis: A ready stance with knees bent and the racquet held in front of the body, ready to move in any direction.
- Explain that a good stance allows a player to transfer their weight from their back foot to their front foot, which generates power.
- Have learners mimic the stances you demonstrate. Instruct them to feel how the stance gives them a sense of balance and readiness. Then, have them perform a mock strike from each stance to feel the transfer of weight.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 118-124.
- Physical Education and Arts Grade 3-7 syllabus.

Suggested answers

Activity 11.1

- Provide learners with bats or similar objects. Instruct them to practice the following grips:
 - Orthodox grip: Hands are close together, with the top hand dominating the grip. This is a common grip for control.
 - 'O' shaped grip: The hands form an 'O' shape on the handle. This is often used for powerful swings.
 - Knott grip: The hands are wrapped tightly around the handle. This is a secure grip used for strong hits.
- In pairs, have learners practice each grip and give each other feedback on hand position.

Exercise 11.1

- Provide learners with bats or similar objects. Instruct them to practice the following grips:
 - Orthodox grip: Hands are close together, with the top hand dominating the grip. This is a common grip for control.
 - 'O' shaped grip: The hands form an 'O' shape on the handle. This is often used for powerful swings.
 - Knott grip: The hands are wrapped tightly around the handle. This is a secure grip used for strong hits.
- In pairs, have learners practice each grip and give each other feedback on hand position.

Activity 11.2

- Work in groups and demonstrate different stances used in sports like cricket or tennis. For example, a batsman's stance with bent knees and a level bat.
- Have learners assess each other's stances, focusing on body alignment and stability. A good stance should feel comfortable and balanced.

Exercise 11.2

- Work in groups and demonstrate different stances used in sports like cricket or tennis. For example, a batsman's stance with bent knees and a level bat.

- Have learners assess each other's stances, focusing on body alignment and stability. A good stance should feel comfortable and balanced.

Activity 11.3

- Set up cones in a zigzag pattern. Learners will move through the cones, mimicking footwork, then stop and practice striking a pretend ball with a proper follow-through. The follow-through is the motion after the ball has been hit; it ensures power and accuracy.
- Emphasise that feet should move first to get the body into position before the swing.

Exercise 11.3

- 1 The way you move your feet during a striking game.
- 2 Jumping using cones.
- 3 It directs the ball and prepares you for the next move.
- 4 Loss of balance, reduced accuracy.
- 5 Stay on the balls of your feet, use small quick steps.

Activity 11.4

Using a mobile device or tablet, learners will sketch three different designs for a striking bat or racquet grip. They should label the parts of the design. This helps them think about how a grip is built and what makes it effective.

Exercise 11.4

- 1 Improving how well you hold or control an object such as racket, bat.
- 2 ICT (Adobe, Illustrator).
- 3 To improve comfort, prevent slipping.
- 4 Racket, bat, golf club.
- 5 Reduce control and accuracy, higher risk of injury, losing hold.
- 6 Handle/Base-grip texture.
- 7 To improve performance, to find the most comfortable grip.

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 B | 6 D |
| 2 B | 7 B |
| 3 C | 8 C |
| 4 C | 9 A |
| 5 C | 10 C |

Structured questions answers

- 1 The way you hold a bat, racquet.
- 2 Good control, suitable for long and short shots.
- 3 The way your body is positioned when preparing to strike the ball.
- 4 Direct the ball and prepares you for the next move.
- 5 Improves control, boost confidence.

Practical activities guidelines

- **Demonstrating grips:** Show learners each grip, explaining the pros and cons of each.
- **Stance and swings:** Demonstrate a good stance and then perform three practice swings. Explain that the swing should be fluid and controlled, not just a frantic motion.
- **Designing a new grip:** This is a creative exercise. Guide learners to think about what makes a grip comfortable, secure, and effective. They can consider materials, shape and texture.

Unit 12: Striking

Unit objectives

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

- a demonstrate the orientation when striking a target object.
- b distinguish between underhand and forehand movement patterns.

Teaching notes

Orientation when striking

- Explain that a side-on orientation is best for powerful strikes. This means the side of the body faces the target.
- Have learners practise this stance. Their front foot should point towards the target, and their back foot should be perpendicular to it.
- Explain that this position allows the body to rotate, which generates more power.
- Have learners stand in a side-on stance and “point” their front shoulder at the target. They should then swing, focusing on rotating their hips and shoulders as they hit the ball.

Underhand vs. forehand movements

- This is a striking motion where the hand or implement moves from below the waist upwards.

- Show a scooping motion, like when playing volleyball or softball. Explain that this is used to get height on a ball or to send it on a high arc.
- Forehand movement pattern:
 - This is a striking motion where the hand or implement moves from the side, across the body, in a forward direction.
 - **Demonstrate:** Show a tennis forehand or a hockey shot. This motion is used to hit a ball with power and for a flatter trajectory.
- Have learners perform both an underhand and a forehand strike. Ask them to describe the difference in how their arm and body moved. They can also discuss which pattern would be best for a specific sport underhand for badminton, forehand for tennis).

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 125-132.
- Physical Education and Arts Grade 3-7 syllabus.
- Bats, balls, cone.

Suggested answers

Activity 12.1

- Learners should stand with their bodies facing sideways to the tosser. This is the side-on stance.
- A partner will gently toss a ball. The learner should use a bat to strike the ball, shifting their weight from their back foot to their front foot as they swing.
- Remind them to keep their head still and eyes on the ball throughout the swing. This is crucial for hitting the ball accurately.
- Explain that their nose should point towards the ball's line of flight

Exercise 12.1

- 1 Towards target.
- 2 Back foot
- 3 Allows alignment of the body with the target.
- 4 Head lifts too early during a strike, causing the player to lose focus on the ball and miss.

Activity 12.2

- In pairs, one person performs five underhand lifts (scooping motion from below the ball) and the other performs five forehand drives (a powerful swing from the front).
- They should then swap roles.
- Ask learners to discuss the differences in their swing path, foot placement, and follow-through for each strike.
- Emphasise that the drive uses more body rotation and weight transfer.

Exercise 12.2

- 1 Below
- 2 Dominant
- 3 Tennis, squash
- 4 Ball
- 5 It is because of direction purpose and force.

Underhand - move upwards, powerful attacking shots.

Activity 12.3

- Set up a three-metre cone ladder.
- Learners should perform two quick backward shuffles, then a forward step, and strike a ball. This teaches them to adjust to a ball that is coming towards them.
- Have them repeat the exercise with a forward-only approach.
- Discuss which footwork provided better balance and timing for the strike. Explain that quick footwork gets the body in the correct position.

Exercise 12.3

- 1 Allow player to create space, control the ball.
- 2 Leading
- 3 Foot
- 4 Stepping too early or too far.
- 5 Recover quickly, maintain control.

Activity 12.4

- Station 1 (distance): Learners try to hit a ball as far as they can into a marked zone.
- Station 2 (direction): They must hit the ball through a narrow “gate” made of cones.
- Station 3 (height): They must hit the ball to clear a three-meter-high rope.
- Station 4 (power): Use a mobile app to measure the speed of their strike.
- Rotation: Learners should rotate through the stations and record their best results.
- This is a great way to use data to show improvement. It also encourages them to focus on a different aspect of striking at each station.

Exercise 12.4

- 1 ICT tools.
- 2 Crisp pop and video feedback.
- 3 Maximises power, improves control and accuracy.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | A | 6 | B |
| 2 | C | 7 | B |
| 3 | B | 8 | B |
| 4 | B | 9 | D |
| 5 | B | 10 | C |

Structured questions answers

- 1 Improves accuracy, increases power.
- 2 Striking action where the hand, bat or racket moves upward from below waist level to hit the ball.
- 3 Bat, racket, paddle, hockey stick.
- 4 Back leg.
- 5 Distance focuses on power, whole direction focuses on accuracy.

Practical questions guidelines

- 6 **Demonstrate:** When assessing learners, have them show the full side-on stance. Look for proper head stability and the smooth transfer of weight from the back foot to the front.
- 7 **Design a routine:** This is a creative exercise that reinforces the core concepts of the unit. The routine should show a sequence of movements that includes foot shuffles, a strike, and a proper follow-through. Look for balance and fluidity in their movements.

Unit 13: Adventure games - Outdoor activities

Unit objectives

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

- a demonstrate belaying techniques.
- b state materials used in building a raft.
- c construct water related equipment.
- d perform various water based activities.
- e demonstrate cycling techniques in different environments.
- f locate places and objects using given clues.
- g demonstrate cycling techniques in different environment.

Teaching notes

Belaying techniques

- A belay is a system used in climbing to manage a rope to protect a climber from falling.
- Pair learners up. One is the “climber,” the other is the “belayer.” Use a rope anchored to a solid object (for example, a tree or a heavy drum). Have the belayer practice taking up slack and “locking off” the rope on a verbal cue. This is a dry run; no actual climbing.
- Emphasise that the belayer is responsible for the climber’s safety. Teach and practice the verbal commands, such as “On belay?” and “Belay on.”

Water activities and equipment

- Explain that materials for a raft should be buoyant (able to float) and strong. Common materials include empty plastic drums, large plastic bottles, wooden poles, and strong ropes or twine.
- Guide learners in small groups to build a simple raft. Focus on using strong knots to secure the poles to the drums.
- Once the rafts are built, have learners paddle in a shallow, safe area. Teach basic paddling techniques. You can also have them play games like a race to a buoy and back, with an emphasis on not capsizing.

Climbing, abseiling and cycling

- These are advanced skills. For this age group, focus on the principles rather than the actual high-altitude activities. Use a low wall or a small mound.
- Teach the principle of using a three-point contact (two hands and one foot) when climbing. For abseiling, demonstrate the proper body position (legs shoulder-width apart, leaning back).
- Cycling:
 - Techniques: Practice starting, stopping, and turning. Teach them to ride on different terrains, like a grassy slope, to practice balance and braking.
 - Safety: Helmets are mandatory. Emphasise looking ahead, using a bell, and being aware of others.

