Arts and Culture Grade 5

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Online:
< http://cnx.org/content/col10977/1.2/ >

C O N N E X I O N S
Rice University, Houston, Texas
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Chapter 1

Term 1

1.1 Visual arts: colour

1.1.1 ARTS AND CULTURE

1.1.2 Grade 5

1.1.3 PERSONAL AND SOCIAL SKILLS

1.1.4 Module 1

1.1.5 VISUAL ARTS: COLOUR

1.1.5.1 Activity 1: (individual) [LO 3.7]

A number of transparent objects are arranged to form a still life. Look carefully at the still life and note that some objects are standing in front of others. Because the objects are transparent, the object behind can also be seen. (Draw all objects in pencil.)

We are now going to paint these objects. Use the three primary colours – red, yellow and blue. Try to make the colour of every object different from the one next to it. Because we have no white or black, the object cannot be painted darker or lighter. Where objects overlap the colours of both objects must be mixed and painted.

When you have finished, answer the following questions:

- Which colours could you use?
- Did you paint objects placed next to each other in different colours?
- What happened when you mixed two colours?
- How many new colours did you get? Name them.
- Write down how you got these colours.

1.1.5.2 Activity 2: (group work/individual)

Each learner has received a part of a photo or picture with a number written on the back.

Draw what you see on your piece of picture or photo on the piece of paper that you have received. You will have to enlarge it (make it bigger) to make it fit on the paper. When you have finished, copy the number on the back of the small picture on the back of your drawing.

\[1\text{This content is available online at }<\text{http://cnx.org/content/m29665/1.1/}>.\]

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
You will now be divided into groups of four. Look at your numbers and then join your drawings together in the right order. The educator will tell you how to do this. The drawings should all link together; otherwise they must be changed and adapted.

Next, the four of you must paint your drawing, using secondary colours as well as black and white to show dark and light (shades and tints).

When your group has finished, you will be able to join your group’s painted picture to some other groups – look at the numbers for guidance. You will now have an enlarged version of the original picture or photo to hang on the wall.

1.1.6 Assessment

LO 3

PARTICIPATION AND COOPERATION

The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

We know this when the learner:

GENERAL

In regard to 3.1 – 3.7 below:

- cooperates with other group members during arts activities;
- is able to make his or her own contribution within the group;
- accepts fellow learners;

VISUAL ARTS (3.7)

- selects a project, plans it in group and takes the necessary action;
1.2 Play music in a rhythmic manner

1.2.1 ARTS AND CULTURE

1.2.2 Grade 5

1.2.3 PERSONAL AND SOCIAL SKILLS

1.2.4 Module 2

1.2.5 MUSIC

ACTIVITY 1

TO PLAY WITH THE MUSIC IN A RHYTHMIC MANNER AND WITH APPROPRIATE DYNAMISM

[LO 3.5]

Listen to *Any dream will do* and clap the following patterns:

\[
\begin{align*}
\begin{array}{c}
\text{||} \\
\text{//} \\
\text{//} \\
\text{//}
\end{array}
\end{align*}
\]

\[
\begin{align*}
\begin{array}{c}
\text{||} \\
\text{//} \\
\text{//}
\end{array}
\end{align*}
\]

**Figure 1.2**

To accompany the song you must follow the teacher’s instructions carefully. Listen closely to the music. The music will guide you as to

- how fast your accompaniment must be
- how loud or soft your accompaniment must be
- if there are parts that have to be repeated

Sing the song. A part of the song is on the next page.

---

\[^{2}\text{This content is available online at }\text{<http://cnx.org/content/m23349/1.1/>}.\]
### Assessment

<table>
<thead>
<tr>
<th>The learner is able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Follow the rhythmic pulse beat of the music:</strong></td>
<td>cannot follow the pulse beat of the music</td>
<td>can follow and clap the pulse beat with some assistance</td>
<td>follows the music and claps rhythmically to the music</td>
<td>follows the music and claps with enthusiasm rhythmically to the music</td>
</tr>
<tr>
<td>To render and distinguish between dynamism (loud and soft);</td>
<td>cannot offer a rendition or distinguish between loud and soft at all</td>
<td>can offer a rendition or distinguish between loud and soft with some assistance</td>
<td>can offer a rendition and distinguish between loud and soft</td>
<td>can offer a rendition and distinguish between loud and soft with restraint</td>
</tr>
<tr>
<td>To portray the form of the song during a performance (ABA);</td>
<td>cannot distinguish between the different sections</td>
<td>can distinguish between the sections with some assistance</td>
<td>can distinguish between all the sections</td>
<td>can distinguish between all the sections and interpret the performance musically</td>
</tr>
</tbody>
</table>

*continued on next page*
Follow instructions. cannot follow instructions can follow the instructions only when assisted follows the instructions at all times follows the instructions at all times and can present positive extension

<table>
<thead>
<tr>
<th></th>
<th>GREEN</th>
<th>PURPLE</th>
<th>ORANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4</td>
<td></td>
<td></td>
<td>1 2 3 4</td>
</tr>
<tr>
<td>Green</td>
<td></td>
<td>Purple</td>
<td>Orange</td>
</tr>
<tr>
<td></td>
<td>Green</td>
<td>Purple</td>
<td>Orange</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rest</td>
<td>Rest</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 1.4

ACTIVITY 2
TO STUDY TEXTURE
[LO 3.5]
What is texture?
How do we acquire different textures in music? Fill in the frame after you have completed the activity.

Step 1
Divide the class into three colour groups: green, purple and orange. Recite and clap the rhythmic patterns before you try them on instruments. All the members of a group use the same instruments. How does the sound differ from group to group?

Step 2
Play or clap your patterns to the music accompaniment. The green group performs the green pattern; the purple group the purple pattern and the orange group the orange pattern.

Step 3
Each colour group makes its own rhythmic pattern by joining two colours together.

Figure 1.5

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
This pattern is repeated over and over. It is called an ostinato.

**Step 4**

Each group performs their ostinato four times in succession. Decide how you are going to perform it by choosing from the following possibilities and number them from 1 to 4. You can also perform different combinations, e.g. legato and soft, or solo and staccato.

- **Loud** or **soft**
- **Gradually louder** or **gradually softer**
- **Legato** (bound together) or **staccato** (separated from one another)
- **Ensemble** (the group) or **solo** (one person)

<table>
<thead>
<tr>
<th>Complete the following check list:</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can reproduce the sound (create sound)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can play the rhythms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can play the rhythms with my group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To make music is fun!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 1.2**

Did you fill in the square at the beginning of the module?

### 1.2.6 Assessment

**LO 3**

**PARTICIPATION AND COOPERATION** The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

We know this when the learner:

**GENERAL**

In regard to 3.1 – 3.7 below:

- cooperates with other group members during arts activities;
- is able to make his or her own contribution within the group;
- accepts fellow learners;

**VISUAL ARTS** (3.7)

- selects a project, plans it in group and takes the necessary action;

**MUSIC** (3.5, 3.6)

- sings and/or plays and instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music;
- combines a number of melorhythm instruments (drums, marimba) to create textural blend

**DRAMA** (3.3, 3.4)

- shows a developing level of confidence and ability to focus in drama exercises based on concentration, sensory perception and spatial awareness;
- adopts and maintains a role, and is able to answer questions in role using appropriate language and gesture;

**DANCE/MOVEMENT** (3.1; 3.2)

- demonstrates partner skills such as copying, leading, following and mirroring movement;
- works with various partners experimenting with “question and answer” and “meeting and parting” movement phrases.

Available for free at Connexions [http://cnx.org/content/col10977/1.2]
1.2.7 Memorandum

While Module 1 worked mainly with learning outcomes related to personal and social skills, we will now also focus on “colour”. In music, sound-colour (timbre) is mainly influenced by orchestration, harmony, texture and dynamics. Through group singing and playing the learner learns particular skills with which to investigate these elements. On the other hand the concept of sound colour leads to the learner performing with greater confidence.

ACTIVITY 1

The musical as genre is dealt with in Module 3. This module offers the learners a taste of the musical. The song *Any dream will do* from the musical *Joseph and the amazing technicolour dreamcoat* links well with the theme of “colour”, particularly through the secondary colours purple, green and orange.

BACKGROUND:

Musicals are written to entertain. They are spectacular and usually include text, spoken dialogue, music, singing, dance, decor and costumes. *Joseph and the amazing technicolour dreamcoat* was created by Andrew Lloyd Webber (England). It would be a good idea if the learners have the opportunity to have a look at a video or DVD of this musical (or some other musical) so as to have an opportunity to visually experience the elements of a musical.

STEP 1

Play a portion of the music to the learners while they clap to the 1st and 3rd beat (clap with two fingers): The metre must be maintained in spite of the silences (rests) on some of the first beats of the lyrics.

STEP 2

Play part of the music while the learners clap on the first beat.

STEP 3

Play a part of the music while the learners clap together on each beat.

STEP 4 (Optional)

Practise the skipping pattern

\[ \text{Figure 1.6} \]

---

First clap slowly and then faster as the learners become more proficient. Do the clapping to the beat of the music = Pattern 4.

STEP 5

Choose any of the above patterns and allow learners to perform it according to the dynamics indicated by the music itself (softly and loudly).

STEP 6

The song must now be accompanied according to its type. The song in triple-form / three parts is:

- A B (new material) A (Repeat of the first part).
- Decide beforehand which patterns will be combined for part A and which patterns will be used for part B.

Divide the class in two groups. Play the music to allow learners to listen to, hear and distinguish between A and B. Each group must select some accompaniment from the four patterns and decide how they could

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perform it (clapping, finger-snapping, patchen, etc.) To begin with, each group should choose only one pattern, but they may add more patterns as they become more proficient.

STEP 7
First learn the song:

- The learners follow the words as presented by means of a transparency or on the chalkboard.
- Practise the pronunciation of the words and explain the meanings.
- Whisper the words rhythmically, articulating them.
- Clap the rhythmic patterns.
- Sing one phrase at a time to the class and allow them to repeat it two or three times. Repeat with the other phrases. Systematically put the phrases together.
- The learners must accompany themselves as they did with the recording.
- The end result can then be recorded on tape.

ACTIVITY 2
In this activity our focus will be on texture. The texture of the music refers to how “densely” or "thinly" the music is “woven” (make a comparison with various types of fabric). This is determined by the number of lines of music and the measure of contrast between the lines of music.

The greater the number of different lines the denser the texture will be.

STEP 1:
Divide the class in three groups according to the three secondary colours. Each group uses the same type of percussion instruments, whether homemade or sound objects (knocking stones against each other, drumming on a book, etc.). When body percussion is used, three different sounds can be distinguished: clapping with hands, clapping with cupped hands and finger clicking, etc).

The class first claps and tells the rhythm of the three secondary colours (green, purple and orange) and then practises it on their instruments. Each group should have the opportunity to demonstrate the sound of their instruments by playing a pattern. How does the sound of the various groups differ? High sound, sharp sound, dull sound, etc? 

Figure 1.7

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
STEP 2
Sing or play a part of the song (or any other song in $\frac{4}{4}$) for the learners to play (clap) one of the above rhythmic patterns (green/purple/orange) as accompaniment.

STEP 3
The colour groups can create their own rhythmic pattern by linking/joining two colours.

![Figure 1.9](http://cnx.org/content/col10977/1.2)

The groups must now practise their accompaniment patterns. Each group gets a chance to accompany the song. The pattern is repeated over and over again for the duration of the song.

A pattern used as accompaniment that is repeated over and over again is called an **ostinato**.

STEP 4
Try different combinations. Each group plays their ostinato four times, varying it with each repetition, e.g.

- Loud or soft
- Gradually increasing or decreasing the loudness
- Legato (linked as continuous sound) or staccato (separated)
- Solo (one person) or ensemble (the whole group)

STEP 5
Combine different groups e.g. purple + orange; green + orange; purple and green; purple + orange + green. With more groups playing together, the texture becomes denser.

STEP 6
Joining the patterns together can create a complete composition

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• Record the end product and play this to the class. Draw attention to the texture of the piece.

• When one group plays, the texture tends to be thin, when everyone plays the texture is denser.
• When everyone’s rhythmic accompaniment is the same, the texture is thin: and when the groups use varied accompaniment the texture is dense.
• A variety of instruments create denser texture
• Learners take time to complete the checklist.

1.3 Develop level of concentration³

1.3.1 ARTS AND CULTURE

1.3.2 Grade 5

1.3.3 PERSONAL AND SOCIAL SKILLS

1.3.4 Module 3

1.3.5 Drama

1.3.5.1 ACTIVITY 1

1.3.5.2 TO DEMONSTRATE A DEVELOPING LEVEL OF CONCENTRATION

1.3.5.3 [LO 3.3]

CONCENTRATION

Exercise:
Take note within a few seconds of as many details as possible of someone’s clothes, hair, shoes, colours, etc.

Remove the subject from view.
Write the particulars down after the observation.

1.3.5.4 ACTIVITY 2

1.3.5.5 TO ADOPT AND MAINTAIN A ROLE

1.3.5.6 [LO 3.4]

1.3.5.7 THE STORY IN THE FOREST

Stage One

• use the school hall or the stage
• imagine a forest in this space
• place chairs (the trees) in the space
• if you want a river flowing through the forest, mark on the floor where the river should be
• walk through the forest to experience and be aware of the space and environment they are going to be working in
• make sure they visualise the setting, colours, textures, sounds, smells, etc. of the forest

Stage Two

³This content is available online at <http://cnx.org/content/m23350/1.1/>.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• leave the ‘forest’;
• think about a character you would like to be in the forest – you can even be an animal;
• be creative;
• have them explore the elements of characterisation:

• Action: What am I doing?
• Volition: Why am I doing it? (will-power)
• Adjustment: How am I doing it?

- explore the external attributes to characterisation:
  • the body (is the character young, old, fat, cripple…?)
  • the voice (shrill, deep, seductive, old, childlike,…?)
  • the face (narrow eyes, nervous twitch, evil, good…?)
  • the attitude (self confident, nervous, insecure, in charge…?)
  • the props (glasses, tiara, walking stick, gun…?)
  • the costume (evening gown, tuxedo, rags, track suit…?)
  • the make up (beard, fantasy, aging…?)

• return to, and move through the forest as the character you have created

Stage Three
• divide into groups;
• maintain the character that you originally created and devise a story using it and the characters of the other learners in the group;
• create appropriate dialogue;
• write down the dialogue;
• plan and rehearse your story;
• perform your stories before the rest of the class.