Locating places and objects

- Teach learners to count their paces to measure distance.
- Create a simple scavenger hunt. Provide clues that include a landmark and an approximate number of paces. For example, “From the big tree, walk 20 paces towards the flagpole.”

- A simple map of the school grounds and a compass can be used for more advanced activities.
- This activity promotes teamwork and problem-solving. It teaches learners to pay attention to their surroundings and follow directions.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 133-134.
- Physical Education and Arts Grade 3-7 syllabus.
- Ropes, drums, whistle, poles, paddles, tent.

Suggested answers

Activity 13.1

- 1 **Preparation:** Hide six "control cards" (pieces of paper with a number or letter) around the school grounds.
- 2 **Clue sheet:** For each card, create a clue that includes a bearing (direction in degrees), a pacing count (number of steps), and a short description of the location.
- 3 **Race:** Learners work in pairs. They exchange clue sheets and use them to find all six cards. The first team to return with all cards "punched" (or marked) wins.
- 4 Before the race, teach learners how to use a compass to set a bearing and how to count their paces accurately. Emphasise that teamwork and communication are key to success.

Exercise 13.1

- 1 Eye line, foot placement, arm swing.
- 2 Stay on course, avoid getting lost, measure distance accurately.
- 3 Signal for help in an emergence.

Activity 13.2

- 1 **Role-play:** One learner is the "climber" and the other is the "belayer."
- 2 **Setup:** Use a rope and a drum as an anchor point. The belayer holds the rope and controls the slack.
- 3 **Sequence:** The climber "climbs" a low boulder. The belayer must perform all the safety checks and use the correct calls ("Climbing!" "Climb on!") as practised.
- 4 This is a dry run. The focus is on understanding the sequence and safety checks, not on actual climbing. Emphasise that the belayer's role is to ensure the climber's safety.

Exercise 13.2

- 1 Aid climbing free climbing traditional climbing.
- 2 On belay.

- 3 Helmets, rope, shoes.
- 4 Provides smooth and controlled descent.
- 5 Improve grip, protect hands, prevent blisters.

Activity 13.3

- 1 **Building:** In pairs, learners will build a two-person raft using provided materials (drums, poles, and ropes).
- 2 **Race:** Once built, they will paddle the raft 20m around a buoy and back.
- 3 This is a great activity for teaching collaboration. Encourage learners to plan their design before they start building. The timing with an ICT stopwatch adds an element of friendly competition.

Exercises 13.3

- 1 Lashing knot.
- 2 Provides a water resistant surface.
- 3 One short blast – I am altering my course to starboard.
Two short blasts – I am altering my course my course to port.

Activity 13.4

- 1 **Setup:** Use poles and cones to create a figure-of-eight course on a grassy area.
- 2 **Riding:** Learners must ride two laps seated and two laps standing up, especially on inclines.
- 3 **Timing:** Record times with a stopwatch.
- 4 Emphasise safety first. All learners must wear helmets. This activity helps them practice balance and control while seated and standing.

Exercise 13.4

- 1 Right hand signal.
- 2 Increase the tyre's contact area with the ground, reduce chances of skidding.
- 3 Shift weight back, loosen elbows.
- 4 To keep front wheel planted.

Unit revision exercises

Multiple choice answers

- | | |
|-----|-----|
| 1 B | 4 C |
| 2 B | 5 B |
| 3 D | 6 B |

7 B

8 B

9 B

10 B

Structured questions answers

- 1 To ensure clear and effective communication.
- 2 A timed outdoor race.
- 3 Life jackets, whistles, helmets.
- 4 1:10 000
- 5 Make pedalling easier, climb more efficiently, maintain a steady rhythm.
- 6 Ensures accuracy and confidence in making strong, secure knots.

Practical activities guidelines

- 7 **Control marker:** To prepare for the orienteering activity, demonstrate how to set a compass to a 60° bearing. Then, show learners how to walk 40 paces in that direction and place a marker.

Unit 14: Kids athletics - Running

Unit objectives

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

- a demonstrate the preparatory phase for sprints, middle- and long-distance running.
- b execute appropriate sprinting techniques (pawing action) with increased speed.
- c demonstrate a higher level of endurance in long-distance events.
- d execute correct baton exchange.

Teaching notes

Preparatory phase

- Sprints: Teach the “on your marks” and “set” positions. “On your marks” involves a crouched position with the front knee on the ground. “Set” is when the hips are raised, and the body is ready to explode forward. A solid starting position is key to a fast start.
- Middle- and long-distance: The preparatory phase for these races is less formal. It is about a warm-up that prepares the body for a longer effort. Teach a dynamic warm-up routine with jogging and stretching. The focus is on pacing and rhythm from the start.
- Race walking: Explain that race walking requires a unique preparatory stance. The walker stands in a relaxed, upright position, ready to start with a smooth, continuous motion. The key is to start with a good posture to maintain a natural walking rhythm.

Sprinting techniques (pawing action)

- Pawing action: Explain that a pawing action is like a backward scratch of the ground with the foot. This is a crucial technique for maximizing speed. The foot lands behind the centre of gravity and pushes back powerfully.
- Execution: Have learners practice running short distances, focusing on this action. The goal is to avoid over-striding, which can slow them down. Encourage them to use their arms to drive forward and keep their head and body stable.

Higher endurance in long-distance events

- Teach them about pacing. Explain that they shouldn't start too fast and get tired quickly. Encourage them to find a comfortable pace they can maintain.
- Use activities like the Cooper's run (running for 12 minutes and measuring the distance) to help them build stamina. This exercise teaches them to manage their energy over time.

Correct baton exchange

- Technique: Demonstrate the upsweep method. The outgoing runner holds their hand up, palm facing backward, and the incoming runner places the baton in their hand with an upward motion.
- Timing: Explain that the outgoing runner must start running before the incoming runner gets to them. This ensures the team doesn't lose momentum. Practice this with a marked zone so learners understand where to make the exchange. This is a crucial skill for winning a relay race.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 141-148.
- Physical Education and Arts Grade 3-7 syllabus.
- Cones, stop watches, whistles, baton sticks.

Suggested answers

Activity 14.1

- 1 "On your marks": Learners crouch with their front knee on the ground, hands behind the line.
- 2 "Set": Learners lift their hips so their shins are parallel to the ground.
- 3 Explosive drive: On the "go" signal, they explode forward from the blocks.
- 4 Pawing action: Explain that a "pawing" action means their feet land just behind their centre of gravity to push them forward, like a cat's paw.
- 5 Emphasise that the first few strides are crucial. Learners should stay low and drive forward aggressively.

Exercise 14.1

- 1 On your mark, set, gun/whistle.
- 2 Gradually lengthen.
- 3 Body's centre of gravity.
- 4 Maintain the race's integrity and timing.
- 5 Elbow joint and knee joint.
- 6 Slightly tilted downward, aligned with the spine.

Activity 14.2

- 1 Set up: Place five low hurdles in a straight line, spaced evenly for a 50m race.
- 2 Rhythm: Teach the three-stride rhythm: taking three steps between each hurdle.
- 3 Whistle metronome: Use a metronome or a series of whistles to help learners get the feel of the rhythm.
- 4 Remind learners to focus on a powerful lead leg that drives over the hurdle. The trail leg should follow quickly and close to the body.

Exercise 14.2

- 1 Lead leg.
- 2 Improve your timing and accuracy.
- 3 Approach, take off, flight, landing.
- 4 Prevent injuries, provide stability and support.

Activity 14.3

- 1 Organise learners into teams of four.
- 2 Teach the "upsweep" method. The outgoing runner holds their hand up, palm facing backward, and the incoming runner places the baton into their hand with an upward motion.
- 3 The outgoing runner should start accelerating on a whistle two strides before entering the exchange zone. Practise is key. Have learners walk through the exchange first before trying it at speed. Stress the importance of staying within the marked 20m zone.

Exercise 14.3

- 1 Refers to the way the outgoing runner receives the baton during the handover.
- 2 Looking forward help maintain proper running form and speed, allowing a smooth acceleration out of the exchange zone.
- 3 Markings on the track, stop watches.

Activity 14.4

- 1 **Run:** Learners must run or jog for 12 minutes without stopping.
- 2 **Measurement:** Mark the field with cones every 5 metres. After 12 minutes, measure the distance each learner covered.
- 3 **Score:** Use a class chart to convert the distance into an endurance score.
- 4 This is an endurance test, so remind learners to pace themselves. It is not about sprinting but about maintaining a steady effort.

Exercise 14.4

- 1 Digital stopwatch, electronic timing gate.
- 2 Loosen the muscles, reduce injury risks, raise body temperature.
- 3 Cooper's test.
- 4 Record distance, recovery heart rate.
- 5 To remove waste products, prevent muscle stiffness.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | C | 6 | A |
| 2 | D | 7 | B |
| 3 | B | 8 | A |
| 4 | B | 9 | B |
| 5 | B | 10 | C |

Structured questions answers

- 1 30m
- 2 Ability of the body to sustain physical activity over a long period without getting tired.
- 3 Approach, take off, flight.
- 4 To drive forward.
- 5 To improve joint mobility and reduce injury risk.

Practical activities guidelines

- 6 **Sprint start:** Use a starter gun or clapper to make the experience feel more authentic. Look for proper body angle and explosive take-off.
- 7 **Baton exchange:** When assessing the teams, check that the exchange happens inside the marked zone and that the outgoing runner accelerates on cue.
- 8 **Cooper's run:** The data recorded from this activity can be used to set personal goals for improvement. The focus is on effort and perseverance, not winning.

Unit 15: Kids athletics - Jumping

Unit objective

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

- a** demonstrate horizontal and vertical jumping techniques.

Teaching notes

Horizontal jumping

- Explain that a good jump starts with a controlled run-up.
 - The take-off: The take-off foot should be placed flat on the ground. The jumper should drive their hips forward and swing their arms up to create momentum.
 - The flight: The jumper should bring their knees up to their chest and try to stay in the air for as long as possible.
 - The landing: The jumper should land with both feet together and their knees bent to absorb the impact.
- Have learners practise jumping into a sandpit. This helps them to see their progress and provides a soft landing.

Vertical jumping

- The approach: a short, powerful run-up is needed.
- The take-off: the jumper should plant their foot and use a strong, explosive upward movement.
- The flight: the jumper should lift their arms and legs to propel themselves upwards.
- Have learners stand next to a wall and mark how high they can reach. Then, have them jump and try to touch a higher mark. This gives them a clear goal to aim for.

Safety and warm-up

- Always start with a dynamic warm-up. This includes jogging, knee lifts, and arm swings. This prepares the muscles and joints.
- Emphasise that they should land with bent knees to prevent injury.
- Ensure the landing area is soft, such as a gymnastics mat or a sandpit.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 149-155.
- Physical Education and Arts Grade 3-7 syllabus.
- Tape measure, cones, pit, ropes.

Suggested answers

Activity 15.1

- Have learners practice a 7-stride approach. Before the activity, demonstrate the 7 strides, marking each one with a cone. This helps them develop a consistent rhythm.
- Emphasise that the approach should be controlled, not a full sprint. The final stride should be powerful for an explosive take-off. Teach them to land with both feet together and their knees bent. One person should record distances, another should rake the pit, and a third should check for foul jumps (stepping over the take-off line).

Exercise 15.1

- 1 Control speed as they near take off point, accurate placement of the take-off foot to avoid fouls.
- 2 Measure how an athlete can jump.
- 3 It is a field event where an athlete performs a sequence of three jumps in one continuous movement.
- 4 Hop, step, jump.
- 5 Double arm drive (both arms swing powerfully forward and upward).

Activity 15.2

- Arrange upright posts with a crossbar and landing mats. Start with the bar at 1m.
- Learners get three attempts to clear the bar. After all learners have jumped, raise the bar by 5cm.
- Emphasise a smooth, curved approach. Teach a high knee drive on take-off to get maximum height. The goal is to clear the bar without knocking it down. Safety is paramount; ensure they land on the mats.

Exercise 15.2

- 1 4 steps.
- 2 Scissors kick.
- 3 Trailing leg.
- 4 Keep the head, trunk and legs in line.

Activity 15.3

- Use a designated take-off line and a scoring area marked with cones.
- Learners use a pole to assist their jump. They get three trials, and points are awarded based on their distance.
- This is an introductory activity. Teach learners to hold the pole securely and to use it for forward momentum. The scoring system adds a fun, competitive element.

Exercise 15.3

- 1 Legs, waist.
- 2 Soft sand cushions, impact, clear measurement.
- 3 Top hand (stronger hand) placed at the top palm facing inward. Bottom hand is placed shoulder width or slightly wider below the top hand.
- 4 'Wait....now go!' (reacting at the right command).

Activity 15.4

- Learners stand with their toes behind a line. They swing their arms back and jump forward with an explosive movement. A partner measures the distance from the take-off line to the nearest heel.
- Use a tablet to record results and calculate the average. This helps learners see their progress. Compare their best score to class norms to set a new personal goal.

Exercise 15.4

- | | |
|-------------|------------------|
| 1 3 trials. | 2 1.55 (average) |
|-------------|------------------|

Unit revision exercises

Multiple choice answers

- | | |
|-----|-----|
| 1 A | 5 C |
| 2 C | 6 C |
| 3 B | 7 C |
| 4 B | 8 B |

Structured questions answers

- 1 Ensure accurate placement of the take-off foot to avoid fouls.
- 2 Hop-step-jump.
- 3 Rake

Practical activities guidelines

- 4 Before each activity, demonstrate the technique yourself. This provides a clear visual example for learners.
- 5 For the standing broad jump, have learners perform and score the test, ensuring they record the distance accurately.
- 6 Use a wall with a height scale. Have learners put chalk on their fingertips. They stand next to the wall, mark their height with a straight arm, then jump and mark their highest point. The difference between the two marks is their vertical jump height. This is a simple, effective way to interpret results.

Unit 16: Kids athletics - Throwing

Unit objective

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

- a** demonstrate proper implement handling when executing a throwing technique with a marked circle.

Teaching notes

Proper implement handling

- Explain that the way a player grips a throwing implement (like a javelin, shot put, or even a softball) directly affects the throw's power and accuracy.
- Demonstrate different grips: a shot put is held against the neck, a javelin is held at the cord, and a discus is held with the fingertips.
- Emphasise a firm but not overly tight grip to allow for a smooth release.
- Have learners practise holding and feeling the different implements. They can work in pairs to give each other feedback on their hand positions.

Executing a throw within a marked circle

- Draw a large circle on the ground with chalk or use a hula hoop. This is the throwing circle.
- Explain that a thrower must stay inside the circle during the throw. Stepping out is a foul.
- Demonstrate a rotational throwing motion, where the body turns to build momentum before the release. This is used in the discus and hammer throw.
- Demonstrate a linear motion, where the thrower moves from the back of the circle to the front. This is used in the shot put.
- Remind learners to use their legs and hips to generate power, not just their arms. Their final step should be a powerful push from their back leg to their front leg.
- Always have learners throw in the same direction and ensure there is no one in the throwing area.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 156-162.
- Physical Education and Arts Grade 3-7 syllabus.
- Medicine ball, tape measure, shot put, 350g javelin, 750g discus.

Suggested answers

Activity 16.1

- Use lightweight foam or plastic javelins for safety.
 - V-grip: Demonstrate the V-grip where the thumb and index finger form a V-shape around the javelin's cord. The arm should be straight, not bent at the elbow.
 - Approach run: Explain that the run is about building momentum. It should be a controlled, steady pace, not a full sprint.
 - Follow-through: After the throw, the body should follow the throwing arm to maintain balance and avoid falling forward.
- Have a learner demonstrate the correct V-grip before starting the activity.

Throw:

- 1 Step forward with the opposite leg to throwing arm.
- 2 Transfer weight from back to front leg.
- 3 Release javelin along the line of the V toward the target.

Follow-through:

Keep throwing arm extended, body balanced.

Exercise 16.1

- 1 Side on stance (non-throwing shoulder facing the direction of the throw, with drawn arm position (throwing arm is extended backward).
- 2 Provide stability and support, initiate the throw.
- 3 Fully extended backward and upward.
- 4 Help create a better angle of release.

Activity 16.2

- Use a 3kg shot put ball or a similar weighted object.
 - Stance: The learner should stand sideways to the throwing direction. The shot is held against the neck, not on the shoulder.
 - Power position: The legs are bent, and the weight is on the back foot. The throw is an explosive push from the legs and hips, not just a push from the arm.
- Use a learner to demonstrate the correct stance and push, emphasizing that the power comes from the legs.

Follow-through:

Step forward slightly, keeping balance inside the circle.

Exercise 16.2

- 1 Medicine ball.
- 2 Body is turned sideways to the throwing direction with the non-throwing shoulder facing forward.

Activity 16.3

- Use a medicine ball or discus.
- Overhead throw: Learners face away from the target, holding the ball with both hands. They throw it over their heads, using a powerful motion from their legs and back. This builds core strength.
- Target throw: Throwing a discus at a specific target (a cone or a hoop) teaches accuracy.

Exercise 16.3

- 1 750g
- 2 Rotational technique
- 3 Dart

Activity 16.4

- Divide the class into teams. They throw a discus towards a bullseye target marked with cones. This adds a competitive element to the activity.

Activity 16.5

- Have learners measure their longest throw using a tape measure. This provides tangible proof of improvement.
- Have a learner demonstrate how to measure a throw correctly, from the throwing circle line to the point of landing. Remind them to always measure from the inside edge of the circle. This teaches them attention to detail and accurate record-keeping.

Exercise 16.4

- 1 Tape measure
- 2 Determining skill development, to track progress.
- 3 In preliminary rounds, 3 trials allowed, in final rounds the top qualifier often gets 3 additional trials making it 6 trials.

Unit revision exercises

Multiple choice answers

- | | |
|-----|-----|
| 1 B | 3 B |
| 2 A | 4 D |

- 5 C
- 6 C
- 7 D

- 8 B
- 9 A
- 10 B

Structured questions answers

- 1 Shot put, javelin, discus
- 2 V-grip, middle finger.
- 3 Assess fitness level, identify strengths and weakness.
- 4 Using a tape measure or electronic measuring device.

Practical activities guidelines

- 5 **Javelin throw:** V-grip demonstration
 - Hold a lightweight javelin and demonstrate the V-grip. Explain that the thumb and index finger should form a “V” shape around the javelin’s cord. The remaining fingers
 - Emphasise that the javelin is balanced in the palm and released with the fingers to generate spin and a straight flight path. This is a crucial first step before they practice the full throwing motion.
- 6 **Shot put:** 3kg ball demonstration
 - **Grip:** Hold the 3kg shot put ball with the fingers behind the ball, resting it against the neck, just under the chin.
 - **Stance:** Stand sideways to the throwing direction with knees bent and weight on the back leg.
 - **The push:** Demonstrate a powerful, explosive push from the legs and hips, with the arm following through to extend the push. The power comes from the lower body, not just the arm.
 - This demonstration shows that shot put is a full-body movement. Learners should feel the transfer of weight from their back foot to their front foot as they push the ball.
- 7 Measuring a throw with a tape measure
 - **Starting point:** Demonstrate that the tape measure is held at the front edge of the throwing circle or the foul line.
 - **Landing point:** Walk to where the javelin or shot put landed. The measurement is taken from the starting point to the nearest point of impact. For a javelin, this is the first point it touches the ground. For a shot put, it’s where the ball first lands.
 - **Teaching point:** This is a key skill for track and field events. It teaches learners how to record their progress and understand the rules of the sport. They should learn to be precise and always measure from the inside of the throwing line.

Unit 17: Aquatic skills - Water safety and strokes

Unit objectives

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

- a demonstrate survival techniques in water.
- b investigate water hazards in Zimbabwe.
- c demonstrate front and back crawl technique.
- d execute correct diving and tumbling turn techniques.