Notes:
• every action that takes place on stage must serve a purpose
• make sure your dialogue is easy to say and easy to remember
• make sure your story has a beginning, middle and an end
• make sure your story has a climax
• instead of using a lot of dialogue, try actions instead – you don’t have to say anything to make a point
• use as much of the space available to you – movement on stage can be very exciting

ASSESSMENT

<table>
<thead>
<tr>
<th>The learner is able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop a level of self-confidence and the skills to focus and concentrate</td>
<td></td>
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</tr>
<tr>
<td>Develops a sense of spatial awareness</td>
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</tr>
<tr>
<td>Adopt and maintain a character during the duration of the play</td>
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<tr>
<td>Develop and use suitable dialogue, as well as suitable gestures and movements</td>
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</tr>
<tr>
<td>Interpret the role with self-confidence</td>
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<tr>
<td>Create and develop a short text</td>
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<tr>
<td>Be aware of personal creative possibilities</td>
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<tr>
<td>Work as an individual in a group</td>
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<tr>
<td>Perform characteristics and dramatic interaction clearly</td>
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</tr>
</tbody>
</table>

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
1.3.6 Assessment

LO 3

**PARTICIPATION AND COOPERATION** The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

We know this when the learner:

**GENERAL**
- In regard to 3.1 – 3.7 below:
- cooperates with other group members during arts activities;
- is able to make his or her own contribution within the group;
- accepts fellow learners;

**VISUAL ARTS (3.7)**
- selects a project, plans it in group and takes the necessary action;

**MUSIC (3.5, 3.6)**
- sings and/or plays and instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music;
- combines a number of melorhythm instruments (drums, marimba) to create textural blend

**DRAMA (3.3, 3.4)**
- shows a developing level of confidence and ability to focus in drama exercises based on concentration, sensory perception and spatial awareness;
- adopts and maintains a role, and is able to answer questions in role using appropriate language and gesture;

**DANCE/MOVEMENT (3.1; 3.2)**
- demonstrates partner skills such as copying, leading, following and mirroring movement;
- works with various partners experimenting with “question and answer” and “meeting and parting” movement phrases.

1.3.7 Memorandum

1.3.8 PHASE OVERVIEW

Theatre is an experience, not only for those who take part in it, but for those who observe it. It requires our personal presence, and it changes from moment to moment as we encounter a series of shifting impressions and stimuli.

The transitory nature of theatre – a quality it shares with all performing arts – sets it apart in a significant way from literature and visual arts. Theatre is spontaneous. It occurs. It happens. A performance is the result of many forces coming together, including the physical presence of the performers, the colours and the shapes of the costumes and scenery, and the ideas and emotions expressed in the words of the playwright.

Through the mass media drama has become one of the most powerful means of communication between human beings, far more powerful than merely the printed word. That is why knowledge of the nature of drama, an understanding of its fundamental principles and techniques and an ability to think and talk about it critically has become very necessary in our world.

We are surrounded by dramatic communication in all the industrialised countries of the world today; we ought to be able to understand and analyse its impact on ourselves and our children.

What is Drama?

- In Greek the word *drama* means *action*. Drama is mimetic action, action in imitation or representation of human behaviour.

B LEARNING PROGRAMME OVERVIEW

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1.3.9 Participating and Collaborating

With this module the aim is to have the learner participate and collaborate in devising Arts and Culture Activities that develop various literacies.

Assessment Standards:

- The learner must be able to show a developing level of confidence and ability to focus in drama exercises based on concentration, sensory perception and spatial awareness.
- The learner must be able to adopt and maintain a role, and should be able to answer questions in role, using appropriate language and gestures.

- The time structure for this module is ± two weeks.
- All the drama modules will be structured as follows:

- Activities (exercises exploring the learning outcomes)
- Helpful hints for the educator
- Assessment grids

A. THE ACTIVITIES

Voice colour and vocal tone and pitch.
A variety of strategies for verbal communication.
Accompanying body language / body movement.

- Activity 1 Concentration
- Activity 2 The Story in the Forest

Assessment grid
ACTIVITY 1
When the actor lets his concentration become diffusive, he loses all hold upon the audience.
Children have a very short attention span - MTV, music videos and computer games do not help!
The following exercise is devised to make the learner aware of focussing on objects and relaying what they have observed.
Take note of any learner who has difficulty focussing and repeat the exercise until you are satisfied with the outcome.
Keep your eye on the problem learners throughout the term and work on developing their abilities.

Exercise:
Have the learners note in a few seconds as many details as possible of someone’s clothes, hair, shoes, colours etc.
Remove the subject from their view.
Have them write the particulars down after the observation.

EXERCISE 2
TO ADOPT AND MAINTAIN A ROLE: THE STORY IN THE FOREST
[LO 3.4]
Helpful Hints:

Stage One
Use the school hall or the stage.
Have the learners imagine a forest in this space.
Have the learners put down chairs (the trees) in the space.
If they want a river flowing through the forest have them mark on the floor where the river is going to be.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Have all the learners walk through the forest to experience and be aware of the space and environment they are going to be working in.

Make sure they visualise the setting, colours, textures, sounds, smells, etc. of the forest.

Give verbal instructions to what they should experience and have them react accordingly.

**Stage Two**

Remove the learners from the ‘forest’.

Have them think about a character they would like to be in the forest – they can even be animals.

Encourage creativity.

Have them explore the **elements of characterisation:**

**Action:** What am I doing?

**Volition:** Why am I doing it?

**Adjustment:** How am I doing it?

Have them explore the **external attributes to characterisation:**

- **The body** (is the character young, old, fat, cripple?)
- **The voice** (shrill, deep, sexy, old, childlike?)
- **The face** (narrow eyes, nervous twitch, evil, good?)
- **The attitude** (self confident, nervous, insecure, in charge?)
- **The props** (glasses, tiara, walking stick, gun?)
- **The costume** (evening gown, tuxedo, rags, track suit?)
- **The make-up** (beard, fantasy, aging?)

Have them return to the forest and move through it in the character they have created.

**Stage Three**

Divide the class up into groups.

Each learner has to keep his originally created character and devise a story using this and the characters of the other learners in the group.

- Have the learners work on appropriate dialogue.
- Have the learners plan and rehearse their stories.
- Have the learners perform their stories to the rest of the class.

Take note of the following:

- It is essential to establish a class structure and control, especially where classes are large.
- Try to establish a balance between giving and taking, concentrating and relaxing, being free and being restricted.

Set clear expectations and ground rules.

Be enthusiastic, caring, encouraging.

Do not talk too much.

Lead the learner to discovery and wait for it to happen.

Respond to the ideas and feeling of the class.

Encourage originality.

Make instructions clear and brief.

Be well prepared and adaptable.

Move amongst the learners all the time and watch to see if they understand the instructions or need encouragement.

Always finish the class on an encouraging and positive note.

Reinforce the good and try to ignore mistakes – feedback should be constructive, not destructive.

Drama should be about creating, originality, expression and fun.
1.4 Warm-up and skill-building rituals

1.4.1 ARTS AND CULTURE

1.4.2 Grade 5

1.4.3 PERSONAL AND SOCIAL SKILLS

1.4.4 Module 4

1.4.5 DANCE / MOVEMENT

Activity 1

Warming-up and skill-building rituals, as well as body care must be implemented throughout the year: use basic locomotor and non-locomotor movements.

Locomotor movements:
Walking
Explore more variations of walking, such as:
with knees bent high, forward or sideward
with legs turned inward and outward
with legs crossed on each step
with legs stretched wide apart
with various arm and hand movements, such as: hands folded behind the back; with stabbing movements; hand clapping above the head; beating on chest; arms held in any position without moving; arms swung in various positions; etc.
Change of direction, level, step-dimension (short or long), tempo and force (e.g. light, strong or moving smoothly).
Suggested combinations with a number of variations, e.g. walking forward, clapping hands in front on one step and behind on the next; walking with legs lifted high and clapping hands below one leg and then below the other; walking on toes with feet spread, swaying from side to side, clapping hand above the head.
Create own combination.

Running
Explore variations of running:
change form, e.g. knees bent and lifted high up forward;

• legs turned inside and outside;
• use different arm and hand movements;
• change special patterns, e.g. levels, dimensions of paces, routes,
• focus (e.g. stare upwards, sideways or at a fixed focus point; change tempo).
Add different variations in different combinations, e.g. run forward with arms stretched forward, stare backward over any shoulder in a focused way.
Create own combination.

Non-locomotor (axial) movements (turn, bend, stretch, push and swing)
Explore bending and stretching of various body parts, e.g.

• waist (forward and sideways); legs at knees and hip joints (lift legs);
• change form by stretching (from small to big, outward in all directions) and contracting together with turning around the centre of the body (use correct breathing technique), at various levels, in different forms and with changing speed and force.

Suggested combinations:

This content is available online at <http://cnx.org/content/m23352/1.1/>.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• succeeding outward and inward movements (stretching and bending in all directions) in a carried
manner (legato); repeat in series of three or four pulsations (staccato);
• move outward and inward with a turning, winding route);
• fold hands together and stretch and bend elbows, make as many as possible changes with regard to
direction, levels, force and speed.

Create own combination.

Swings
As in Grade 4, but add swinging of the legs (forward and backward; from side to side);
with sideways use of arms and chest (stand with legs astride, bend chest forward and then sideways,
carefully swing chest like a pendulum: relax head and arms and allow them to move together with the chest
only).
Use dance technique in order to increase **stamina, power and flexibility**.

Jumps
As in Grade 4, but with more control and force in the execution of jumps and the exploration of form,
space, time and force: in space – change direction with semi and full turns in the air; change dimension,
level, time and force.
Suggested combinations:

• jump very quickly, slowly reduce speed via natural tempo and repeat sequence the other way round;
• jump with one foot and knock the heels against each other in the air on the opposite side, land on
both feet;
• jump while swinging arms forward, backward and in circles;
• create own combination.

Limp paces/Hops
Explore hop variations with free leg high up forward or bent sideways; with free leg stretched forward,
sideways or backward;
Hop a number of times with right foot towards your left side, then to your right hand side with your left
foot; hop in one spot, swing free leg forward and backward on sequential hops.
Create own combination.

[LO 3.1]

Activity 2 (explore relationships through dance)

Work in pairs
Choose a classmate and move together to form a perfect unit, e.g. hop up and down together, decrease the
hop slowly until both have stopped completely. Breathe and start hopping together again without speaking
to each other (a phrase starts with a standstill, grows into big hops, and fades).

Stand in front of a classmate with the palms open and pointing towards each other. Remain in this
mirror image, go down to the floor and come up again, remain exactly opposite each other while hands move
away from each other (spread), rise on toes, etc., watch mate’s hands all the time.

Follow the leader
Follow a leader who determines way of movement and pace; changes way of moving or direction, imitate
changes as quickly as possible; retain rank formation.

Single-pair work

Study own preferred sleeping positions. Concentrate and memorise three of these positions. Move
naturally in slow action from one position to the next. Repeat a few times. Choose a partner to work with,
memorise each other’s positions and do these moving positions together.

[LO 3.2]

Work in contrast

Work with a partner or in a small group. Learner A (or half the group) stretches (spreads) the body for
four counts in a flowing manner and makes the movement as big as possible, followed by slow contraction
(make body as small as possible) for four counts in another form. Continue with these actions and repeat

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
with different forms each time. Learner B (or other half of group) starts with the contraction, but uses four pulse counts to contract and four to stretch (keep time with a given rhythm).

Create own combinations.

Answer the following questions once you have finished:

1. Give an example of locomotor movements.
2. What does non-locomotor movement mean?
3. Where are the following levels?

Low level
Middle level
High level

1. What happens when someone bumps into you?
2. How do you feel about it?
3. How can you ensure that everybody dances together in a save environment?

1.4.6 Assessment

LO 3

PARTICIPATION AND COOPERATION The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

We know this when the learner:

GENERAL

In regard to 3.1 – 3.7 below:

• cooperates with other group members during arts activities;
• is able to make his or her own contribution within the group;
• accepts fellow learners;

VISUAL ARTS (3.7)

• selects a project, plans it in group and takes the necessary action;

MUSIC (3.5, 3.6)

• sings and/or plays and instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music;
• combines a number of melorhythm instruments (drums, marimba) to create textural blend

DRAMA (3.3, 3.4)

• shows a developing level of confidence and ability to focus in drama exercises based on concentration, sensory perception and spatial awareness;
• adopts and maintains a role, and is able to answer questions in role using appropriate language and gesture;

DANCE/MOVEMENT (3.1; 3.2)

• demonstrates partner skills such as copying, leading, following and mirroring movement;
• works with various partners experimenting with “question and answer” and “meeting and parting” movement phrases.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
1.4.7 Memorandum

1.4.7.1 PHASE OVERVIEW

One of the best things to be said about dancing is that like all the arts there really is no end to it. Therefore it is always interesting and no sooner has one learnt one thing than one realises how much more there is still to know; and with each lesson a little progress only opens up more possibilities.

It is almost impossible to turn dancing into anything malevolent or really unpleasant or even mean. So the practise of dancing brings people together in a friendly spirit.

Models for teaching should always be dynamic and constantly changing, so to define and promote any one model for teaching may seem over-prescriptive.

The object of dance is judged more in terms of personal gains: e.g. sense of satisfaction, release of emotions, feelings of joy. The educator should provide frameworks within which learners can explore.

Dance activities should be guided by the educator in that the overall structure and range of content for the dance can be set before the class takes place. Together with a knowledge of stylistic conventions the educator should provide the balance which will eventually lead towards the learners gaining greater autonomy, not only in making dances but in performing and appreciating them too.

The teacher as an instructor, facilitator and guide enforces what is to be done, how it is to be done, for how long the activity will take place and the standard it reaches. The learner must be disciplined, succumb to educator control and work towards optimum physical performance. This is educator-centred education.

1.4.7.2 B.LEARNING PROGRAMME OVERVIEW

With this module the main learning outcome focus is the demonstration of personal and interpersonal skills through individual and group participation in Dance.

Our organising principle includes the learner participating and collaborating in Dance activities, using a wide variety of natural and physical resources.

The time schedule for this module is ± two weeks.

Assessment Standards:

- The learners are going to be assessed on how they work creatively in dance with props, costumes, found and natural objects and instruments, alone and in groups.
- The learners will be assessed on how sensitively they use the concept of personal (own) and general (shared) space in dance explorations.

1.4.7.3 THE ACTIVITIES

Activity 1: The Warm-up: preparing body for activities
Activity 2: Partners: demonstrating trust building partner skills
Activity 3: The Cooldown and Stretch: recovering active muscles

Assessment grid

Dance: Move with rhythmical steps, glides, leaps, revolutions, gestures, etc., usually to music, alone or with a partner or set. Jump about, skip, and move in lively way.