Teaching notes

Water survival techniques

- Demonstrate the survival float, which involves lying on your back with your face out of the water. This helps conserve energy. Teach them to stay calm and signal for help.
- **“Tread water”**: Show learners how to use their hands and feet to stay afloat in an upright position. This is useful for staying in one place.
- **“Reach, throw, don’t go”**: Explain the golden rule of water safety: if someone is in trouble, reach with a stick or rope, throw a floating object, but do not go into the water yourself unless you are a trained lifeguard.

Investigating water hazards in Zimbabwe

- Talk about local water hazards like floods, strong river currents, and unsafe dams. Discuss the dangers of swimming in unknown or contaminated water.
- Have learners investigate a specific water hazard in their community or district. They can interview a community leader or a parent about historical floods or dangerous areas.

Front and back crawl techniques

- **Front crawl (“Freestyle”)**: Teach the front crawl step-by-step. Break it down into arm strokes, leg kicks, and breathing. Emphasise that the arms should alternate, and the kicks should be continuous and small.
- **Back crawl (“Backstroke”)**: Explain that the back crawl is like the front crawl but performed on the back. This stroke is a good rest stroke because it allows swimmers to breathe easily.

Diving and tumbling turns

- **Diving**: Demonstrate a safe dive into the deep end of a pool. Emphasise that learners should enter the water with their hands first, head tucked, and body straight like an arrow. Start with seated dives and progress to kneeling and then standing dives.

- **Tumbling turns:** This is a technique used in competitive swimming to turn at the end of a lane without touching the wall. It involves a forward roll in the water. For this age group, focus on the basic forward roll in the water before attempting a full turn.
- Always ensure learners are in the deep end of a pool under strict supervision when practising dives and turns.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 163-175.
- Physical Education and Arts Grade 3-7 syllabus.
- Charts, pictures of water bodies, floaters, tyre tubes, rubber balls.

Suggested answers

Activity 17.1

- Have learners practice floating on their back and treading water. These skills are crucial for resting and staying afloat. Introduce the side stroke for swimming a longer distance (25m) with minimal effort. Use a floater (a kickboard or noodle) to help build confidence for those who are less comfortable in the water.
- Emphasise staying calm. Back floating should be practiced with a straight body and relaxed neck.

Exercise 17.1

- 1 Keep calm.
- 2 Tyre tubes, floaters, lifebuoys, plastic, water cartoons.
- 3 One can fall in and drown.
- 4 Cardio-pulmonary resuscitation.
- 5 Struggling to keep their head above water.
 - Vertical body position.
 - Silence or inability to call for help.
- 6 Reaching pole or stick.
- 7 Face, nose, mouth
- 8 Breaststroke, front crawl, back stroke.

Activity 17.2

- Use a chart or diagram to show different types of water hazards, such as flooded rivers, dams with strong currents, and unsafe reservoirs. Discuss where these commonly occur.
- This is a theoretical activity to reinforce the importance of not swimming in unsupervised or dangerous water bodies.

Exercise 17.2

- 1 Water bodies that can pose a risk to safety.
- 2 River, ponds.
- 3 Cyclone Idai, Cyclone Japhet
- 4 Destroy homes and cause deaths.
- 5 Never swim alone.
- 6 Stay indoors away from windows.
Avoid travelling through flooded areas.
Listen to weather updates and follow safety instructions.
- 7 Dams, wells, lakes.

Activity 17.3

- Learners will perform three standing dives into the deep end of the pool. The goal is to enter the water with a streamlined body (hands together, head tucked) and glide underwater, aiming to reach the five-meter marker before taking their first stroke.
- Safety is paramount. Start with seated dives and progress to standing dives only for confident swimmers. Always have supervision.

Exercise 17.3

- 1 Core muscles, legs.
- 2 Arms
- 3 Underwater glide.
- 4 0.5m
- 5 Gain maximum forward momentum.

Activity 17.4

Goal: To refine front crawl technique, focusing on coordination and breathing.

- Have learners swim 25m front crawl. They should count six kicks per arm cycle and practice bilateral breathing (breathing on both sides).
- Explain that consistent kicking provides propulsion and balance. Bilateral breathing is important for long-distance swimming and prevents a swimmer from getting tired on one side.

Exercise 17.4

- 1 Entry, catch, pull, recovery.
- 2 Hand
- 3 Helps develop balanced muscles, strength and coordination.
- 4 Keep your arm loose and swing it smoothly over the water.

Activity 17.5

- In pairs, one learner swims 25m back crawl while a partner times them and checks their hip height. The hips should stay high to prevent the legs from dragging.
- The partner's job is to give feedback, encouraging the swimmer to keep their hips up and their body in a straight line.

Exercise 17.5

- 1 35°
- 2 Flutter kick.
- 3 Blow out gentle through your nose underwater.

Activity 17.6

- Learners swim three 10m repeats. After each kick (a push off the wall or a flip turn), they must hold a one-second glide before starting their next stroke.
- This exercise helps them understand how a good push and a streamlined body can save energy and cover distance without having to stroke constantly.

Exercise 17.6

- 1 Pull, breath, kick and glide.
- 2 Heels draw up towards the buttocks, feet turns out, whip backward in a heart-shaped path, snapping together finish.
- 3 Asymmetric

Activity 17.7

- Learners will perform six consecutive tumble turns at the end of the lane. Use a tyre tube marker placed one meter from the wall as a cue to start the forward roll.
- Guidance: Explain that a tumbling turn is a quick somersault in the water to change direction. The marker helps them to time the turn correctly, so they do not hit the wall.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | C | 6 | C |
| 2 | B | 7 | B |
| 3 | B | 8 | C |
| 4 | B | 9 | B |
| 5 | B | 10 | B |

Structured questions answers

- 1 Floaters, tyre tubes.
- 2 Using techniques to stay afloat and conserve energy in the water.
- 3 CPR
- 4 Tuck chin between arms, enter fingers first.
- 5 Pull, breath, kick and glide.

Practical activities guidelines

- 6 **Back float:** Demonstrate how to float on your back. Lie flat with your arms out to the side for balance and your head relaxed.
- 7 **Streamlined dives:** Demonstrate the three dives. Emphasise the streamlined body position: hands together, arms straight, and head between the arms. The body should enter the water like a pencil.

Topic 6

The creative process and performance

Unit 18: Music

Unit objectives

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

- a state the intervals by number.
- b identify chords of C and G Major scale.
- c compose two bar rhythms in simple common time.
- d construct musical scales of G and D major.
- e sing three-part songs.
- f play chord progressions on musical instruments.

Teaching notes

Intervals by number

- Explain that an interval is the distance between two pitches. We name them by counting the scale notes from the bottom note up to the top note, including both.
- Use a piano keyboard or a diagram to show a C Major scale. Sing the scale, pointing to each note. Then, sing pairs of notes (C to D) and have learners identify the interval by number (a 2nd). Do the same for a 3rd (C to E), a 4th (C to F), and a 5th (C to G).

Chords of C and G Major

- Explain that a chord is a group of three or more notes played together. The most common chord is the triad, built on the 1st, 3rd, and 5th notes of a scale.
- **C Major Chord:** Show them the notes C, E, and G. Have them sing these notes together.
- **G Major Chord:** Show them the notes G, B, and D.
- **Activity:** Have learners clap or play the notes of each chord, one after the other. Then, have them sing the chords as a group.

Composing two-bar rhythms

- Explain simple common time (also known as $\frac{4}{4}$ time), where there are four beats in each bar.
- Rhythm: Review the value of notes: a semibreve (4 beats), a minim (2 beats), a crotchet (1 beat), and a quaver ($\frac{1}{2}$ a beat).
- Give learners a blank two-bar staff. Have them use a combination of crotchets and minims to create a simple rhythm. For example: $\text{J J} \mid \text{J J}$. Then have them clap their rhythms.

Constructing G and D Major scales

- Remind them that a major scale has a specific pattern of steps: Tone-Tone-Semitone-Tone-Tone-Tone-Semitone (T-T-S-T-T-T-S).
 - G Major: Start on G. Go up a tone to A, a tone to B, a semitone to C, a tone to D, a tone to E, a tone to F sharp (F $\sharp$), and a semitone to G.
 - D Major: Start on D. Go up a tone to E, a tone to F sharp (F $\sharp$), a semitone to G, a tone to A, a tone to B, a tone to C sharp (C $\sharp$), and a semitone to D.
 - Activity: Have learners sing these scales and play them on an instrument if available.

Singing three-part songs

- Choose a simple song that can be broken into three parts. A good choice is a round or a simple folk song.
- Divide the class into three groups. Teach each group their part separately until they are comfortable.
- Have the groups sing their parts together, starting slowly. Explain that each part is important for creating a full, rich sound.

Playing chord progressions

- Use a simple chord progression in C Major, such as I-IV-V-I.
 - I Chord: The chord of the 1st note (C, E, G).
 - IV Chord: The chord of the 4th note (F, A, C).
 - V Chord: The chord of the 5th note (G, B, D).
 - Activity: Have learners play these chords on a keyboard or guitar. This shows them how chords are used to accompany a melody.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 176-189.
- Physical Education and Arts Grade 3-7 syllabus.
- Musical instruments, modulator scale, musical stave.

Suggested answers

Activity 18.1

- 1 Start by singing a simple song everyone knows, like “Twinkle, Twinkle Little Star.” Ask learners if they can hear the “jumps” or “steps” between notes.
- 2 Use a keyboard or piano to demonstrate each interval from a 2nd to an octave.
- 3 Sing the interval and have learners repeat it. Use hand signs (like the solfege hand signs) to represent each note.
- 4 Have learners sing the intervals both up and down. This trains their ears to recognise the sound of each interval.

Exercise 18.1

- 1 Interval
- 2 Major 6th
- 3 12
- 4 5
- 5 G
- 6 C

Activity 18.2

- 1 On a keyboard, point out the notes of the C Major chord (C-E-G). Explain that a chord is a group of notes played together.
- 2 Have learners place their fingers on the notes (thumb on C, middle finger on E, little finger on G) and press them at the same time.
- 3 Do the same for the G Major chord (G-B-D).
- 4 Encourage learners to play the chords with a partner, taking turns.

Exercise 18.2

- 1 C-D-E-F-G-A-B-C
- 2 Chord
- 3 G-B-D
- 4 It has one sharp F#, it follows the major scale pattern.

Activity 18.3

- 1 Review basic note values: crotchet (1 beat) and minim (2 beats).
- 2 Explain duple time ($\frac{2}{4}$): There are two beats in a bar. Have them clap a simple rhythm, like two crotchets. Then have them create a 2-bar rhythm.
- 3 Explain triple time ($\frac{3}{4}$): There are three beats in a bar. This is like a waltz. Have them clap a rhythm and then compose their own 2-bar rhythm.

- 4 Use a simple phrase like “ta-ta” for crotchets and “Taa-aa” for minims. This helps them feel the rhythm.

Exercise 18.3

- 1 2 beats
- 2 1 beat
- 3 4 beats
- 4 $\frac{3}{4}$
- 5 Simple duple time

Activity 18.4

- 1 Draw a stave on the board.
- 2 For G Major, show them the key signature (one sharp, F#). Explain that this tells you which notes to play differently.
- 3 Draw the scale of G Major (G-A-B-C-D-E-F#-G). Have them copy it.
- 4 Repeat for D Major. Show them the key signature (two sharps, F# and C#). Draw the scale (D-E-F#-G-A-B-C#-D).

Exercise 18.4

- 1 C#
- 2 F #
- 3 T - tone, S - semitone.
- 4 2 sharp
- 5 F # fifth value
C# on the third space of the staff.

Activity 18.5

- 1 Choose a simple, short song in C Major.
- 2 Divide the class into three groups. Assign each group a part (Melody, Harmony 1, Harmony 2).
- 3 Rehearse each part separately until everyone is confident.
- 4 Have the groups perform together. Remind them to listen to each other.

Exercise 18.5

- 1 An organised group of singers who perform together under the direction of a conductor.
- 2 Reinforce the main melody or idea.
- 3 Alto
- 4 Soprano

Activity 18.6

- 1 Help learners find the C, F and G chords on their instrument.
- 2 Demonstrate the progression: C-F-G-C.
- 3 Have them play along with you. They should say the name of the chord out loud as they change.
- 4 Encourage them to work in pairs. This promotes teamwork and rhythmic coordination.

Exercise 18.6

- 1 Chords
- 2 C Major
- 3 F Major
- 4 G Major
- 5 I-iv-v
- 6 Chords played in order creating music flow.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | C | 6 | B |
| 2 | B | 7 | C |
| 3 | A | 8 | A |
| 4 | B | 9 | B |
| 5 | B | 10 | B |

Structured questions answers

- 11 4 beats
- 12 #
- 13 G Major
- 14 12 semitones
- 15 Soprano, alto, tenor, bass, baritone.

Practical activities guidelines

- 16 **C Major scale:** Have learners sing the C Major scale up and down. This tests their knowledge of the notes and their singing skills.
- 17 **2-Bar rhythm:** Ask a learner to come to the front and create a 2-bar rhythm in $\frac{3}{4}$ time on the board, then clap it.
- 18 **5th interval:** Have a learner go to the piano, identify the 5th interval (C to G) and sing it. This tests their ability to apply both theoretical and aural skills.

Unit 19: Visual arts

Unit objectives

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

- a** create two dimensional artworks that reflect cultural values and myths.
- b** construct three dimensional crafts using local materials.
- c** construct artworks using recycled materials.

Teaching notes

Creating 2D artworks

- Start by discussing what a cultural value is (respect for elders, community, ubuntu) and what a myth is (stories about how things came to be).
- Have learners choose a value or myth from their own culture. For example, they can draw a picture illustrating the story of the great snake or show people helping each other in the community.
- Encourage them to use traditional patterns, colours, or symbols from their culture in their drawings or paintings. This helps them connect their art to their heritage.

Constructing 3D crafts

- Explain that art doesn't have to be expensive. We can find many useful materials right in our community.
- Brainstorm a list of local materials with the class. This could include clay, reeds, wood, or even natural dyes from plants.
- Demonstrate a simple craft, like moulding a small animal out of clay or weaving a mat from reeds.
- Encourage learners to work in groups and to create crafts that tell a story or represent an idea. For example, they could sculpt a small village or weave a basket to show a value like hard work.

Art with recycled materials

- Explain the importance of recycling for protecting our environment.
- Ask learners to bring materials from home that would normally be thrown away, such as plastic bottles, bottle tops, newspaper, or cardboard boxes.
- Challenge them to think creatively. A plastic bottle can become the body of a car, and bottle tops can be the wheels. A cereal box can be turned into a mask.
- This activity teaches them to see trash as a resource and encourages them to be resourceful and innovative.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 190-196.
- Physical Education and Arts Grade 3-7 syllabus.
- Models, indigenous art, media, resource person, clay, waste materials, pencil, charcoal.

Suggested answers

Activity 19.1

- Start by discussing well-known Zimbabwean myths. Have learners choose one that they find interesting.
- Explain what a cultural motif is: a repeated pattern or design that has a special meaning in a culture. Examples could include geometric patterns, animal symbols, or specific shapes.
- Encourage learners to use traditional materials like charcoal or natural pigments (from ochre or clay) to give their art an authentic feel. For those with access to computers, they can use digital tools as an alternative.
- When they finish, have them present their artwork and explain the myth and the motifs they included. This connects the art to its cultural meaning.

Exercise 19.1

- 1 It is a visual art that exists on a flat surface.
- 2 Pencils, charcoal, conte sticks, digital stylus.
- 3 Tempera, water colour.
- 4 Convey movements.
- 5 Resource person.
- 6 Directing the viewer's attention and focus.

Activity 19.2

- Have learners choose a local animal or a cultural artefact (like a pot or a traditional tool) to create.
- The main materials will be clay or craft foam. Explain how to mould and shape these materials.
- Introduce the concept of a recycled support element. This teaches them to be resourceful. A small plastic bottle or some bubble wrap can be used inside the clay or foam to save material and provide a base.
- This activity combines traditional art forms with a modern lesson on sustainability.

Exercise 19.2

- 1 Clay, craft, foam, and recycled wood.
- 2 Kiln-fired
- 3 Pinch, coil.
- 4 Gluing
- 5 Sealant

Activity 19.3

- Ask learners to collect various recycled materials from home, such as bottle tops, newspapers, plastic bags, and cardboard.
- The key is to think of these items not as trash but as building blocks for art. A plastic bottle can become the body of a sculpture, and newspaper can be twisted into shapes.
- Challenge them to create a collage or sculpture that tells a story about something they care about, like local wildlife or a clean environment.

Exercise 19.3

- Plastic bottles, fabrics offcuts, cardboard,
- Colour and texture
- Shape
- Paper scraps
- Glue

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 C | 6 B |
| 2 B | 7 A |
| 3 C | 8 D |
| 4 A | 9 C |
| 5 D | 10 B |

Structured questions answers

- 1 Visual art that exist on a flat surface.
- 2 Pencils, charcoal, conte sticks.
- 3 Depth
- 4 Clay

Practical activities guidelines

- 5 **2D presentation:** When a learner presents their artwork, ask them to name the myth and explain what the cultural motifs they included mean.
- 6 **Collage explanation:** Ask learners to explain the theme of their recycled collage. For example, if it is about a lion, ask them to explain how the materials they chose (crumpled paper for the mane) help tell the story.
- 7 **Role-play:** Have learners work in pairs to role-play consulting a resource person (an elder, a parent) about cultural symbols. This teaches them to seek knowledge from their community.

Unit 20: Theatre

Unit objectives

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

- a explain rules applied in blocking actors' movement and levels.
- b improvise a play guided by the text, subtext and given circumstances.
- c develop themes to formula story lines appropriate for the levels.

Teaching notes

Explaining rules of blocking

- Explain that blocking is the process of planning where and when actors move. It is done to make the action clear to the audience.
 - **Movement:** Discuss simple rules like “cross to a character” or “move away from a character.”
 - **Levels:** Levels are the different heights actors use on stage, such as standing, sitting, or kneeling. Explain that a standing actor has more power than a seated one. Using different levels makes a scene more visually interesting.
- Have learners block a simple scene. For example, a scene where a character is trying to convince another character to do something. The persuading character should move closer to the other one.

Applying blocking rules

- Give learners a simple script (two people arguing over a toy). Have them use the rules of blocking to plan their movements.
- Have learners rehearse the scene. Observe how they use movement and levels to show the relationship between the characters.

Improvised play

- Explain that the text is what the actors say.
 - **Subtext:** This is what the characters are really thinking or feeling. A character might say, “I’m fine,” but their subtext is “I’m very angry.”
 - **Given circumstances:** These are the facts about the characters and the situation (who they are, where they are).
- Give learners a few simple “given circumstances,” like: “Two friends are at a market, but one of them has lost their money.” They must improvise the play, using text, subtext, and the given circumstances to guide their actions.

Developing themes for storylines

- A theme is the main idea or message of a story (for example, friendship, courage, honesty).
- Brainstorming: Have learners brainstorm a list of themes appropriate for their age.
- Storyline: From a theme, have them create a simple storyline with a beginning, middle, and end. For example, the theme of “honesty” can become a story about a character who finds a lost wallet.
- Encourage them to develop a simple plot that shows the theme in action. The storyline should be simple enough for them to act out.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 197-203.
- Physical Education and Arts Grade 3-7 syllabus.
- Theatre area, theatre scripts, resource persons, theatre books.

Suggested answers

Activity 20.1

- Explain blocking as the planned movement of actors. It makes a scene clear to the audience.
- Introduce levels as the different heights an actor can be at (standing, sitting, kneeling). Using levels adds visual interest and can show power dynamics.
- Task: Have pairs of learners choose a simple scene, like a greeting or an argument. They should plan and demonstrate a blocking sequence using at least two different levels. For example, in an argument, a standing actor might show dominance over a seated one.
- Encourage them to use movement to show the characters’ feelings. Moving closer might show intimacy or aggression, while moving away might show retreat or avoidance.