CONCISE OXFORD DICTIONARY

Activity 1

Warming up:

You are going to embark on an exciting journey taking you on the adventure that is Dance.

Before any creative activity the body must be warmed and loosened up in order for the learner to move comfortably. The warm-up also puts the learner at ease with the physical situation and is introductory to the activities that are to follow.

To avoid any injuries during the class it is important to warm up the muscles. Start all warm-up sessions with breathing (controlled inhaling and exhaling), in order for the muscles to have enough oxygen to execute the movements.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Warm-up exercise:
These exercises can be done to music - preferably modern pop music to which the learners can relate. Tempo must be approximately between 125 and 136 beats per minute, which is a mid-tempo beat. (Compared to a slow tempo of between 84 and 125 beats per minute and a fast tempo of between 139 and 160 beats per minute.)
Refer to ‘Activities for Learners’ for the warm up exercise.
Helpful hints:
- Learners should breathe normally throughout the warm-up.
- Make sure learners have full range of motion when executing each movement.
- Count audibly throughout the warm-up.
- Learners must be able to hear your instructions above the music.
- Take note of any learner not executing the exercise properly.
- Take note of any learner not knowing left from right.
ACTIVITY 2
- With this activity the learners will be exploring movement with partners. When the learners move with each other as a partner there has to be an element of trust between the two dancers. This ‘trust’ can only be successfully implemented with your guidance in order for the exercise to be successful.

1.4.7.4 Background
At the beginning of the 19th century, the difference between steps for men and the steps for women became more obvious.
- Women moved lightly and gracefully, while men emphasized strength and nobility in their movements.
- The men began to lift and support the women and sweep them up. (As we can see in Ballet with the pas de deux – pronounced pa-de-du)
- The pas de deux is, above all, a partnership between two dancers, physically, musically and artistically.
- Partnership depends on the rapport with the partner.

1.4.7.5 Exercise 1: Relationship in space
Line the learners up from the shortest to the tallest.
- Divide the learners up into pairs from this line-up, so that the partners are more or less of the same height.
- The partners can be of the same or opposite sex – depending on their height.
- Have the learners explore their space in relation to each other:
  - facing each other
  - back to back
  - one behind the other
- side by side.
  - Have the learners explore the relationship between one learner’s movements to another’s – are the movements similar or different?
  - Have the learners explore movement that occurs between partners:
    - at the same time
- immediately after another learner.
  - Have the learners explore the following:
    - copy or match: learners perform the same movement – right and left sides of the body move in the same way

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• **mirror:** learners face their partners and perform the same movement on opposite sides as if they are looking in a mirror
• **echo:** one of the partners performs a movement and the other one repeats the same movement after a brief pause
• **unison:** learners perform the same movement at the same time
• **successive:** one of the partners begins a movement during the same movement by the other partner or immediately after it – domino-effect
• **shadow:** one of the partners follows in back of the other partner, performing the same movement at the same time
• **call and respond:** like having a conversation with movement instead of words – the movements can be exactly the same or very different
• **contrast:** learners perform a movement or still shape that is opposite to the movement of the other partner – a stretched out movement can be contrasted by a closed movement; a forward movement can be contrasted by a backward movement; light by strong
• **connected:** the partners move or make a still shape connected by one or more body parts
• **supported:** one partner hold some or all the body weight of the other partner, as in leaning on the partner or lifting the partner in the air

- **meeting and parting:** describes how partners move in space with each other – towards each other to meet and move away as they part

### 1.4.7.6 Exercise 2: Dancing with Partners

Select movements from the previous exercise and have the class experiment with the selected movements.

Add music to the movements – preferably music with a 4/4 beat to which the learners can relate and that is not too fast.

Combine the movements to make a short dance.

### 1.4.7.7 Exercise 3: Partners, trust and weight

With the previous exercises the learners have experienced moving with each other and even touching and lifting each other – with this exercise your aim is to install an element of trust between the partners in order for them to move comfortably and freely without feeling self-conscious or afraid.

Have the learners stay with their previous partners – even if they did not like them.

**The exercises are fully described in Activities for the learner.**

Have the learners execute these exercises with your guidance.

Work at a relatively slow tempo.

Install a disciplinary structure as these exercises can create excitement amongst the learners.

**Exercise 4:** Partners!

Have the learners select movements from the previous exercises.

Combine the selected movements and have the learners execute the movements in succession to music.

Divide the class up into two.

Have the groups perform their combinations to each other.

**Helpful hints**

It is important that partners match each other physically.

Have the learners practise feeling their own central line of balance and its relationship in order to work successfully with a partner.

Partners must learn to breathe and balance together.

Do not have the learners do movements that are too complicated or physically demanding – they will get hurt.

Lifts require precise timing and co-ordination from both partners.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
To avoid damaging the backs, the partners that lifts must hold his abdominal muscles tight while bending his knees, keeping his weight centred through his body.

Be sure to get the attention of the class by linking the exercises with any special interest they might have, such as games.

Each exercise can be taught first without music, so that you can correct and explain.

Make explanations brief and interesting.

Disciplinary structure: every time you feel that the class is getting to be too boisterous you can have the partners stand still back to back in an upright position on a command of your choice, e.g. clap your hands, blow a whistle, beat a drum, stop or start music, etc.

ACTIVITY 3: COOLDOWN AND STRETCH AFTER THE ACTIVITY

[LO 3.3]

It is important for the muscles used during the activities to be stretched and the learners to be cooled down in order for them to function in the other classes.

Muscles contract during exercise and dance, creating lactic acid build-up. If the muscles are not stretched and lengthened after the exercise, the lactic acid build-up will cause stiffness and sore muscles, lasting up to three days. With stretching exercises lactic acid is distributed through the muscles and absorbed into the body.

Choose music with a slow tempo (between 84 bpm and 125 bpm). Ballads work very well.

Helpful hints:
- Hold all stretches for 8 counts/beats.
- The cooldown should not be less than three minutes or more than five minutes.
- All stretches must be executed slowly to avoid injury.
- Make sure the class executes the stretches correctly to avoid injury.
- Deliver your instructions and demonstration clear and audible.
- If the class still appears lively after the cooldown, extend the time stretching on the floor and delay the class getting up for a few minutes while the music is playing softly in the background.
Chapter 2

Term 2

2.1 Identify the message in a song

2.1.1 ARTS AND CULTURE

2.1.2 Grade 5

2.1.3 EXPRESSION AND COMMUNICATION

2.1.4 Module 5

2.1.5 MUSIC

2.1.5.1 ACTIVITY 1

2.1.5.2 TO IDENTIFY THE MESSAGE (THEME) IN A SONG

2.1.5.3 [LO 4.3; 4.5]

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Read, listen to and sing the following song: *I'd like to teach the world to sing.*

I'd like to build the world a home and furnish it with love
Grow apple trees and honey bees and snow-white turtle doves
I'd like to teach the world to sing in perfect harmony
I'd like to hold it in my arms and keep it company
I'd like to see the world for once all standing hand in hand
And hear them echo through the hills for peace throughout the land

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1This content is available online at <http://cnx.org/content/m23358/1.1/>.
Available for free at Connexions <http://cnx.org/content/col10977/1.2>
That’s the song I hear, let the world sing today
A song of peace that echoes on and never goes away
Put your hand in my hand, Let’s begin today
Put your hand in my hand, Help me find the way.
Write down the answers to the following questions:
1. In your own words write down the message/idea of the song.
2. Write down the meaning of the word “harmony”.
3. What, according to the song, can one do to promote harmony throughout the world?
4. What does harmony mean in music?
5. What is the structure of the song?

Assessment

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing the song;</td>
<td>is not able to</td>
<td>is able to sing the</td>
<td>is able to sing the</td>
<td>is able to perform</td>
</tr>
<tr>
<td>Identify the message of the song;</td>
<td>sing the song</td>
<td>song with some</td>
<td>song with</td>
<td>the song as a solo</td>
</tr>
<tr>
<td>Describe the meaning of the</td>
<td>is not able to</td>
<td>is able to identify</td>
<td>is able to identify</td>
<td>demonstrates</td>
</tr>
<tr>
<td>term “harmony”;</td>
<td>describe the</td>
<td>the message of the</td>
<td>the message of the</td>
<td>an understanding of</td>
</tr>
<tr>
<td>Accompany the song on a melodic</td>
<td>term “harmony”</td>
<td>song with some</td>
<td>song</td>
<td>the composition of</td>
</tr>
<tr>
<td>Communicate musically with the rest</td>
<td>is not involved</td>
<td>assistance</td>
<td></td>
<td>chords</td>
</tr>
<tr>
<td>of the group when performing the</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>music.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2.1

2.1.5.4 ACTIVITY 2

2.1.5.5 TO COMPOSE AND PERFORM A RAP ON A PARTICULAR THEME

2.1.5.6 [LO 4.3; 4.5]

BUILD ON THE THEME

1. ‘BUILD’ A CHILD (Individual)
Step 1
Draw a pretty frame on a sheet of paper, or in your workbook. Paste a photo of yourself in the frame.

Step 2
To build a house we need bricks – to build a child we need building blocks. Fill in six building blocks that are necessary to build a child. Colour the blocks present in your life in green, and the rest in red.

1. BUILD A HERO (Individual)

Step 1
Homework: Bring a picture or photo of your hero. (Remember, “ordinary” people like your parents can also be heroes.)

Step 2
Listen to a recording of *Hero* by Mariah Carey.
Here are some of the *lyrics* from this song.

There’s a hero if you look inside your heart
You don’t have to be afraid of what you are
There’s an answer if you reach into your soul
And the sorrow that you know will melt away
And then a hero comes along with the strength to carry on
And you cast your fears aside and you know you can survive
So when you feel like hope is gone look inside you and be strong
And you’ll finally see the truth
Within each person there is a hero! If I am positive, I am a hero!

Copy the lyrics of the song and then draw a circle around those words that typify a hero.
Add positive building blocks necessary to make you a hero.
Colour the building blocks that form part of your life in green and the rest in red.
Are you a hero? Why?
Write down the answers on your paper or workbook.

1. BUILDING A POSITIVE WORLD (group work)

Step 1
Divide into groups. Each group writes their own slogan about what we could do to build a more positive world – a world in harmony. An existing slogan may also be used.

Step 2
Design a poster of the slogan.

Step 3
Create a rap in order to communicate the idea.

Step 4
Perform the rap.

Patterns in Rap
A verse and refrain are always present.
The refrain is repeated - the same words!
Pattern: REFRAIN VERSE 1; REFRAIN VERSE 2; REFRAIN VERSE 3; etc.
In rap the words at the end of each line have a certain pattern.
Rhyme is an essential element of rap!

| I can learn |
| It’s my turn |
| To improve |
| With each move |

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Table 2.2

<table>
<thead>
<tr>
<th>I can learn</th>
<th>To improve</th>
<th>It’s my turn</th>
<th>With each move</th>
</tr>
</thead>
</table>

Table 2.3

Name the patterns that are used:

RHYME:
FORM:
Assessment

<table>
<thead>
<tr>
<th>The learner is able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Follow the instructions</strong>;</td>
<td>is not able to follow the instructions</td>
<td>is able to follow the instructions with some assistance</td>
<td>is able to follow the instructions</td>
<td>is able to follow instructions and also make suggestions</td>
</tr>
<tr>
<td><strong>Quietly listen to music</strong>;</td>
<td>does not listen to the music</td>
<td>listens to the music sometimes</td>
<td>follows the music with concentration</td>
<td>follows the music with concentration and understanding</td>
</tr>
<tr>
<td><strong>Determine the message of the music</strong>;</td>
<td>is not able to determine the message of the music</td>
<td>is able to determine the message of the music with some assistance</td>
<td>is able to determine the message of the music</td>
<td>demonstrates insight into the lyrics and symbolism behind the music</td>
</tr>
<tr>
<td><strong>Express himself and communicate with the rest of the group when composing and performing a rap</strong>;</td>
<td>does not participate in the group planning</td>
<td>follows the rest of the group but offers no contributions or opinions</td>
<td>communicates with the rest of the group and offers sensible contributions towards composing and performing a rap</td>
<td>takes the lead in the group when composing and performing a rap</td>
</tr>
</tbody>
</table>

Table 2.4

2.1.5.7 ACTIVITY 3

2.1.5.8 TO VARY A THEME

2.1.5.9 [LO 4.3; 4.4; 4.5]

Paste different photos of yourself onto a clean sheet of paper or a page in your workbook. On each photo, indicate the differences (variations of yourself) concerning appearance, e.g. age, long/short hair, clothes, scar on cheek, etc.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
2.1.6 Assessment

Learning Outcomes(LOs)

LO 4

**EXPRESSION AND COMMUNICATION** The learner is able to analyse and use multiple forms of communication and expression in Arts and Culture.

We know this when the learner:

**MUSIC (4.3 – 4.5)**

- identifies and sings songs from different societies, cultures and contexts, that seem to communicate the same idea
- uses own compositions of poetry and song to draw attention to current social and environmental issues;
- communicates a musical intention using the interface of pitch-based harmony (mellophony) instruments.

**DRAMA (4.2)**

- dramatises social, cultural or environmental issues through the use of different drama techniques such as tableaux, verbal dynamic sequences or role-plays.

**DANCE (4.1)**

- dances in different places (e.g. inside and outside, in the classroom, on stage, on wood, concrete, grass or mud), and describes how dance is affected by space and the physical environments.

**VISUAL ARTS (4.6)**

- shows and explains the use of colour, pattern, design, signs and symbols in own home, in various cultures, and in the built environment.

2.1.7 Memorandum

2.1.8 Step by step through the module

2.1.8.1 INTRODUCTION

In the next 4 modules the emphasis is placed on patterns with regard to structuring the message of positivity. (The “creating” of a positive person will lead to a more positive world).

ACTIVITY 1

TO BE ABLE TO SING A SONG, TO UNDERSTAND AND COMMUNICATE THE MESSAGE, AND TO ACCOMPANY THE SONG

THE THEME
1. Learn the song *I'd like to teach the world to sing*:

Learners listen to a recording of the song and follow the music on a transparency or the blackboard.

Practise the pronunciation and explain the meaning (focus on the word harmony).

Whisper and articulate the words rhythmically.

Clap the rhythmic patterns.

Take into consideration the repetitions of rhythmic patterns.