Exercise 20.1

1 Blocking

2

Level	Purpose
A high level	Authority
B mid level	Balance
C low level	Vulnerability

3 Approach, retreat, cross.

4 Intimacy, conflict.

5 So that every actor remains visible when it matters.

Activity 20.2

- Explain subtext as the underlying emotion or meaning that is not said out loud. The text is what the actor says, while the subtext is what they truly mean.
- Give groups a “given circumstance” like “first day at a new school.” They must improvise a two-minute scene. Remind them to think about their character’s subtext. For example, a character might say, “I’m so excited to be here,” but their subtext could be, “I’m terrified and want to go home.”
- This activity teaches observation and empathy. Learners should show their subtext through body language, facial expressions, and tone of voice.

Exercise 20.2

1 It is the spontaneous creation of drama without a fixed script.

2 Use existing dialogue or song lyrics.

Invent actions that reveal new layers of meaning.

3 Choice and circumstances.

4 To prevent collision.

Activity 20.3

- Explain the parts of a script outline: theme (the main idea, for example, friendship), characters (the people in the story), and plot points (the main events).
- Have learners choose a theme and draft a script outline based on it. They should include scene headings to show where the scene takes place (for example, Extremely busy marketplace - Sunset).
- Guidance: A good script outline provides a clear map for the story. The plot should have a beginning, a middle, and an end.

Exercise 20.3

- 1 The central idea or message that unifies elements of a play.
- 2 Guide the performance.
- 3 To enrich dialogue and action.
- 4 Scene headings.

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 B | 6 C |
| 2 B | 7 C |
| 3 B | 8 C |
| 4 B | 9 B |
| 5 B | 10 A |

Structured questions answers

- 1 Planning and rehearsal of actors' movements and position on stage to create clear, meaningful stage pictures and support story telling.
- 2 Scene headings, character name, stage directions.
- 3 Low level, mid level and high level.
- 4 Outcome
- 5 Makes it easier to see who is speaking at a glance.

Practical activities guidelines

- 6 **Blocking:** Have a pair of learners demonstrate a planned blocking sequence for a short scene using two different levels. This assesses their understanding of the concept.
- 7 **Scene heading:** Ask learners to draft a scene heading for a specific location and time, such as an exterior busy marketplace at sunset. This tests their knowledge of script formatting.
- 8 **Script outline:** Have a learner present a draft of a script outline, explaining the theme, characters, and key plot points. This assesses their ability to formulate a complete story idea.

Unit 21: Dance

Unit objectives

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

- a** identify multiple dance movement problems.
- b** demonstrate initiative and creative dance patterns.
- c** create dance movements with different musical rhythms and style.

Teaching notes

Identifying dance movement problems

- Explain that a dance movement problem is anything that prevents a move from being clear or expressive. This could be a lack of balance, jerky movements, or poor timing.
- Have learners stand in a circle. Ask them to perform a simple movement, like a slow arm wave. As a group, identify what makes the movement look good (smooth, fluid) and what makes it look bad (stiff, out of sync).
- Example problems:
 - Poor balance: A dancer wobbles during a turn.
 - Lack of control: Movements are too fast or too slow for the music.
 - Incorrect posture: A dancer is slouching instead of standing tall.

Imitative and creative dance patterns

- This is about copying a movement. It helps build a foundation of skills.
 - “Follow the Leader.” You, as the teacher, perform a simple dance sequence. The learners must copy you exactly. Then, they can take turns leading the group.
- Creative dance: This is about making up new movements.
 - “Theme and Create.” Give the learners a theme (“the wind,” “a strong animal,” “a happy day”). They must create a short dance sequence that expresses that theme. This encourages imagination and self-expression.
- Explain that the difference between the two is that imitative dance is about replication, while creative dance is about invention.

Dance with different musical rhythms

- Play a variety of musical genres with different rhythms and styles, such as traditional Zimbabwean music, fast-paced pop, or slow, classical music.
- Ask learners to move freely to each song.
- Discussion: After each song, ask them: “How did the music make you want to move?” They should notice that slow music inspires flowing movements, while fast music inspires quick, sharp movements.

- Activity: “Musical Statues.” Have learners dance to the music. When the music stops, they must freeze in a position that reflects the last rhythm they heard.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 204-210.
- Physical Education and Arts Grade 3-7 syllabus.
- Print media, resource persons, pictures, books, props, attire, instruments and pictures of instruments.

Suggested answers

Activity 21.1

- In pairs, have learners choose a complex dance sequence. They should use a smartphone or a camera to record themselves. This allows for self-assessment.
- After recording, they should review the video to pinpoint at least three movement problems (for example, poor balance, incorrect posture, lack of fluidity). For each problem, they must suggest and practice a correction. This fosters critical thinking and a deeper understanding of proper technique.

Exercise 21.1

- 1 Uneven weight distribution, timing, mismatches.
- 2 Observing posture, footwork and timing.

Activity 21.2

- In groups, learners should choose a traditional Zimbabwean dance phrase (for example, from a *Jerusarema* or *Mbira* dance). They will also create their own unique gesture.
- They should practise each part separately, then blend them into a short, three-phrase sequence. When they perform for another group, they must explain how they blended imitation (the traditional part) with innovation (their own gesture). This teaches them how to honour tradition while also being creative.

Exercise 21.2

- 1 Observation, analysis, and repetition.
- 2 Improve technique.
- 3 Collaboration in small groups, exchange of ideas, blending of imitative and innovative patterns into cohesive choreography.
- 4 Mhande, Jerusarema

Activity 21.3

- Learners will design a four-sequence dance phrase.
- Procedure: The process includes:
 - Drawing a movement diagram to plan the choreography.
 - Correcting a specific movement problem within the phrase.
 - Including at least one imitated step.
 - Responding to a chosen rhythm using a metronome or drumming.
 - After creating, they will teach the phrase to a partner and make one adjustment based on the feedback. This teaches them to give and receive constructive criticism.

Exercise 21.3

- 1 Soft waltz.
- 2 Sungura
- 3 Holding each other.
- 4 Strong first beat of each count.
- 5 So they know exactly when to move.
- 6 Helps keep timing accurate.

Activity 21.4

- Learners will design a four-sequence dance phrase.
- Procedure: The process includes:
 - Drawing a movement diagram to plan the choreography.
 - Correcting a specific movement problem within the phrase.
 - Including at least one imitated step.
 - Responding to a chosen rhythm using a metronome or drumming.
 - After creating, they will teach the phrase to a partner and make one adjustment based on the feedback. This teaches them to give and receive constructive criticism.

Exercise 21.4

- 1 Metronome app.
- 2 Provide real time tempo cues.

Unit revision exercises

Multiple choice answers

- 1 C
- 2 A
- 3 C
- 4 D
- 5 B
- 6 D
- 7 B
- 8 A
- 9 D
- 10 B

Structured questions answers

- 1 Planned sequence of dance steps or movements.
- 2 Close observation, analysis and repetition of dance phases.
- 3 Time settings of all media elements.
- 4 Resource person, video recording, mirrors.

Practical activities guidelines

- 5 This assesses the learners' ability to observe and apply corrective techniques.
- 6 This tests their ability to accurately replicate and analyse traditional dance steps.
- 7 This requires them to apply their knowledge of tempo to a performance, focusing on speed and precision.

Topic 7

Arts aesthetic values and appreciation

Unit 22: Arts aesthetic values and appreciation

Unit objectives

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

- a interpret elements of art and principles of design to derive meaning.
- b critique works of art that reflects cultural and social practises in Zimbabwe.
- c analyse the aesthetic qualities of Zimbabwean works of art.

Teaching notes

Interpreting art: Elements and principles

- **Elements of art:** These are the “ingredients” artists use.
 - **Line:** A mark made by a moving point.
 - **Shape:** A two-dimensional area defined by a line.
 - **Colour:** The hue, value, and intensity of an object.
 - **Texture:** How something feels or looks like it feels.
 - **Space:** The area an object occupies.
- **Principles of design:** These are the “recipes” for arranging the elements.
 - **Balance:** The way elements are arranged to create a feeling of stability.
 - **Emphasis:** Making one part of the artwork stand out.
 - **Rhythm:** Repetition of elements to create a feeling of movement.
 - **Unity:** How all the elements work together.
- Show learners a simple Zimbabwean artwork (for example, a painting with geometric patterns). Ask them to identify the elements (lines, colours, shapes) and explain how the artist used the principles (rhythm through repetition, unity in the overall design).

Critiquing art and cultural practices

- Explain that critiquing art is not about saying “I like it” or “I don’t like it.” It’s about explaining why an artwork is effective.

- **Cultural connection:** Use examples of artworks that show a cultural or social practice in Zimbabwe (for example, a sculpture of a family gathering, a painting of a market scene).
- Have learners discuss a piece of art. Ask questions like: “What cultural practise does this artwork show?” “How does the artist use colour to show the mood of the scene?” “What does this artwork tell us about our community?”

Analysing aesthetic qualities

- Explain that aesthetic quality refers to what makes an artwork beautiful or pleasing. It is about the skill and thought the artist put into it.
- Look at a piece of Zimbabwean art, such as a Shona sculpture. Discuss the aesthetic qualities:
 - **Form:** How the shape of the sculpture feels in space.
 - **Craftsmanship:** The skill and care the artist used to carve the stone.
 - **Meaning:** The emotions or ideas the artwork conveys.
- Have learners choose their favourite Zimbabwean artist. Ask them to find one of the artist’s works and prepare a short presentation explaining its aesthetic qualities.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 211-219.
- Physical Education and Arts Grade 3-7 syllabus.
- Resource person, culture centres, artefacts, art galleries, vibrating sculptures.

Suggested answers

Activity 22.1

- Have learners select a Zimbabwean artwork, either from a book, a printed copy or an online gallery.
- **Part 1:** Elements - Instruct them to find and label three elements of art such as:
 - Line: Is it thick, thin, straight, or curved?
 - Colour: Is it bright or dull, warm or cool?
 - Shape: Is it geometric or free form?
- **Part 2:** Principles - Next, have them identify two principles of design, such as balance (is the artwork symmetrical?) or rhythm (are there repeated patterns?).
- Practical application: This activity is foundational, helping learners use the correct vocabulary to discuss art.

Artwork: The warrior by Lawrence Nyemba

1 Elements of art.

(a) Line

Description: The painting employs bold, expressive lines to delineate facial features, jewelry, and attire, creating a sense of movement and strength.

Qualities: These lines convey the warrior's resilience and the intricate details of his adornments, emphasising cultural significance.

(b) Colour

Description: A rich palette of earthy tones - ochres, reds, and browns - dominates the composition, complemented by accents of gold and white.

Qualities: The warm colours evoke a sense of heritage and vitality, while the gold highlights suggest nobility and spiritual depth.

(c) Texture

Description: The artist's brushwork imparts a tactile quality to the canvas, simulating the feel of traditional attire and ornaments.

Qualities: This texture invites viewers to imagine the physicality of the warrior's garments and accessories, enhancing the realism and cultural authenticity of the piece.

2 Principles of design.

(a) Emphasis

Explanation: The central figure of the warrior is the focal point, drawing immediate attention through size, placement, and detailed rendering.

Role: Emphasis directs the viewer's gaze to the subject, underscoring the importance of the warrior's role and status within the artwork.

(b) Balance

Explanation: The composition achieves visual equilibrium through symmetrical placement of elements, such as the positioning of the warrior's face and adornments.

Role: Balance ensures harmony within the artwork, making it aesthetically pleasing and symbolising the equilibrium between strength and serenity.

(c) Unity

Explanation: The consistent use of color, texture, and motif throughout the painting creates a cohesive whole.

Role: Unity ties together various components, reinforcing the theme of cultural identity and the interconnectedness of the warrior's life and environment.

Lawrence Nyemba's "The Warrior" is a masterful blend of artistic elements and principles, offering insight into Zimbabwe's rich cultural tapestry. Through deliberate choices in line, color, and texture, coupled with a strong emphasis on design principles like emphasis, balance, and unity, Nyemba crafts a narrative that resonates with themes of heritage, strength and identity.

Exercise 22.1

- 1 Line, shape, colour.
- 2 Balance, contrast emphasis, movement.
- 3 Pattern
- 4 Value
- 5 Design
- 6 Cohesion

Activity 22.2

- 1 **Description:** What do you see? (for example, “I see a man with a hoe, a field, and a tree.”).
- 2 **Analysis:** How is the art organized? (for example, “The artist used repetition to show a pattern in the field.”).
- 3 **Interpretation:** What does it mean? (for example, “This shows the importance of farming in our culture.”).
- 4 **Judgment:** Is it a successful artwork? Why or why not? (for example, “I think it is successful because it tells a clear story and the colours are vibrant.”).
- 5 In groups, have learners apply these stages to a traditional stone sculpture and a contemporary painting.

Exercise 22.2

- 1 Description
- 2 Analysis
- 3 Judgment
- 4 Audio transcript.

Activity 22.3

- Explain three simple aesthetic theories:
 - Imitationalism: Art is good if it looks like the real thing (realistic).
 - Formalism: Art is good because of its form and design (use of lines, shapes, and colours).
 - Emotionalism: Art is good because it makes you feel a certain emotion.
- In groups, learners will choose a stone carving and a textile work. They must decide which theory best fits each piece and then present their reasoning. For example, a carving of an animal might be imitationalism if it has accurate proportions, while a textile with rhythmic patterns might be formalism.

Exercise 22.3

- 1 Depiction of observable world.
- 2 Bark clothe, stone carvings, paintings.

- 3 Elements
- 4 Pattern, unity, balance.
- 5 Work together.
- 6 *Mbira*, drums

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 C | 6 B |
| 2 B | 7 D |
| 3 D | 8 B |
| 4 A | 9 C |
| 5 C | 10 A |

Structured questions answers

- 1 Combined effect of elements and principles on mood, meaning and visual appeal.
- 2 Line, shape, colour, texture.
- 3 Imitationalism, formalism, emotionalism.
- 4 Balance, contrast, emphasis, movement.
- 5 Aesthetic theory that seeks to evoke strong effective responses.

Practical activities guidelines

- 6 Have learners apply their knowledge by labelling elements and principles on a printed artwork.
- 7 This requires them to use their creativity while applying the principles of repetition and contrast.
- 8 This assesses their ability to connect the visual qualities of an artwork with an emotional response. For example, rough texture can create a feeling of struggle, while a smooth form can feel peaceful.

Topic 8

Physical Education and Arts technology

Unit 23: Technology in Physical Education and Arts

Unit objectives

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

- a** observe internet ethics in physical education and arts.
- b** create digital content respecting copyright and intellectual property.
- c** apply motion analysis software and data visualisation technologies to assess movement patterns and arts data.
- d** uses wearable technology and machine learning algorithms to track fitness and generate artistic patterns.
- e** produce music using digital radio workstations.
- f** apply graphic design principles to create effective physical education materials and visually stunning arts pieces.

Teaching notes

Internet ethics

- **Respectful communication:** Explain that online comments and posts should be respectful and positive.
- **Privacy:** Teach learners to protect their personal information and not share details with strangers.
- **Cyberbullying:** Discuss the dangers of cyberbullying and the importance of reporting it.
- **Online content:** Remind them that content should be appropriate for a school environment.
- In a Physical Education context, learners can use online forums to discuss sportsmanship. In the Arts, they can learn to give constructive feedback on each other's digital artwork.

Digital content and copyright

- Copyright: Explain that copyright protects original work like music, images, and videos. It's illegal to use someone else's work without permission.
- Intellectual property: This is a broader term for creations of the mind. Learners should understand that their ideas are valuable and deserve protection.
- For an Arts project, learners can use a free-to-use image bank to find pictures for a collage. For PE, they can create their own instructional videos on a sports skill, knowing it's their own intellectual property.

Motion analysis and data visualisation

- Motion analysis: Explain that this software records and analyses movement. It can be used to improve sports technique.
- Data visualisation: This is about creating graphs or charts to make data easy to understand.
- Application: In a Physical Education class, use a tablet to record a learner's sprinting form. The software can then show a graph of their speed over time. In the Arts, learners can create a digital graph of the colours used in a painting to see which ones are most prominent.

Wearable technology and machine learning

- Wearable technology: Explain that this includes fitness trackers and smartwatches. They collect data on things like steps and heart rate.
- Machine learning: This is a type of artificial intelligence. It uses data to find patterns and make predictions.
- In Physical Education, learners can wear a fitness tracker to see how their heart rate changes during a game. In the Arts, they can use an app that analyses their fitness data and uses it to create a unique piece of art, for example, a series of lines that get thicker as their heart rate increases.

Digital Audio Workstations (DAWs)

- Explain that a DAW is a software program used to record, edit, and produce music. It is like a digital recording studio.
- Application: Learners can use a simple DAW to create a beat or a short musical piece. They can use a microphone to record their own voice or sounds, then edit them. This activity is a great way to explore the technical side of music production.

Graphic design principles

- Graphic design principles: Explain concepts like layout (how things are arranged), typography (fonts), colour theory, and white space.
- In Physical Education, learners can create posters about a sports event using these principles. In the Arts, they can design a digital exhibition poster for a gallery. This teaches them to create things that are not just beautiful but also effective at communicating a message.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner's Book page 220-229.
- Physical Education and Arts Grade 3-7 syllabus.
- Music composition software, music instruments, dance software, theatre software, dance software, audio device.

Suggested answers

Activity 23.1

Learners will use a computer or tablet to create a digital collage. They must find images from free databases and cite their sources. This teaches them about intellectual property. They should also add alt text (a brief description of the image) for accessibility and write a rationale explaining their theme.

Exercise 23.1

- 1 It is a repeated short audio clip.
- 2 Echo effect.
- 3 High and low frequencies.
- 4 Mp3
- 5 Piano
- 6 Music technology.

Activity 23.2

- Learners will use a phone camera to record themselves doing three jumps. They will use a measuring tape to get the height of each jump and plot the results on a line graph. This activity teaches them about data collection and data visualisation.
- After plotting the data, have them look at the graph and identify their best jump. They should explain why it was the best (for example, "It was my best jump because I bent my knees more before taking off.").

Exercise 23.2

- | | |
|----------------|------------------------------|
| 1 Empty space. | 3 Colours, shapes or styles. |
| 2 Path | 4 Belong |

Activity 23.3

Learners will use a free online DAW to create a simple 4-bar tune. They should experiment with a virtual instrument and learn to use basic effects like echo and EQ (equaliser) to change the sound. The final product should be exported and shared.

Activity 23.4

Learners can either draw a poster on paper or use a simple digital editor. The poster should show safety rules for PE. They must use at least two different fonts (typography), colours, and icons to make the poster visually appealing and easy to understand.

Unit revision exercises

Multiple choice answers

- | | | | |
|---|---|----|---|
| 1 | B | 6 | A |
| 2 | A | 7 | D |
| 3 | B | 8 | A |
| 4 | B | 9 | C |
| 5 | C | 10 | B |

Structured questions answers

- 1 Respectful and responsible behaviour when using online platforms for Physical Education and Arts.
- 2 Piano
- 3 Makes things sound warmer or boomy.
- 4 Describe images for people who cannot see them.
- 5 Musical instrument digital interface.

Practical activities guidelines

- 6 This is a direct test of the skills from **Activity 23.1**. Learners should produce a collage that includes the required elements.
- 7 Learners must produce a graph that correctly plots their three jump heights and provide a reasoned explanation for their best jump.
- 8 This question extends the concept of data analysis. Have learners use a fitness tracker to record their heart rate during an activity. They should then summarise the results, such as “My heart rate went from 90 bpm to 140 bpm during the game.” This teaches them to interpret data from wearable technology.

Topic 9

Physical Education and Arts enterprise

Unit 24: Entrepreneurship in Physical Education and Arts

Unit objectives

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

- a** identify careers in physical education and arts.
- b** design digital portfolios for careers in physical education and arts job applications.
- c** construct physical education and arts instruments and equipment.
- d** exhibit physical education and arts performances.
- e** apply ethical decision making in physical education and arts technology.
- f** identify intellectual property in physical education and arts materials.