Sing one phrase at a time and the learners repeat immediately two or three times while keeping a steady pulse. The same will be done with the next phrase. Combine these two phrases. Follow the same procedure until the learners know the whole song. In this way learners will develop a good idea of the structure of the song.

Sing the song with the recording (or piano accompaniment).

Learners complete the following questionnaire by writing the full sentence on paper or in a workbook:

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
1. In your own words convey the message/idea of the song.

   Peace, love, harmony

2. What is the meaning of “harmony”?

   When people live in harmony it means they live together without discord.

3. What, according to the song, can you do to promote harmony throughout the world?

   Stand together – hold hands

4. What does harmony mean in music?

   Harmony means the simultaneous melodious sound of notes. Learners could now sing two different songs simultaneously and then decide whether this can be described as harmonious. Harmony could also refer to the combination and succession of chords. In an accompaniment the same harmony of chords will be used as is implied by the melody.

5. What is the structure of the song?

   ABA

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### Table 2.5

2.2 Dramatise social, cultural or environmental issues²

2.2.1 ARTS AND CULTURE

2.2.2 Grade 5

2.2.3 EXPRESSION AND COMMUNICATION

2.2.4 Module 5

2.2.5 DRAMA: To dramatise social, cultural or environmental issues

2.2.5.1 ACTIVITY 1

2.2.5.2 TO DRAMATISE SOCIAL, CULTURAL OR ENVIRONMENTAL ISSUES

2.2.5.3 [LO 4.2]

Drama is exciting. It’s like playing your favourite game. Your educator will guide you through this drama activity in order for you to, not only play, but also learn about the wonderful creative art of drama.

**AFTER THE INTERSCHOOLS**

I’m sure you have sports events at your school. Remember on the last sports meeting you had at your school or at your rival school. What did the sports field look like after the meeting? Now, let’s play!

Exercise 1: Exploring

Go to the sports field and imagine the situation in the setting.

Discuss the situation and the setting with your educator and the rest of the class.

Give ideas what the stage will look like for the performance.

Exercise 2: Characterisation

Choose a character you would like to be.

Discuss the different characteristics of the character you have chosen.

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²This content is available online at <http://cnx.org/content/m23359/1.1/>.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Go on the stage in character and explore the scene.
Think about costumes and props for your character.
Exercise 3: Improvisation
Put suggest ideas and solutions for the scene.
Select actions and dialogue for your character in order to solve the problem at hand.
Improvise a short scene in the setting.
Choose aspects from the improvisation and put it together to devise scenes for the ‘play’.
Rehearse the scenes.
Perform the play.
The duration of the play should not exceed 10 minutes.
Assessment

<table>
<thead>
<tr>
<th>The learner is able to</th>
<th>1</th>
<th>2</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>Create a character;</td>
<td>was unable to create a character</td>
<td>created a character using only some of the characterisation requirements</td>
<td>created a character using adequate characterisation requirements</td>
<td>successfully and creatively created a character using all of the characterisation requirements</td>
</tr>
<tr>
<td>Improvise a scene after exploring the setting, plot and character.</td>
<td>was unable to improvise a scene</td>
<td>limitedly improvised a scene by exploring the setting, plot and character</td>
<td>adequately improvised a scene after exploring the setting, plot and character</td>
<td>successfully improvised a scene creatively after exploring the setting, plot and character</td>
</tr>
</tbody>
</table>

Table 2.6

2.2.6 Assessment

Learning Outcomes (LOs)

LO 4

**EXPRESSION AND COMMUNICATION** The learner is able to analyse and use multiple forms of communication and expression in Arts and Culture.

We know this when the learner:

MUSIC (4.3 - 4.5)

- identifies and sings songs from different societies, cultures and contexts, that seem to communicate the same idea
- uses own compositions of poetry and song to draw attention to current social and environmental issues;
- communicates a musical intention using the interface of pitch-based harmony (mellophony) instruments.

DRAM (4.2)

- dramatises social, cultural or environmental issues through the use of different drama techniques such as tableaux, verbal dynamic sequences or role-plays.

DANCE (4.1)

- dances in different places (e.g. inside and outside, in the classroom, on stage, on wood, concrete, grass or mud), and describes how dance is affected by space and the physical environments.

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VISUAL ARTS (4.6)

- shows and explains the use of colour, pattern, design, signs and symbols in own home, in various cultures, and in the built environment.

2.2.7 Memorandum

2.2.7.1 A. PHASE OVERVIEW

Theatre is entertainment. People should always go to the theatre to be entertained. The ultimate aim of theatre is to entertain the eye and the ear and to get a strong reaction from the audience, and also the use of visual and auditory impressions only as a means of penetrating deep into the heart of the audience.

In theatre you can arouse an audience to ecstasy, drive it to distraction, make it tremble, as well as make the spectator sit quietly in his seat and obediently absorb whatever you wish him to experience. Painting, music and other arts, each of which exert a strong influence on the soul, are all brought together in the theatre, and their effect is therefore all the more powerful.

The theatre as an institution possesses elements of making it an instrument of education.

Drama in Education

Children need to feel successful in what they pursue and accomplish. They also have a need to express their joy, fear anger, frustration and excitement and communicate about their world. Drama recognises and fulfils both needs.

The educator plays an important role in ensuring that the drama experience is positive and successful for all learners. Each learning experience must be designed to match the appropriate developmental level of the learners. All learners need frequent positive reinforcement from the educator. Most children want the educator to watch them and respond with a positive comment. They depend on the educator for approval, and positive attention helps motivate them to stay focused in the learning experience. Positive comments followed by specific description of what an educator observed reinforces that the learner’s efforts are acceptable and have value.

The educator and learner must enter the learning experience together with enthusiasm, a positive attitude, and the willingness to allow the joy of drama to envelop them.

B. LEARNING PROGRAMME OVERVIEW

Expressing and Communicating

Drama addresses children’s need for expression and communication in the following way.

- Drama allows children to use their natural creative instincts to make a statement about their world.
- Drama encourages children to reach beyond the conventional response to a task and discover new ways to move, feel, perceive and understand themselves and others in their environment.
- Drama teaches children a venue of expression and communication in addition to writing, speaking, the visual arts, music and dance (literacy in all these areas is important to provide options for increasing the quality of interaction with others).
- Drama develops imagination, creativity, and the ability to make decisions.
- Drama provides opportunities for children to share in the experience to create, perform, observe and discuss drama.
- With this module the learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
- The learner will then be able to use multiple resources to explore and communicate social, cultural and environmental issues through the Arts.

Assessment Standards:

- The learner should be able to dramatise social, cultural or environmental issues though the use of different drama techniques.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• The time structure for this module should be ± two weeks.
• All the Drama modules will be structured accordingly:
  · Activities (exercises exploring the learning outcomes)
  · Helpful hints for the educator

- Assessment grids

C. THE ACTIVITIES

ACTIVITY 1
TO DRAMATISE SOCIAL, CULTURAL OR ENVIRONMENTAL ISSUES: AFTER THE INTER-SCHOOLS

[LO 4.2]
In order for you to guide the learners through this module, please read the following information.
The Setting (your “stage”)

• the sports or athletic field

The Characters (the roles)

• athletes
• cleaners
• educators
• principal
• sports captain

The Time (time frame of exercise)

• after a sports meeting has taken place, i.e. Interschools

The Situation (the story)

• The ‘characters’ return to the sports field after the Interschools have taken place.
• The sports field has been left in total disarray – litter has been strewn all over the field.
• The cleaning equipment has been stolen – there are no brooms, black bags, bins, etc.

2.2.7.1.1 The Issue

• The sports field has to be cleaned for the next sports event which is to take place within an hour

Exercise 1: Exploring

• Take all the learners to the sports field and have them imagine the situation in the setting.
• Have them visualise the littering and damage done to the setting.
• The sports field is the stage they will be performing on.
• Have the learners discuss the situation and the setting as perceived by them.
• Have the learners give ideas what the stage will look like for their performance.

Exercise 2: Characterisation

• Present the different characters to the learners.
• Have the learners volunteer characters they would like to play.
• Have the learners discuss the different characteristics of the characters they have chosen.
• Put the learners on the stage in character and have them explore the scene.
• Discuss costumes and props for each character.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Exercise 3: Improvisation

- Discuss the issue at hand and how each character will solve the problem.
- Have the learners put forth ideas and solutions.
- Have the learners select actions and dialogue for their characters in order to solve the problem at hand.
- Have the learners improvise a short scene in the setting.
- Choose aspects from the improvisation and put it together to devise scenes for the ‘play’.
- Have the learners rehearse the scenes.
- Have the learners perform the play.
- The duration of the play should not exceed 10 minutes.

The following hints will help you guide your learners with their characterisation.

Hints for Characterisation

The Devices:

- Imagination and creative fantasy
- Experience
- Your physical body and muscle control
- Emotion
- The senses: - sight, hearing, touch, smell and taste
- Your personal space
- The external space
- Speech
- Attention and focus

In order for you to approach even one of these prerequisites you have to free yourself from the strain of your body, face and voice.

2.2.7.2 The Elements of Characterisation:

- **Action**: What am I doing?
- **Volition**: Why am I doing it?
- **Adjustment**: How am I doing it?

2.2.7.3 The External Attributes of Characterisation:

- **The body** (Is the character young, old, fat, cripple, …?)
- **The voice** (shrill, deep, sexy, old, childlike, …)
- **The face** (narrow eyes, nervous twitch, evil, good…)
- **The attitude** (self confident, nervous, insecure, in charge…)
- **The props** (glasses, tiara, walking stick, cigarettes…)
- **The costume** (evening gown, tuxedo, rags, track suit…)
- **The make-up** (beard, fantasy, aging…)

2.2.7.4 The Creation of a character:

- You cannot seek the character somewhere outside yourself; you must make it up out of the material that you yourself possess.
- You must have faith in the character.
- You have to perceive the rhythm of a character as a means to understand the role.
- The role is ready when the actor has made the dialogue his own.
- Make the thoughts of the character your own thoughts.

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Hints for Dialogue

- An actor should speak for the eye of the partner, and not the ear.
- Visualise the words and ideas spoken.
- See and evaluate in order to convey convincingly.
- The audience has to be drawn into the rhythm of one’s experience.
- The right sound colouring, the right intonation, the precise intervals in questions, affirmations and exclamations all have direct bearing upon the correct and organic nature of the execution of a simple physical action.

Helpful hints:
- Involve all the learners in the class.
- Make sure the learners use the whole area for their play.
- Disciplinary structure: because of the number of learners in the class, the excitement of the activity and the extent of the “stage”, it is necessary to install a disciplinary structure to the class as energy levels can rise and the class can become unruly. Blow a whistle every time you deem it necessary and have the learners ‘freeze’ into a position for a few seconds. Blow the whistle again for them to continue with the activity.
- Try to keep your instructions brief and clear.
- Encourage creativity.
- Walk among the learners and help where you can.
- Always be positive and encouraging with your comments.
- Drama should be fun.
- The educator’s purpose is to show how and the learner has to use the skill to make it his/her own.
- Remember that you are the creator of audiences of the future.
- Encourage movement and action.
- Be lavish with praise, encouragement and love.

2.3 Dance: warming up*

2.3.1 ARTS AND CULTURE

2.3.2 Grade 5

2.3.3 EXPRESSION AND COMMUNICATION

2.3.4 Module 7

2.3.5 DANCE

The aim of this module is to make you aware of the different spaces available to you, e.g. inside and outside, in the classroom, on stage, on grass, etc., and how these spaces can affect and influence the making of your dance.

2.3.5.1 ACTIVITY 1

2.3.5.2 TO PREPARE FOR THE ACTIVITIES BY WARMING UP PROPERLY

2.3.5.3 [LO 4.1]

Before you can begin creating your dances your body must be properly warmed up to prevent injury and to prepare you for the activities to follow.

The warm up can be done to music. Choose music you feel comfortable with that is not too fast.

Stand with your feet a hip width apart, arms down at sides.

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*This content is available online at [http://cnx.org/content/m23360/1.1/].

Available for free at Connexions [http://cnx.org/content/col10977/1.2]
Raise arms above your head, while inhaling through your nose.
Exhale through the mouth, drop your arms and bend your knees at the same time, while exhaling through your mouth.
Repeat four times.
Limber from side to side, tapping your feet alternately.
Lift right arm straight above your head, alternate with left arm while limbering (repeat eight times).
Keep limbering movement and lift right arm across the upper body. Alternate with left arm (repeat eight times).
Bend and straighten your knees. Lift arms and hold horizontally out to sides (repeat eight times).
Place hands on hips. Keep knees bent. Lift toes alternately (repeat eight times).
Retaining position, lift heels alternately (repeat eight times).
Lunge from side to side keeping feet flat on the floor (repeat eight times).
Lunge to the right and hold for four beats.
Lunge to the left and hold for four beats.
Remain in plié position (knees bent, feet and knees facing outward). Put hands on knees, contract back (like a cat) and release (repeat eight times).
Straighten knees and bend upper body forward.
Bend knees and lift upper body up again (repeat eight times).
Walk/march on the spot, move arms up and down (repeat eight times).
Walk/march on the spot without using the arms.
You are free to combine any or all of these exercises.
Your warm up should take at least three minutes and no longer than ten minutes.
You should breathe normally throughout the warm up.

2.3.5.4 ACTIVITY 2

2.3.5.5 TO DO A DANCE THAT IS SUITABLE FOR A SPECIFIC SPACE:

2.3.5.6 THE SPORT DANCE

2.3.5.7 [LO 4.1]

You must warm up properly before you start this dance.
This dance is to be done outside on the playing field. Because of the size of the space available to you, you do not have to use music for this dance.
Choose a sporting activity, e.g. rugby, tennis, netball, athletics, cricket, soccer.
Run, stop and freeze in various sports actions.
Develop each stopping and starting action.
Use each action to move from space to space (i.e. use the space available to you) as if you are really playing the sport, e.g. dodging, darting, hitting, throwing.
Exaggerate your movements (make them bigger than normal).
Move in slow motion.
Add strong and fast or gentle and slow movements.
Make gradual or sudden changes of speed using your range of actions.
Create your own rhythm for your movements.
Take the movements from some of the other learners’ sports and combine them to form a dance combination.

ASSESSMENT
Creativity assessment
<table>
<thead>
<tr>
<th>The learner is able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>improvise, discover and select separate and combined elements: speed, tension and continuity;</td>
<td></td>
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</tr>
<tr>
<td>execute his/her movements within a specific space and to pay attention to size, planes, direction and shape;</td>
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<tr>
<td>use a series of different spatial relationships (e.g. in front of, behind, under, etc.) in simple group shapes; and</td>
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<tr>
<td>explore how simple contact work with other learners is used to express ideas.</td>
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</tbody>
</table>

Table 2.7

Appreciation assessment

<table>
<thead>
<tr>
<th>The learner is able to:</th>
<th>1</th>
<th>2</th>
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<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>describe changes in quality of speed, tension and continuity, as well as rhythmic and spatial pattern formation in dances that they see;</td>
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</tr>
</tbody>
</table>

*continued on next page*
interpret the qualitative, spatial and relationship qualities of a dance; and

Evaluate the qualitative, spatial and relationship qualities of their own and other learners’ dances.

| Table 2.8 |

2.3.5.8 ACTIVITY 3

2.3.5.9 TO DO A DANCE THAT IS SUITABLE FOR A SPECIFIC SPACE:

2.3.5.10 THE CHAIR DANCE

2.3.5.11 [LO 4.1]

This dance is to be done inside the classroom. Note the difference in space available to you in relation to the previous Sports Dance.

You have your desk, table or chair to work with.

Music can be used for this dance. Both R&B and Rock music work well with this dance. Choose a song with a definite beat.

Try different positions with your upper body while sitting at your desk (e.g. sitting up straight, bending forward, bending to the side).

Try different positions with your head and neck.

Explore different arm movements (e.g. arm direction, bent or straight arms).

Choose one body position, head position and arm position and combine them to form a sequence.

Try different leg positions while sitting down.

Explore the possibility of turning in your chair.

Try moving in and around your desk (standing on the chair, sitting on the desk, standing next to the chair).

Create a combination of all the movements and choreograph your chair dance.

Add sound to your dance by using the desk or table to keep the beat (e.g. slapping the table with your hand, stomping your feet on the floor).

Put the sound and the movements together to create the Chair Dance.

ASSESSMENT

Creative assessment

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
The learner is able to:

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>examine and discover how to execute a series of appropriate movements within the spatial limitations;</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>select appropriate actions and use parts of the body suitably in the spatial and musical context;</td>
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</tr>
<tr>
<td>improvise a series of movements by considering qualities, space and relationships;</td>
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</tr>
<tr>
<td>create sequences that complement the music that is being used; and</td>
<td></td>
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</tr>
<tr>
<td>discover and select a series of actions, qualities, spatial elements and relationships that describe the theme.</td>
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</tbody>
</table>

Table 2.9

Appreciation assessment

<table>
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<tr>
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<th>1</th>
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</tr>
</thead>
<tbody>
<tr>
<td>perform the dance and to show that he/she is aware of how the qualities of the dance develop;</td>
<td></td>
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</tbody>
</table>

continued on next page
remember, practise and perform the dance that has been developed;

exhibit an awareness of the structure of the dances in the performance; and

develop performance skills in dancing, before an audience

Table 2.10

2.3.5.12 ACTIVITY 4

2.3.5.13 TO COOL DOWN AND STRETCH PROPERLY AFTER DANCING

2.3.5.14 [LO 4.1]

It is important for the muscles used during the exercise to be stretched or you will have “stiff” muscles for about three days.

Choose music with a slow tempo.

Breathing exercise
Stand with feet a hip width apart, arms hanging down the sides.
Inhale through the nose, raising arms above the head.
Exhale through the mouth dropping arms to sides and bending knees at the same time.
Repeat four times.

Neck stretch
Raise right arm straight up, put arm over head and touch left side of the head.
Slowly pull the head to the right side towards the right shoulder and drop the left shoulder.
Repeat on left side.

Chest and arm stretch
Take arms straight back and clasp hands behind the back. Open chest area. Pull arms away from body.

Back and arm stretch

Hamstring stretch
Stand up straight legs apart. Cross legs (one leg over the other with straight knees). Slowly bend body forward, trying to touch the floor with your hands.
Change legs to stretch other side.

Quadriceps stretch
Stand up straight with feet a hip width apart. Lift one leg to back bending at the knee (heel to buttocks). Keep supporting leg slightly bent. Hold and pull foot toward the buttocks with your hand. Extend other arm for balance.
Change legs.

Shake all body parts loose.
Repeat breathing exercise.
Hold all stretches for eight counts.

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CHAPTER 2. TERM 2

The cool down should not be shorter than three minutes and not longer than five minutes. All stretches must be executed slowly to avoid injury.

2.3.6 Assessment

Learning Outcomes (LOs)

LO 4  
**EXPRESSION AND COMMUNICATION** The learner is able to analyse and use multiple forms of communication and expression in Arts and Culture.

We know this when the learner:

- **MUSIC (4.3 – 4.5)**
  - identifies and sings songs from different societies, cultures and contexts, that seem to communicate the same idea
  - uses own compositions of poetry and song to draw attention to current social and environmental issues;
  - communicates a musical intention using the interface of pitch-based harmony (mellophony) instruments.

- **DRAMA (4.2)**
  - dramatises social, cultural or environmental issues through the use of different drama techniques such as tableaux, verbal dynamic sequences or role-plays.

- **DANCE (4.1)**
  - dances in different places (e.g. inside and outside, in the classroom, on stage, on wood, concrete, grass or mud), and describes how dance is affected by space and the physical environments.

- **VISUAL ARTS (4.6)**
  - shows and explains the use of colour, pattern, design, signs and symbols in own home, in various cultures, and in the built environment.

2.3.7 Memorandum

Introduction

With this module, individually, in pairs, in small groups and (with the educator as guide) in larger groups, with or without accompaniment and through different dances, learners should be guided to enrich their movements by varying speed, tension, continuity, rhythm, shape, size, direction and level in varying spatial relationships using unison.

Interpretations of the above statement should be defined in the dance content: qualities, space and relationships.

Dance is a discipline that requires learners to compose and to explore ideas, improvise solutions to problems, select the most appropriate actions and shape movements into dance phrases and motifs.

Dance as art shares the characteristics of other forms of art such as painting, poetry, music and drama. It puts dance alongside other arts in the production of objects for aesthetic enjoyment. It also brings into focus the processes of creating, performing and appreciating.

In education the art of dance is centrally concerned with the creating, performing and appreciating of artworks that cannot be produced in a vacuum. With dance the learner may become aware of himself and develop creative/expressive abilities and social skills in group work. Learners need to learn how to objectify their subjective experiences through the artistic medium. *The educator acts as a guide and facilitator rather than a director.*

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Therefore in this module the learner will become acquainted with different spaces, e.g. inside and outside, in the classroom, on stage, on wood, cement, grass or mud, and should be able to dance and describe how dance is influenced by the physical environment and space.

ACTIVITY 1 (GROUP)
preparing for the activities

THE WARM-UP

Before any creative and physical activity can take place the body must be properly warmed up and loosened in order for the learner to execute the movements to follow and move comfortably. The warm-up also sets the learner at ease with the physical situation and is introductory to the activities that are to follow.

To avoid any injuries during the class it is important to warm up the major muscle groups. Start all warm-up sessions with breathing (controlled inhaling and exhaling), in order for the muscles to have enough oxygen to execute the movements.

This exercise can be done to music – preferably modern pop music to which the learners can relate. The tempo must be approximately between 125 and 136 beats per minute, which is a mid tempo beat (compared to a slow tempo of between 84 and 125 beats per minute and a fast tempo of between 139 and 160 beats per minute.)

Follow the procedure in the module.
Helpful Hints:
Learners should breathe normally throughout the warm-up.
Make sure the learners have full range of motion when executing each movement.
Count audibly throughout the warm-up.
Learners must be able to hear your instructions above the music.
Take note of any learner not executing the exercise properly.
Correct faulty posture or movement to avoid injury.
activity 2

THE SPORT DANCE

Only after the warm-up the learner is prepared for the following activity.

This dance is to be done outside on the sports field. Because of the magnitude of space you do not have to use music for this dance. This space is qualified as an “open space”.

Use sport activities as the starting point for your dance based on the five basic body activities:

- travel
- turn
- elevation
- gesture
- weight transfer

Use changes in speed and size of the action to create exaggeration and contrasts:

- Choose a sporting activity, e.g. rugby, tennis, netball, athletics, golf, soccer, cricket.
- Have the learners run, stop and freeze in sports poises.
- Develop each stopping and starting phrase.
- Use each phrase to move from space to space as if really playing the sport, e.g. dodging, darting, hitting, throwing, etc.
- Exaggerate the movements.
- Move in slow motion – and teach techniques of several other sports, e.g. a tennis serve (reach, hit, run).
- Combine separate qualities, e.g. strong and fast or gentle and slow.
- Make gradual or sudden changes of speed, tension and continuity using a range of actions.
- Develop greater sensitivity to rhythm and rhythmic changes.
- Show clarity of shape, direction, level and size in performing different actions.
- Understand the use of qualitative and special elements as expressive features of dance.

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• Develop awareness of others in dance relationships, including simple contact work.
• Take movements from some of the sports executed and combine to form a dance combination.

Hints:
• Add a **disciplinary structure** to the class, taking into account the space of the sports field, in order to keep control over the learners: every time you blow twice on a whistle the learners must drop to the ground and roll over once. You can practise this structure before or after the warm up.
• Instead of using the words “spread out”, use “find a space”.
• Lines and patterns can be formed to make full use of the space available.
• Use your whistle to change movements or motion.

**ASSESSMENT**

Creativity assessment

<table>
<thead>
<tr>
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<td>• execute his/her movements within a specific space and to pay attention to size, planes, direction and shape;</td>
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</tbody>
</table>

*continued on next page*
- use a series of different spatial relationships (e.g. in front of, behind, under, etc.) in simple group shapes; and

- explore how simple contact work with other learners is used to express ideas.

Table 2.11

Appreciation assessment

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<td>describe changes in quality of speed, tension and continuity, as well as rhythmic and spatial pattern formation in dances that they see;</td>
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</tbody>
</table>

continued on next page
• interpret the qualitative, spatial and relationship qualities of a dance; and

• evaluate the qualitative, spatial and relationship qualities of their own and other learners’ dances.

Table 2.12

ACTIVITY 3: THE CHAIR DANCE

In contrast with the previous activity, this dance is to be done in the classroom and learners are seated at their desks. This spatial handicap will influence the physical movement of the learner. Therefore each movement should have a clear beginning, middle and end and involve improvising, exploring, selecting and refining content. Take into account the props involved: the chair and table or desk.

Music can accompany this dance; preferably a mid tempo beat (between 125 and 136 beats per minute). Choose your music according to the mood or theme you want to develop. R & B or Rock will work well with this dance. Make sure the music has a definite \( \frac{4}{4} \) beat:

/one two three four // one two three four /

The more definite the beat, the easier it will be for the learner to create his/her movements.

• Explore different upper body alignment while sitting (e.g. sitting up straight, bending forward, bending to the side).
• Explore different head movements.
• Explore different arm movements (e.g. arm direction, bent or straight arms, circles).
• Select upper body, head and arm movements and combine.
• Work on repetition of selected movements.
• Explore a variety of leg movements while sitting down.
• Explore turning while sitting down (e.g. rotating on chair).
• Explore spatial availability around the desk and chair area (standing on chair, sitting on desk, standing next to chair).
• Design a combination from selected movements to choreograph the Chair Dance.
• Explore using the desk or table as a means of keeping the beat (e.g. hitting with hand on table, stomping feet on the floor).
• Incorporate sound and movement to the choreography of the dance.

Helpful Hints:

• Disciplinary structure: every time you put your hands on your head, the class must refrain from their activity and imitate your action.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• Divide the class in two (back of class and front of class). Guide the learners to work with levels. Every time the back of the class does a high level movement, the front of the class must do a low or middle level movement.
• For fun you can incorporate the “Mexican Wave” into the choreography.
• Do not choreograph the dance – let the learners decide which movements to add to the choreography.
• Make sure the beat and tempo of the music is honoured.
• Implement syncopation and synchronization – this will discipline and subconsciously force the learners to work together as a large group in order for the dance to be visually aesthetic.

ASSESSMENT
Creativity assessment

<table>
<thead>
<tr>
<th>The learner is able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>• examine and discover how to execute a series of appropriate movements within the spatial limitations;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• select appropriate actions and use parts of the body suitably in the spatial and musical context;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*continued on next page*
• improvise a series of movements by considering qualities, space and relationships;

• create sequences that complement the music that is being used; and

• discover and select a series of actions, qualities, spatial elements and relationships that describe the theme.

<table>
<thead>
<tr>
<th>Table 2.13</th>
</tr>
</thead>
</table>

Appreciation assessment
The learner is able to:

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>• perform the dance with music and movement and demonstrate development awareness of the features of the dance;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• remember, rehearse and perform the dance that has been developed;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• demonstrate an awareness of the structure of the dances during the performance; and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*continued on next page*
ACTIVITY 4: COOL DOWN AND STRETCH

It is important for the muscles used during the dance classes to be stretched and the learners to be cooled down in order for them to function in the other classes.

Muscles contract during exercise and dance, creating lactic acid build-up. If the muscles are not stretched and lengthened after the exercise, the lactic acid build-up will cause stiffness and sore muscles lasting up to three days. With stretching, lactic acid is distributed through the muscles and absorbed into the body.

Choose music with a slow tempo (between 84 bpm and 125 bpm) and a melodic melody. Ballads work very well.

- Follow the procedure in the module.
- Bow to your class and they acknowledge by also bowing (curtsy – when knees are bent and the head is slightly inclined).

Hints:

- Hold all stretches for eight counts/beats.
- The cooldown should not be less than three minutes and not more than five.
- All stretches must be executed slowly to avoid injury.
- Make sure the class executes the stretches correctly to avoid injury.
- Deliver your instructions and demonstrations clear and audible.
- If the class still appears to be lively after the cooldown, let them lie on the floor (or sit at their desks with their heads on the desks) with their eyes closed while the music is playing softly in the background. You can use this time for a visualisation exercise.

2.4 Identifying patterns in the environment

2.4.1 ARTS AND CULTURE

2.4.2 Grade 5

2.4.3 EXPRESSION AND COMMUNICATION

2.4.4 Module 8

2.4.5 VISUAL ART

ACTIVITY 1

TO IDENTIFY PATTERNS IN THE ENVIRONMENT IN PREPARING TO WRITE AN ESSAY (INDIVIDUAL OR GROUP)

[LO 4.6]

\[\text{Table 2.14}\]

- develop performance skills in the dance before an audience.

This content is available online at <http://cnx.org/content/m23361/1.1/>.
Before we can start with the activity we will have to look at different patterns in our own environment. You can look for them at home, at the school, on your way between the school and home, at your local café, supermarket or shopping centre. If you cannot find enough examples, you may also look in magazines, the library or on the Internet.