Teaching notes

Careers in Physical Education and Arts

- Physical Education careers: Discuss jobs like sports coach, physiotherapist, fitness trainer, referee, or sports journalist.
- Arts careers: Discuss careers such as musician, actor, dancer, graphic designer, fashion designer, or artist.
- Activity: Have learners choose one career and list the skills needed for it. For example, a sports coach needs leadership and communication skills.

Digital portfolios

- Explain that a digital portfolio is a collection of work that shows a person's skills.
- Have learners use a simple website builder or a presentation app to create a mock portfolio.
 - For Physical Education: They can include photos or videos of them playing a sport, a training plan they designed, or an article they wrote about a game.
 - For Arts: They can include pictures of their artwork, a recording of a song they created, or a short video of a performance.

Constructing instruments and equipment

- Physical Education equipment: Learners can make a discus from a cardboard plate, a soft shot put from a sock filled with cloth, or a javelin from a pool noodle.
- Arts instruments: They can create a drum from a tin can, a shaker from a plastic bottle, or a simple guitar from a shoebox.
- Have a “DIY” day where learners bring in recycled materials and build a piece of equipment or an instrument.

Physical Education and Arts performances

- Organise a small performance for the class or for another grade. This could be a short dance routine, a musical piece, a skit, or a sports demonstration.
- This activity helps build confidence and teamwork.

Ethical decision-making

- Present a few scenarios to the class. For example: “You found a great video of a football move online. Is it okay to use it in your portfolio without asking?”
- Discuss the importance of giving credit to the original creator.

Intellectual property

- Explain that intellectual property is a creation of the mind. It is a person’s original idea or work, like a song, a design, or a play.
- Have learners identify IP in their own work and in the work of others. For example, their own artwork is their IP. They should not copy someone else’s work. This promotes originality and respect for others’ creations.

Suggested teaching and learning resources

- PlusOne Physical Education and Arts Grade 6 Learner’s Book page 230-244.
- Physical Education and Arts Grade 3-7 syllabus.
- Paraphernalia, ICT tools, resource centre, audio devices.

Suggested answers

Activity 24.1

Have learners research careers in Physical Education (for example, coach, physiotherapist) or Arts (for example, graphic designer, musician). They should create a presentation covering the required qualifications, daily duties, and a rough idea of earnings. This helps them think about future job opportunities.

Exercise 24.1

- 1 Sports coach, fitness trainer, sports psychologists, painters, sculptors, graphic designers.
- 2 Mixes
- 3 Costume designer.
- 4 Stress
- 5 Art therapists.

Activity 24.2

Learners should plan their own digital portfolio structure. They should outline sections like “About me,” “My skills,” and “My projects.” They should list what content (for example, photos, videos, written work) they include in each section. This teaches them how to showcase their abilities for a job or a school application.

Exercise 24.2

- 1 An online collection showcasing skills, achievements and samples of work.
- 2 Headings
- 3 Project showcase, design samples, testimonials.
- 4 Collaborators
- 5 Use a unified colour palette.
- 6 Smartphones

Activity 24.3

In pairs, learners will design and build a piece of equipment (for example, a simple hurdle from sticks) or an art kit (for example, a painting set from natural pigments). They should test it with classmates to see if it works. This activity encourages resourcefulness and problem-solving.

Exercise 24.3

- 1 Instruments, equipment or props used in physical education and arts activities.
- 2 Non-toxic finishes.
- 3 Local suppliers.
- 4 Durability
- 5 Refine
- 6 Decorative

Activity 24.4

In groups, learners will plan a small event like an art exhibition or a performance. They will create a simple budget, a marketing strategy (for example, making posters), and a schedule for the event. This introduces them to basic project management skills.

Exercise 24.4

- 1 Creative work that is specifically paid for by audience.
- 2 Create posters, social media, email campaigns.
- 3 Marketing costs, royalties.
- 4 Monitoring or adjusting expenditures.

Activity 24.5

This activity addresses digital ethics. Learners will debate whether it is morally correct to use unlicensed music in a video. They should discuss the legal (it is illegal), ethical (it's unfair to the artist), and professional (it is a bad business practice) reasons for and against it. This teaches them about intellectual property.

Exercise 24.5

- 1 Consent
- 2 Visually impairments.
- 3 User data
- 4 Prevent identity theft and fraud.
- 5 Properly
- 6 Password

Activity 24.6

Learners will create a sample contract for a collaborative artwork. They should include clauses on ownership (who owns the art), licensing (how it can be used), and royalties (how the artists get paid). This introduces them to the business side of the arts.

Exercise 24.6

- 1 Copyright
- 2 Original choreography, lesson plans, poster digital illustration, music.
- 3 Years
- 4 Complex

Activity 24.7

In pairs, one learner is a client, and the other is a service provider. The “client” asks for a custom art workshop. The “provider” must act professionally, discussing honest pricing and transparent methods. The goal is to show communication, teamwork, and adaptability.

Exercise 24.7

- | | |
|--------------|-------------|
| 1 Truthfully | 3 Respect |
| 2 Openly | 4 Deadlines |

Activity 24.8

In groups, learners will propose a community arts project (for example, a mural). They will outline their roles, their contributions, and how the project benefits the community, applying *Ubuntu/Unhu/Vumunhu* principles of community and interconnectedness. This teaches them to connect their skills to a larger social purpose.

Exercise 24.8

- 1 Community
- 2 Feelings
- 3 Common
- 4 Traditions
- 5 Assistance

Unit revision exercises

Multiple choice answers

- | | |
|-----|------|
| 1 C | 6 B |
| 2 B | 7 B |
| 3 C | 8 C |
| 4 B | 9 A |
| 5 B | 10 B |

Structured questions answers

- 1 About me, resume or cv, project showcase, design samples, testimonials.
- 2 Purpose, cost, quality, availability.
- 3 Respect copyright laws, protects the creator's right, allows proper use.
- 4 Copyright: Copyrighting, using water marks, saving using passwords or encryption.

Practical activities guidelines

- 5 Have learners draft the layout for their portfolio homepage, including titles and images, to assess their planning skills.
- 6 Have them present a piece of equipment they built and get feedback from classmates.
- 7 Have them draft a simple contract for a commissioned performance to test their understanding of ownership and payment.

Examination

Section A: Multiple choice answers

- | | |
|------|------|
| 1 B | 14 B |
| 2 A | 15 C |
| 3 D | 16 A |
| 4 B | 17 A |
| 5 D | 18 C |
| 6 A | 19 B |
| 7 A | 20 B |
| 8 C | 21 B |
| 9 A | 22 B |
| 10 C | 23 A |
| 11 B | 24 B |
| 12 B | 25 C |
| 13 D | |

Section B: Structured questions answers

- 1
 - (a) Warm up, cool down, use correct equipment, follow instructions always, stay hydrated.
 - (b) Clothing equipment worn to protect the body from harm during physical activities.
 - (c) Helps body regulates temperature, maintain energy performance, protects joints and muscles, support secretion and heart function.
- 2
 - (a) Weekly or monthly goals, charts, graphs showing time spent per activity, notes on how the body feels after every session, reminders to warm up and cool down.
 - (b) Running, circuit training, dance and aerobics, stretching, relay races.
- 3
 - (a) Gaseous exchange - Passes oxygen to the blood stream, waste gas from your body moves from the blood into the lungs.
 - (b) Carries air from the windpipe to the lungs. It has mucous to trap dust and other contaminants.
- 4
 - (a) Mbira - Zimbabwean instrument with iron keys mounted on the hard wood sound board.
 - Marimba - made of wooden slates resting on resonant gourds.
 - Shakers - made from dried gourds filled with seeds or stones.
 - (b) Making musical instruments, entertainment, preserving and spreading culture, alerting communities.
 - (c) Physical surroundings or scenery on stage that shows where and when a scene takes place.

- 5** Width - spreading out the attacking players to the wings.
Depth-having players at different distances forward and backward.
- (a) Moving the ball past defenders through dribbling, running into space or making forward passes.
 - (b) Delay - slow down the attacking team to prevent quick advancement.
 - Balance - defenders cover different parts of the field evenly.
 - Control - containing the attack and wait for the right moment to tackle or force an error.
- 6**
- (a) On your mark, set, go/gun.
 - (b) Approach, take off, flight and landing.
 - (c) Make a run up, start with pigeon steps, then hit the board with take-off leg, choose hang or hitch kick to maintain balance. Stretch both legs forward at the last moment, then bend the knees to absorb force and walk forward.

Section C: Practical activities guidelines

- 7** Protective gear demonstration.
- Choose a sport with clear protective equipment, such as a helmet and pads for a game like rugby, or shin guards and boots for soccer.
 - Demonstrate how to properly wear and adjust the gear. For example, show them how to strap on shin guards so they don't move and how to secure a helmet, so it fits snugly.
 - Explain why each piece of equipment is important (for example, a helmet protects the head from impact).
 - Have a few learners volunteer to try on the gear themselves. This ensures they understand the correct fit.
- 8** The human digestive system.
- Draw and label the main parts of the digestive system on a large sheet of paper or on the board.
 - Label the mouth, oesophagus, stomach, small intestine, and large intestine.
 - Have learners copy the diagram into their notebooks. You can also have them draw arrows to show the direction food travels.
- 9** Theatre set and props design.
- Explain that a theatre set is the background of a play, and props are the objects actors use.
 - Choose a traditional ceremony from Zimbabwe, like a rain-making ceremony or a Kurauone (first public appearance) ceremony.
 - Set design: The set can be simple. It could be a village courtyard with a hut in the background.

- Prop design: Design two props that would be used in the ceremony, such as a drum or a gourd for water.
- Have learners draw the set and the props. They can label each part and explain why it is needed for the ceremony. This connects their art to their culture.

10 Moving in open and closed space.

- Use cones to mark out a small playing area.
- Explain open space as an area without defenders. Moving into open space is a good attacking strategy.
- Explain closed space as an area with defenders.
- In pairs, one person is the attacker, and the other is the defender. The attacker practices moving into open space, and the defender practices staying close to the attacker, forcing them into closed space. Swap roles so both learners get to practise.