When you have gathered enough examples, you can start writing an essay or research task. The essay must be approximately ten pages long, and at least five of those pages must be written or typed. The rest of the pages can be used for pictures or illustrations of the patterns you are discussing in your essay.

Look at the pattern examples you have chosen and write about the following:

- the use of colour in each example;
- the designs of the various patterns – are there shapes like circles, triangles, etc, for example?
- the possible inclusion of signs and/or symbols representing something; and
- the possibility of cultural differences in the various patterns.

ASSESSMENT

<table>
<thead>
<tr>
<th>The learner is able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>gather sensible information;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>understand and analyse information according to the prescriptions;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>consult a variety of sources; and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>show understanding towards cultural differences.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2.15

ACTIVITY 2
TO PREPARE AND PRESENT A REPORT ON VARIOUS PATTERNS (GROUP WORK)
[LO 4.6]

Once you have completed your research essay you will be given the opportunity in class to share your information with each other in groups. Thereafter each group will get a chance to give a summary to the rest of the class.

While each group is busy with feedback to the class you must listen to their findings and assess the group according to the table below.

PEER ASSESSMENT
Suggested format
Group:

<table>
<thead>
<tr>
<th>The group has succeeded in:</th>
<th>not at all</th>
<th>reason-able</th>
<th>Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>identifying different types of patterns;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>analysing the patterns according to the criteria; and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>understanding the assignment.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2.16

ACTIVITY 3
TO CREATE AN OWN PATTERN, TO APPLY A COLLAGE AND TO STRENGTHEN THE PATTERN WITH COLOUR (INDIVIDUAL)
[LO 4.6]

Bring any photograph from home – a portrait of yourself or a photograph of your family. In class you will make a frame for your photograph.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Step 1:
Decide which shape your frame will be – square, round, oval or rectangular – any shape you think will suit the photograph. Take thin cardboard and cut or tear out the shape you have chosen.

Step 2:
Next you must draw any pattern on your frame. Think of all the patterns you saw when you wrote the essay on patterns, and then design your own pattern.
Step 3:
Use any waste materials like beads, leaves, straws, lace, rope, buttons, seeds or cardboard to glue onto your pattern. We call this a collage. Remember that the objects you glue onto your design should strengthen the pattern and, like the pattern, be repeated.

Step 4:
Once the glue has dried you can also add colour with wax crayons, oil pastels or paint.
CHAPTER 2. TERM 2

ASSESSMENT

Figure 2.6

Figure 2.7

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
The learner is able to:

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>create his/her own pattern;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>apply collage judiciously; and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>enhance the pattern with colour.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2.17

2.4.6 Assessment

Learning Outcomes (LOs)

LO 4

**EXPRESSION AND COMMUNICATION** The learner is able to analyse and use multiple forms of communication and expression in Arts and Culture.

We know this when the learner:

**MUSIC (4.3 - 4.5)**

- identifies and sings songs from different societies, cultures and contexts, that seem to communicate the same idea
- uses own compositions of poetry and song to draw attention to current social and environmental issues;
- communicates a musical intention using the interface of pitch-based harmony (mellophony) instruments.

**DRAMA (4.2)**

- dramatises social, cultural or environmental issues through the use of different drama techniques such as tableaux, verbal dynamic sequences or role-plays.

**DANCE (4.1)**

- dances in different places (e.g. inside and outside, in the classroom, on stage, on wood, concrete, grass or mud), and describes how dance is affected by space and the physical environments.

**VISUAL ARTS (4.6)**

- shows and explains the use of colour, pattern, design, signs and symbols in own home, in various cultures, and in the built environment.

2.4.7 Memorandum

Here follows a summary of the various activities for Module 8:

**ACTIVITY 1**

As an introduction the learners must first complete a research task of approximately ten pages, of which at least half has been written or typed.

**The topic:** COLOUR, PATTERN, DESIGN, SIGNS AND SYMBOLS IN MY OWN ENVIRONMENT, OTHER CULTURES AND BUILT-UP AREAS.

Let the learners investigate pattern in their own environment, either individually or in groups. This will include: at home, at school, on the way between the school and home, at the local café, supermarket or shopping centre. (Where the mentioned places are insufficient, libraries, magazines and even the internet can be utilized.)

These patterns must then be analysed according to:

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• use of colour;
• design;
• signs; and
• symbols.

**Possible cultural differences between the examples found should also be looked at.**

**ACTIVITY 2: REPORTING ON PATTERNS**

After completion of the research task the learners must first exchange information in their groups before each group presents their findings to the rest of the class.

**ACTIVITY 3: CREATING A PATTERN, COLLAGE, APPLYING COLOUR**

Materials: thin carton/ pencils/ oil pastels/ wax crayons/ colour pens or Koki’s/ glue/ paint and brushes/ scissors/ waste materials like beads, leaves, straws, lace, seeds, buttons, string and cardboard.

Learners create their own pattern designs for use on a picture frame for a portrait or family photograph. Each learner can decide whether his/her frame should be square, oval, round or rectangular. Once the frame has been cut or torn and the pattern design has been drawn on the frame, textures can be added (COLLAGE) to strengthen the pattern design – see list of waste materials for all the possibilities.

---

![Figure 2.8](image)

When the glue has dried, the pattern can be enhanced even further by adding colour to the frame. Colour can be painted or drawn onto the frame.

---

![Figure 2.9](image)

**PRESENTING VISUAL ART IN THE CLASSROOM**

Classroom organization is of great importance in order to present visual art successfully. In contrast to the other art forms such as Drama, Dance and Music, the Visual Arts always works with materials for drawing, painting or sculpting.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Because of the frequent use of waste materials in order to save costs, it is advisable to organize collection days early in the year. Every Monday the learners (and staff) can be requested to bring certain waste items to school (one week toilet rolls, the following week bottle tops, then plastic containers, tins, etc.). The waste material can be stored in various containers in the classroom or any other storage place until needed.

**USEFUL WASTE MATERIAL TO COLLECT**

<table>
<thead>
<tr>
<th>Natural colouring agents or pigments from vegetables and plants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clay from clayey soil</td>
</tr>
<tr>
<td>Seeds, leaves, bark from trees, wood, shells, etc.</td>
</tr>
<tr>
<td>Driftwood, wood off-cuts - wonderful for carving</td>
</tr>
<tr>
<td>Paper: used computer paper or A4 wastepaper (one side clean)</td>
</tr>
<tr>
<td>Beads, buttons, cotton thread</td>
</tr>
<tr>
<td>Make your own paper from waste: suitable for paper maché objects, puppet heads or arts and crafts paper, etc.</td>
</tr>
<tr>
<td>Discarded plans of architects and engineers (with one side clean) – make a few telephone calls – most of these plans are sent to wastepaper collectors.</td>
</tr>
<tr>
<td>Phone around for free wastepaper and off-cuts from any paper or board suppliers, printers or packaging companies and newspaper printers. Use old telephone directories. Consult the Yellow Pages Directory, or ask learners whether their parents have any contact with such businesses or factories.</td>
</tr>
<tr>
<td>Collect coloured wastepaper and cardboard packaging, corrugated cardboard, old magazines, posters, packets, boxes cardboard cylinders (ideal for collages and dolls).</td>
</tr>
<tr>
<td>Any wastepaper or cardboard containers are suitable for three-dimensional projects, etc.</td>
</tr>
<tr>
<td>Any coloured or pattern fabrics, string, wire, metals</td>
</tr>
<tr>
<td>Old machines or machine parts (ideal as models for drawing and to create objects)</td>
</tr>
</tbody>
</table>

*continued on next page*
Ask members of the school community if they have access to suitable donations or waste sources.

Table 2.18

Remember that assessment must also establish values and attitudes in learners. When they are aware that aspects such as caring for art materials, are also assessed, it will gradually instil in them respect for these materials, as well as teach them about recycling and the usefulness of waste material.
Chapter 3

Term 3

3.1 Dance: reflection

3.1.1 ARTS AND CULTURE
3.1.2 Grade 5
3.1.3 CRITICAL AND CREATIVE REFLECTION
3.1.4 Module 9
3.1.5 DANCE
3.1.5.1 ACTIVITY 1
3.1.5.2 TO TAKE AN ACTIVE ROLE DISCUSSION ABOUT INTERPRETATIONS AND REACTION TO DANCE: REFLECTION
3.1.5.3 [LO 2.1]

Because South Africa is multicultural it is important to explore the different dances found in our country. Who knows, you might find a dance you would like to learn!

Your educator will show you a video of a dance or dances.

As you are watching the video, NOTE THE FOLLOWING:

- shape: round, twisted
- size: narrow, wide, small, large
- speed: slow, fast, sudden, enduring
- tension: strong, light, forceful, gentle
- direction: backwards, forward, sideways, up, down
- levels: high, middle, low
- continuity: flowing freely, hesitant, ongoing, stopping
- pathways on the floor: curved or straight, squares, circles, zig-zag
- actions: jumps, travelling, turning
- costumes
- make-up
- music
- set
- mood: happy, sad, calm, angry
- feelings and emotions: caring, proud, greedy, scared

1This content is available online at: \<http://cnx.org/content/m23364/1.1\>.

Available for free at Connexions: \<http://cnx.org/content/col10077/1.2\>
Write down the answers to the following questions on a sheet of paper or in your workbook after you have viewed the video.

1. What part of the dance was the most exciting?
2. Was there a message in the dance?
3. Can you suggest any other way to end the dance?
4. What part of the dance would you like to dance?
5. What movements did you observe?
6. What do you feel about what you saw?
7. What was original or imaginative about the dance?
8. What did the dance tell you about the people and their environment?
10. Describe the music, costumes and set

Assessment Chart

<table>
<thead>
<tr>
<th>Learners should be able to</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comment on the music, dance, costumes, etc. and their feelings about them:</td>
<td>was unable to comment</td>
<td>was able to comment reasonably</td>
<td>was able to comment well</td>
<td>could identify successfully and comment well</td>
</tr>
<tr>
<td>Describe and comment on appropriateness, range, variety, originality of body actions and use of body parts in the dance they saw:</td>
<td>could not comment on or describe</td>
<td>could describe and comment reasonably</td>
<td>could describe and comment well</td>
<td>successfully identified, described and commented</td>
</tr>
<tr>
<td>Participate actively and with confidence in the class discussion:</td>
<td>did not participate</td>
<td>participated reasonably</td>
<td>participated well</td>
<td>participated actively and with confidence and insight</td>
</tr>
<tr>
<td>Understand and completed the questionnaire successfully:</td>
<td>did not complete the questionnaire</td>
<td>partially completed the questionnaire</td>
<td>completed the questionnaire well</td>
<td>understood and completed the questionnaire successfully</td>
</tr>
</tbody>
</table>

Table 3.1

3.1.5.4 ACTIVITY 2

3.1.5.5 TO IDENTIFY AND DESCRIBE: DANCES IN SOUTH AFRICA

3.1.5.6 [LO 2.2]

There are various kinds of dancing in South Africa because the population is made up of different ethnic groups. It is interesting to differentiate between the different dances.

Explore the following dances:

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
**Folk dances:** Spanish dancing, Irish dancing (e.g. The River Dance), African tribal dancing, Indian dancing, etc.

**Latin-American dancing:** tango, cha-cha, samba, etc.

**Stage dancing:** Ballet, Modern dancing, Broadway Musicals, Movie Musicals

**Modern social dancing:** disco, hip-hop, break dancing, club dancing

Exercise 1:
Try to find as many pictures as possible on dances you have seen in South Africa.
Make a list of the many dances you know of in South Africa.
Describe and/or demonstrate each dance to your class.
If possible bring to class something unique about the dances you have written down, e.g. music, costume, pictures, musical instruments, make-up, etc.
Write down the following about the dance you have chosen.
Name of dance:
What to bring along:
Name of music:
History of the dance:

Assessment

<table>
<thead>
<tr>
<th>Learners should be able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>identify different types of dances:</td>
<td>could not do</td>
<td>could do reasonably</td>
<td>identified most of the dances</td>
<td>identified and could compare all the dances discussed</td>
</tr>
<tr>
<td>present the exercise with confidence:</td>
<td>did not present with self-confidence</td>
<td>presented with little self-confidence</td>
<td>presented with enough self-confidence</td>
<td>presented successfully with self-confidence</td>
</tr>
<tr>
<td>research and present the project assigned by the educator:</td>
<td>could not do</td>
<td>did reasonable research and presentation</td>
<td>research and presentation good</td>
<td>research and presentation done with insight and understanding</td>
</tr>
</tbody>
</table>

Table 3.2

### 3.1.6 Assessment

LO 2

**REFLECTING** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

We know this when the learner:

**DANCE**

2.1 takes an active role in a class discussion about interpretations and reactions to a dance seen live or on television; pays attention to the use of design elements, the purpose and the style of the dance;

2.2 identifies and describes the many kinds of dances in South Africa.

**DRAMA**

2.3 reflects on drama (television, radio, community or classroom) in terms of:

- recognising key moments in a drama;
- identifying themes, ideas and moods;

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
• explaining why particular techniques were used;
• being sensitive to the social and cultural contexts;

MUSIC
2.4 recognises the letter names of notes on lines and in spaces on a treble staff and their difference in pitch;
2.5 recognises crotchet, minim and quaver note values and rests in a short melody;
2.6 recognises and describes the different timbres of voices in choral music;
2.7 listens to a variety of selected songs and identifies the genre (e.g. Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soulful), and offers opinion on the style;

VISUAL ARTS
2.8 differentiates between various art forms such as drawing, painting, architecture, sculpture, design, craftwork, and graphic media;
2.9 responds to images and craft objects used in popular culture, pictures and photographs in terms of purpose, content, form, contrast and meaning.

3.1.7 Memorandum

ACTIVITY 1
In this module the learner must be able to reflect on and offer opinions on dance processes, products and concepts.
The learner must take an active role in a class discussion about interpretations and reactions to a dance seen live or on television and pays attention to the use of design elements, the purpose and the style of the dance.
The main emphasis must be placed on developing the learners’ knowledge of the many dimensions of the art of dance. In the context of performing dances, by making reference to theatre dance examples students can become acquainted with the public notion of what constitutes skilfully-executed dance movements through experience of dances performed by professionals.

3.1.7.1 Viewing dance on video
Movements are transient, illusive and complex.
The view of dancers on video is two-dimensional, though of course, the movement itself is three-dimensional.
The educator needs to help the learners to see the dance as it passes through time.
It is necessary to provide frameworks or leading questions to guide perception.
This requires observation, description and interpretation.

3.1.7.1.1 Exercise 1: Viewing and Interpreting
Let the learners observe the dance and draw comparisons.
Let the learners describe, interpret, make evaluative comments on what they see.
Let the learners observe how movements are repeated; depict the mood of the dance.
Let the learners describe how the movements enhanced the feelings and meaning of the dance;
Let the learners describe the qualities in a phrase of movements;
Let the learners select the most appropriate movements;
Ask the learners for words to describe these qualities and write them on the board;
Let the learners talk about the feelings that the dance evokes in them (positive or negative);
Let the learners comment on the costumes, music, make up and set and how these elements contribute to the theme of the dance they have viewed.
Ask the learners for words that describe the qualities and write them on the blackboard.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
3.1.7.1.2 Exercise 2: Class Discussion

Divide the class up in groups of four or five.
- Each group has a questionnaire to fill in.
- Let the groups elect a representative to present their evaluations and reflections to the rest of the class;
- Let the groups have a class discussion after all the groups have delivered their evaluations.

Helpful Hints:
- Show the video more than once.
- While the learners are watching the video point out certain aspects and contrasts: speed, tension, continuity, rhythm, shape, size, direction, level, simple spatial relationships.
- Note that all comments from the learners are valid – even if they seem wrong to you.
- Encourage the learners to give opinions and comments.
- Be enthusiastic.
- View the video first before showing it to the class and make notes on any aspect of the dance you want to discuss with the class.
- Be generous with honest praise for all learners.
- Talk with learners individually about their feelings about dance outside the class.

ACTIVITY 2: DANCES FOUND IN SOUTH AFRICA

Because South Africa is a multicultural country there is a variety of dances to present to the learners via pictures, video, theatre.

Over the centuries the social and religious dances separated from spectacular dances. From the former branch grew the folk dances which, in turn, produced new social dances from the Middle Ages onwards. The spectacular dances and some religious ones, with much cross-fertilization from folk dances, provided the stock from which great dance dramas of the East and the drama and stage dances of the West were off-shoots. Forms of dance vary greatly, but its two essentials are found everywhere. These are rhythm and movement.

Explore the following dances with your class:

Folk dances
- Spanish dancing, Irish dancing (e.g. The River Dance), African Tribal dancing, Indian dancing
- Ballroom dancing
- The waltz, the two-step, the fox-trot
- Latin American dancing
- Tango, cha-cha, samba, etc.
- Stage dancing
- Ballet, Modern, Broadway Musicals, Film Musicals
- Modern Social dancing
- Disco, hip hop, break dancing, club dancing

Have the class identify and describe the many different kinds of dances found in South Africa.
- This must be done at the end in their journals and then handed in.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
3.2 Distinguish between various art forms

3.2.1 ARTS AND CULTURE

3.2.2 Grade 5

3.2.3 CRITICAL AND CREATIVE REFLECTION

3.2.4 Module 10

3.2.5 VISUAL ART

3.2.5.1 ACTIVITY 1

3.2.5.2 TO BE ABLE TO DISTINGUISH BETWEEN VARIOUS ART FORMS

3.2.5.3 [LO 2.8]

In Modules 1 to 9 you worked with drawing, painting, design, handicraft, and collage techniques. In Module 10 sculpture, architecture and graphic media will be studied.

STEP 1
As we are surrounded by a variety of art objects, statues and works of art in our daily lives, it is essential that learners can distinguish between all the various visual art forms (drawing, painting, architecture, sculpturing, design, handicraft and graphic media).

Study the illustrations below and decide which form of art (architecture, design, handiwork, drawing, paint, graphic art, sculpture) belongs to which illustration.

Various Art Forms

After the educator has discussed the various art forms with you, you must make a short summary of each form to correspond with the illustration.

A:

2This content is available online at <http://cnx.org/content/m23366/1.1/>. Available for free at Connexions <http://cnx.org/content/col10977/1.2/>.
Figure 3.1

B:
C:

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Figure 3.3

D:
Figure 3.4

E:
Figure 3.5

F:
Figure 3.6

G:
3.2.5.4 ACTIVITY 2

3.2.5.5 TO MAKE A MOBILE WITH/OF MIXED MEDIA

3.2.5.6 [LO 2.8]

Bring a wire hanger as basis for the mobile (a work of art which is hung and must be able to bring forth movement). Look at the examples of the various forms of art to serve as inspiration for your own creation of a variety of art forms.

You can, e.g., make a drawing, paint a picture, make a “wire-man”, a house of cardboard, a string of beads or a sweet-paper, or print a pattern on cloth with a potato.

If you cannot obtain materials or media, pictures of certain art forms can be pasted onto cardboard and used. As many examples of various forms of art as possible must then be hung from the wire hanger, tied by thread.

The completed mobile can be displayed in the classroom or elsewhere in the school building.
Figure 3.8

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
3.2.5.7 ACTIVITY 3

3.2.5.8 TO UNDERSTAND THE PURPOSE AND MEANING OF POPULAR CULTURE

3.2.5.9 [LO 2.9]

STEP 1
The educator will provide you with a copy of a television programme for one day. See how many kinds of programmes you can recognise. Enter them into a table that you draw on a sheet of paper in your workbook, using the headings as below:

Genres/Types Of Television Programmes

<table>
<thead>
<tr>
<th>NAME OF PROGRAMME</th>
<th>TYPE OF PROGRAMME</th>
</tr>
</thead>
</table>

Table 3.3

STEP 2
Complete the following questionnaire:
1. Name your favourite television programme.
2. Why do you like it?
3. Could the programme influence you to change your opinion?
4. Why?/Why not?
5. What in the programme is familiar to you?
6. What would you feel like if you were unable to watch your programme for a month?
7. Would you miss important information if you could not watch it?
8. Do you think new technology could change your television watching habits?
9. Why?/Why not?
10. Which firm or product is advertised regularly when you watch your programme?
11. Do the adverts suit the programme?
12. Why?/Why not?
13. Which advert do you find the most amusing?
14. What in the advert makes you laugh?
15. Which character in the advert do you like best?
16. Why do you like this character?

STEP 3: My Advertisement character
Create your own advertisement character for an imaginary product.
First choose the product (sweets, breakfast cereal, soap, toys, computer equipment, video games, fast food, clothes, etc.) which your character will advertise and then draw the character:
Keep it simple, clear and tempting.

3.2.6 Assessment

LO 2

REFLECTING The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

We know this when the learner:

DANCE
2.1 takes an active role in a class discussion about interpretations and reactions to a dance seen live or on television; pays attention to the use of design elements, the purpose and the style of the dance;
2.2 identifies and describes the many kinds of dances in South Africa.

DRAMA
2.3 reflects on drama (television, radio, community or classroom) in terms of:
• recognising key moments in a drama;
• identifying themes, ideas and moods;
• explaining why particular techniques were used;
• being sensitive to the social and cultural contexts;

MUSIC
2.4 recognises the letter names of notes on lines and in spaces on a treble staff and their difference in pitch;
2.5 recognises crotchet, minim and quaver note values and rests in a short melody;
2.6 recognises and describes the different timbres of voices in choral music;
2.7 listens to a variety of selected songs and identifies the genre (e.g. Blues, Pop, Kwaito, Classical,
Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soulful), and offers opinion on the style;

VISUAL ARTS
2.8 differentiates between various art forms such as drawing, painting, architecture, sculpture, design,
craftwork, and graphic media;
2.9 responds to images and craft objects used in popular culture, pictures and photographs in terms of purpose, content, form, contrast and meaning.

3.2.7 Memorandum
3.2.7.1 ACTIVITY 1
Requirements: Learner journals
In Modules 1 and 2 the learners worked with drawing, painting, design, handicraft, and collage techniques.
In Module 3 sculpture, architecture and graphic media will be studied.

As we are surrounded by a variety of art objects, statues and works of art in our daily lives, it is essential that learners can distinguish between all the various visual art forms (drawing, painting, architecture, sculpturing, design, handicraft and graphic media).

Let the learners look at the illustrations in their modules and then decide which term (architecture etc) belongs to which illustration.

Answers: A = Drawing; B = Painting; C = Architecture; D = Sculpture; E = Designing; F = Handicraft; G = Graphic Art

Continue with a class discussion on the above-mentioned art forms, so that the learner can give a definition or description of each art form below the illustration.

3.2.7.2 ACTIVITY 2: MOBILE MIXED MEDIA
Requirements: Journals/ wire hangers/ thread/ variety of media and waste products.

Each learner must use a wire hanger as basis of the mobile (a work of art which is hung and must be able to bring forth movement). Look at the examples of the various forms of art to serve as inspiration for their own creation of a variety of art forms. If the learners cannot obtain materials or media, pictures of certain art forms can be pasted onto carton and used. As many examples of various forms of art as possible must then be hung from the wire hanger tied by thread. The completed mobile can be hung in the classroom or elsewhere in the school building. A good place would be the foyer of the school.

3.2.7.3 ACTIVITY 3: POPULAR CULTURE
Requirements: A photostat copy of a television programme for one day for each learner/pencils/pastels or wax crayons

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
3.2.7.4 STEP 1
Hand out the photostats to each learner. Ask them to identify various types or genres of programmes and to write down as many as possible in their journals.
(Example soap, comedy, sport, news, drama, discussion programme, thriller, animation etc.)

3.2.7.5 STEP 2
The learners must complete the questionnaire in their workbooks or on a sheet of paper.

3.2.7.6 STEP 3
The learners must each create an advertisement character for their imaginary product, in their workbooks or on a sheet of paper.

3.3 Four different styles of music

3.3.1 ARTS AND CULTURE

3.3.2 Grade 5

3.3.3 CRITICAL AND CREATIVE REFLECTION

3.3.4 Module 11

3.3.5 MUSIC

ACTIVITY 1
TO STUDY FOUR DIFFERENT STYLES OF MUSIC
[LO 2.7]
Let us see how many styles of music can you identify – just to determine how vibrant the music world is. Your educator will explain the following four different styles and play examples of each:

- Kwaito
- Soukous / Kwassa-Kwassa
- Folk song
- Musicals

STEP 1
Collect information on THREE of the styles. This information can be in the form of pictures, newspaper clippings and CD covers and must be pasted into your Learner Journal.

STEP 2
Listen to the music (or video) and complete the given tables by selecting the most correct description from each group, indicating it by making a cross.

1. Kwaito

<table>
<thead>
<tr>
<th>Type of voice</th>
<th>Mark</th>
<th>Pitch</th>
<th>Mark</th>
<th>Use</th>
<th>Mark</th>
<th>Style</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[U+F038]</td>
<td></td>
<td>[U+F038]</td>
<td></td>
<td>[U+F038]</td>
<td></td>
<td>[U+F038]</td>
</tr>
</tbody>
</table>

continued on next page

³This content is available online at <http://cnx.org/content/m23372/1.1/>.
Available for free at Connexions <http://cnx.org/content/col10977/1.2>
### Table 3.4

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Male voice</td>
<td>High</td>
<td>Dancing</td>
<td>Africa</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female voice</td>
<td>Low</td>
<td>Listening</td>
<td>South Africa</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixed choir</td>
<td>High and Low</td>
<td>Worshipping</td>
<td>Classical</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Children's voices</td>
<td>Middle</td>
<td>Singing together</td>
<td>Popular</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
<td>None of the above</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Table 3.5

<table>
<thead>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
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<td>High</td>
<td>Dancing</td>
<td>Africa</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female voice</td>
<td>Low</td>
<td>Listening</td>
<td>South Africa</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixed choir</td>
<td>High and Low</td>
<td>Worshipping</td>
<td>Classical</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td>Popular</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
<td>None of the above</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

continued on next page
<table>
<thead>
<tr>
<th>Children’s voices</th>
<th>Middle</th>
<th>Singing together</th>
<th>Popular</th>
</tr>
</thead>
<tbody>
<tr>
<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
<td>None of the above</td>
</tr>
</tbody>
</table>

Table 3.6

4. Musical

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Male voice</td>
<td></td>
<td>High</td>
<td></td>
<td>Dancing</td>
<td>Africa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female voice</td>
<td></td>
<td>Low</td>
<td></td>
<td>Listening</td>
<td>South Africa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixed choir</td>
<td></td>
<td>High and Low</td>
<td></td>
<td>Worshipping</td>
<td>Classical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Children’s voices</td>
<td></td>
<td>Middle</td>
<td></td>
<td>Singing together</td>
<td>Popular</td>
<td></td>
<td></td>
</tr>
<tr>
<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
<td></td>
<td>None of the above</td>
<td>None of the above</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 3.7

3.3.5.1 ACTIVITY 2

3.3.5.2 TO DISTINGUISH BETWEEN THE FOUR DIFFERENT VOICES IN CHORAL MUSIC

3.3.5.3 [LO 2.6]

The oldest instrument is most certainly the voice! Man sang before he made instruments.

Today the voice is still one of the most popular and most available of instruments. Why? Give examples.

STEP 1

Name the FOUR voice types in choral music and describe what each voice sounds like. Draw up a grid in your workbook or on a sheet of paper, using the following headings:

- Voice types
- What it sounds like

STEP 2

Take as examples any four persons whom you know. Then choose the most suitable terms with regard to pitch and timbre to describe their specific voices.
**Pitch and Timbre**

Peoples voices differ with regard to:

- Timbre (tone colour)
- Pitch

**Timbre:**
- Coarse, harsh, warm, cold, fine, bright, resounding, dull, jingling, creaky, ghostly, resonating, satin-like, hollow.

**Pitch:**
- High
- Middle
- Low

*Figure 3.9*

Available for free at Connexions @ http://cnx.org/content/col10977/1.2>
STEP 3
Which instrument suits which voice?

<table>
<thead>
<tr>
<th>Voice</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>violin</td>
</tr>
<tr>
<td>Alto</td>
<td>Cello</td>
</tr>
<tr>
<td>Tenor</td>
<td>Viola</td>
</tr>
<tr>
<td>Bass</td>
<td>Double bass</td>
</tr>
</tbody>
</table>

Table 3.8

Which voice usually sings the melody?
Which string instrument usually plays the melody?

Figure 3.10

Singing dictionary

SOLO
one person singing

UNISON
a group of people singing the same melody

A CAPELLA
singing without accompaniment

CHORAL (CHOIR)
different voice groups (soprano, alto, tenor, bass) singing together

ACTIVITY 3
TO IDENTIFY MUSIC SYMBOLS
[LO 2.4]
To write music we use symbols.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
These symbols we call **music notation**.

1. **PITCH**
   
   **Step 1**
   
   Pitch means how **high** or how **low** the note is.
   
   Music moves up (higher - ascends) and down (lower - descends) as you would climb up or down a ladder.

To write music we use staves (singular: staff).

The higher the note sounds the higher the notes are written.
Study the Grand Staff and answer the questions:

1. How many staves does the Grand Staff have?
2. How many lines does each staff have?
3. How many spaces does each staff have?
4. Does the G-clef indicate high or low notes?
5. Name the two voice types which are notated in the G-clef.
6. Does the F-clef indicate high or low notes?
7. Name the two voice types which are notated in the F-clef.
8. When you draw the F-clef you start on the fourth line. What do you think should be the letter name of this line?
9. When you draw the G-clef you begin on the second line. What do you think should be the letter name of that line?

Step 2
Music notes are arranged according to the alphabet A B C D E F G, i.e. the notes on the lines and spaces move alphabetically.
Which word is formed by the spaces of the G-clef?

Make a rhyme for the lines:
E, G, B, D, F

Example:
Seeing that the G-clef indicates women’s voices and the spaces spell “FACE”, it is a good idea to base your rhyme on women or girls, e.g.

Every Girl Brings Different Flowers

Step 3
Try to decipher the following words by writing down the letter names corresponding with the notes!

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Can you form your own word?

2. NOTE VALUES

Step 1

Note value means how short or how long the note lasts. Do you remember the morse code?

\[\text{\textbullet\textbullet} = \text{Quavers}\]

\[\text{\textbullet} = \text{Crochet}\]

Other note values are the semibreve (\(\text{\textbullet}\)) and the minim (\(\text{\textbullet}\)).

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
A semibreve can be compared to a whole apple

<table>
<thead>
<tr>
<th>When the apple is cut in half there are 2 halves: 2 minims</th>
</tr>
</thead>
<tbody>
<tr>
<td>If each of the halves is cut into two there are 4 quarters: 4 crotchets</td>
</tr>
<tr>
<td>Each quarter can be divided into 2 eighths: quavers</td>
</tr>
</tbody>
</table>

Table 3.9

Step 2
In music, sound and silence alternate. To notate silence we use a rest sign.

For each note there is a rest sign with the same value. The rest signs are always written in the third space of the staff. Here are the notes and their corresponding rest signs. Copy the following table and enter the value (counts) of each if a crochet is equal to one count.

<table>
<thead>
<tr>
<th>NOTE</th>
<th>REST SIGN</th>
<th>VALUE IN COUNTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 count</td>
</tr>
</tbody>
</table>

Table 3.10

Step 3
Let’s do some Mathematics. See how smart you are!
Copy the table and give the answer as one note:

\[ \text{Figure 3.20} \]

\[ \text{Figure 3.21} \]
ACTIVITY 4
TO READ MUSIC NOTATION
[LO 2.5]
STEP 1
Clap and sing "Saai die waatlemoen" – a well-known Afrikaans folk song.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
STEP 2
Below is the notation of "Saai die waatlemoen", but the bars are not in the correct order!
Cut out the bars (The educator will provide you with a copy).
Arrange in the correct order.
Paste into the given square.
Add the letter names to the notes.
Add the time signature.
Example 1

![Figure 3.27](http://cnx.org/content/col10977/1.2)

STEP 3
To follow is the same song, but with a difference! The bars are once again in the wrong order.
Cut out the bars (The educator will provide you with a copy).
Arrange in the correct order.
Paste into the given square.
Add the letter names to the notes.
Add the time signature.
How does example 2 differ from example 1?
Example 2

![Figure 3.28](http://cnx.org/content/col10977/1.2)
3.3.6 Assessment

LO 2

REFLECTING The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

We know this when the learner:

DANCE
2.1 takes an active role in a class discussion about interpretations and reactions to a dance seen live or on television; pays attention to the use of design elements, the purpose and the style of the dance;
2.2 identifies and describes the many kinds of dances in South Africa.

DRAMA
2.3 reflects on drama (television, radio, community or classroom) in terms of:

• recognising key moments in a drama;
• identifying themes, ideas and moods;
• explaining why particular techniques were used; being sensitive to the social and cultural contexts;

MUSIC
2.4 recognises the letter names of notes on lines and in spaces on a treble staff and their difference in pitch;
2.5 recognises crotchet, minim and quaver note values and rests in a short melody;
2.6 recognises and describes the different timbres of voices in choral music;
2.7 listens to a variety of selected songs and identifies the genre (e.g. Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soukous), and offers opinion on the style;

VISUAL ARTS
2.8 differentiates between various art forms such as drawing, painting, architecture, sculpture, design, craftwork, and graphic media;
2.9 responds to images and craft objects used in popular culture, pictures and photographs in terms of purpose, content, form, contrast and meaning.

3.3.7 Memorandum

ACTIVITY 1: FOUR DIFFERENT STYLES OF MUSIC

The advantages of this activity are twofold:

• Initially the learner is introduced to certain music genres.
• Secondly, the learner is made aware of the timbre of different solo voices.

BACKGROUND INFORMATION

Below is a summary of the four styles.

1. Kwaito

Kwaito can be described as the dance music of the townships: a mixture of vocal street music and dance. It is considered to be one of the most popular genres in the youth music culture of South Africa - it even enjoys international support.

Black South Africans often consider black Americans as their role models and therefore it is not strange that Kwaito has been influenced by Hip-Hop and R&B.

During the early 1990's, the South African DJ's were inclined to play records at a slower speed (45 or 33 rpm). The young people enjoyed dancing to this slow (and low) speed - it gave them the chance to give more expression and feeling to the dance.

Kwaito is city music, which reflects the life style of a huge group of youngsters. It is more approachable than the other African music genres, as it is modern and aimed less at traditional music forms.

Characteristic of Kwaito (similar to Hip-Hop) is rap and breakdancing.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Examples: Arthur Mofakate (King of Kwaito)
Mandoza
Lekgoa (Lekgoa = Sotho word for white boy) Francois Henningh

2. Soukous and Kwassa-Kwassa
Soukous originated in Zaire (Kinshasha). The word itself is derived from the French word "secouer", which means to shake. Soukous refers to the music and dance style of the 60's.

Although the people of Zaire classify their music according to specific songs and dances e.g. Kwassa-Kwassa, Nyekese, Mayebo and Moto, a trend took place to use the term Soukous for all fast music in this type of style.
"Kwassa-Kwassa" (derived from the French, meaning "What is it?") has been a specific music and dance style since the late 80's. Soukous is thus dance music. It uses happy, fast flowing melodies with Latin dance rhythms in the African framework.

The best known Kwassa-Kwassa/Soukous artist is Kanda Bongo Man.

3. Folk Song
Folk song is communicated orally from one generation to the next. It is not composed. Its main aim is to entertain and usually a story is portrayed. Dancing is often involved.

Characteristic is the simplicity and sincerity of the song which portrays national sentiments, nature, love etc.

Folk music differs from country to country and even region to region.

During the Romantic period in music there was a strong nationalistic sentiment amongst composers and the tendency to use folk songs in Classical compositions. Nowadays a popular tendency, especially among Afrikaans artists, is to present old Afrikaans folk songs in a completely new way.

Examples of folk songs from other parts of the world:
- Skip to my Lou (American)
- Spring Song, The gay Musician (German)
- Early one Morning (English)
- ("Sing Together!" – 100 Songs for Unison Singing)

Examples of "transformed" Afrikaans folksongs:
NB: Not all the lyrics are suitable for use in class!
- Allê die berge nog so blou – Johannes Kerkorrel
- Suikerbossie – Stef Bos
- Ou ryperd – Dzzi
- Aai-aai – Laurika Rauch
- Hasie – Koos Kombuis
- O Brandewyn laat my staan – Lucas Maree
- Wat maak oom Kallie daar / Perdeby – Jacques de Coning
- Bokkie – Lieze Stassen
- Liewe man – Amanda Strydom
- Roelandstraat – Zoon Stander
- Afrikaners is plesierig – Karen Zoïd

4. Musicals
Musicals are written for entertainment. It is a spectacular stage production, which is presented live and includes dancing, music, decor, costumes and spoken dialogue. Musicals originated in America (Broadway) and flourished during the first half of the 20th Century. Today musicals are often filmed.

Examples of musicals: West Side Story (Leonard Bernstein)
- Wizard of Oz
- Sound of Music
- Fiddler on the Roof
- The King and I
- My Fair Lady

More contemporary musicals are Grease and Andrew Lloyd Webber's

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Phantom of the Opera
Joseph and the Amazing Technicolour Dreamcoat.

3.3.7.1 STEP 1
Discuss the different styles using music or videos. Any examples of the specific styles may be used. The learners research and collect examples on THREE styles. This information can be in the form of pictures, newspaper clippings, CD covers etc. and are pasted into the learner journals.

3.3.7.2 STEP 2
Learners listen to the music (or video) again and complete the given table by choosing the most suitable description from each group.

1. Example of Kwaito

<table>
<thead>
<tr>
<th>Type of Voice</th>
<th>Pitch</th>
<th>Use</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male voice</td>
<td>High</td>
<td>Dance</td>
<td>Africa</td>
</tr>
<tr>
<td>Female voice</td>
<td>Low</td>
<td>Listening</td>
<td>South Africa</td>
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<td>Mixed choir</td>
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</tr>
<tr>
<td>Children’s voices</td>
<td>Middle</td>
<td>Singing together</td>
<td>Popular</td>
</tr>
<tr>
<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
<td>None of the above</td>
</tr>
</tbody>
</table>

Table 3.11

2. Example of Soukous/ Kwaass-Kwaass

<table>
<thead>
<tr>
<th>Type of Voice</th>
<th>Pitch</th>
<th>Use</th>
<th>Style</th>
</tr>
</thead>
<tbody>
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</tr>
<tr>
<td>Mixed choir</td>
<td>High and low</td>
<td>Worshipping</td>
<td>Classical</td>
</tr>
<tr>
<td>Children’s voices</td>
<td>Middle</td>
<td>Singing together</td>
<td>Popular</td>
</tr>
<tr>
<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
<td>None of the above</td>
</tr>
</tbody>
</table>

Table 3.12

3. Example of Folk tunes/melodies

<table>
<thead>
<tr>
<th>Type of Voice</th>
<th>Pitch</th>
<th>Use</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male voice</td>
<td>High</td>
<td>Dance</td>
<td>Africa</td>
</tr>
<tr>
<td>Female voice</td>
<td>Low</td>
<td>Listening</td>
<td>South Africa</td>
</tr>
<tr>
<td>Mixed choir</td>
<td>High and low</td>
<td>Worshipping</td>
<td>Classical</td>
</tr>
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<td>Singing together</td>
<td>Popular</td>
</tr>
<tr>
<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
<td>None of the above</td>
</tr>
</tbody>
</table>

Table 3.13

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
CHAPTER 3. TERM 3

4. Example of Musicals

<table>
<thead>
<tr>
<th>Type of Voice</th>
<th>Pitch</th>
<th>Use</th>
<th>Style</th>
</tr>
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<td>None of the above</td>
<td>Similar to speech</td>
<td>None of the above</td>
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</tr>
</tbody>
</table>

Table 3.14

ACTIVITY 2: FOUR DIFFERENT VOICES IN CHORAL MUSIC
In this activity, the folk song is used to demonstrate the different voices in choral music.

Listen to any recording of a folk song sung by a mixed choir. (It would be a good idea to use the same song as used in the previous activity, but now sung by a choir.)

The oldest musical instrument is without doubt the voice! Man sang before he made musical instruments. Today it remains one of the most popular and most available of instruments e.g. *singing at sport events*.

3.3.7.3 STEP 1

Describe the four voice types in choir music:
- Soprano (High female voice)
- Contralto (Low female voice)
- Tenor (High male voice)
- Bass (Low male voice)

3.3.7.4 STEP 2

Learners choose different people with whom they are familiar (e.g. their educators) and describe the voice of each with regard to pitch and timbre.

Pitch: Is the voice high or low?
Timbre: The sound of the voice e.g. coarse, sharp etc.

3.3.7.5 STEP 3

Revise the composition of the string instruments (Grade 4 Module 3) so that the learners can compare the voices in a four-part choir to the string instruments.
- Soprano - Violin (both usually play/sing the melody)
- Alto - Viola
- Tenor - cello
- Bass - Double bass

Additional examples demonstrating the four voices:
- *Pie Jesu* from *Requiem* (Andrew Lloyd Weber) - Soprano and choir
- *Mr Mistoffelles* from *Cats* (Andrew Lloyd Weber)
- *Jacques Brel: Alive and well and living in Paris*

Terminology
- *Solo* - one person singing
- *Unison* - a group of people singing the same melody
- *A capella* - singing without accompaniment
- *Choral* - different voice groups (soprano, alto, tenor, bass)

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singing together

ACTIVITY 3: MUSICAL SYMBOLS
To write music (sound) we use symbols. These symbols are named music notation.

1. Pitch

3.3.7.6 STEP 1
Explain the term ‘pitch’ and the ‘grand staff’ by using the four voice types in choir music.

   Pitch means how high or how low the note is.
   To write music we use a staff. The higher the note is written on the staff the higher the note must sound.
   The learners must be able to distinguish between male and female voices in choral music. The female voices are written in the G-clef and the male voices in the F-clef. The two staves are combined to form the grand staff.
   Learners study the grand staff and then answer the questions:
   Answers:
   1. 2. 5. 4.
   4. High notes.
   5. Soprano and alto/contralto (female voices).
   6. Low notes.
   7. Tenor and bass (male voices).
   8. F, because the F-clef indicates the line F.
   9. G, because the G-clef indicates the line G.

3.3.7.7 STEP 2
At this stage we look at the G-clef (female voices).
Music notes move step by step up (higher) or down (lower). Compare with a ladder.
Music notes follow each other in the sequence: line-space-line-space.
Music notes are arranged according to the alphabet: A B C D E F G (Grade 4).

Figure 3.29

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As the G-clef refers to high notes associated with female voices, we use rhymes which refer to women and girls e.g.

For the lines EGBDF: Every Girl Brings Different Flowers
And as females are aware of their beautiful faces, the spaces fortunately spell: FACE.

Learners compose their own rhymes to help them remember the names of the lines and spaces.

Write down all the notes and spaces in the correct order. Sing the scale ascending and then descending (backwards).

### 3.3.7.8 STEP 3

Learners decipher the words by adding the correct letter names of the notes.

**Answers:**

1. DEAF
2. EDGE
3. CAGE
4. FED
5. CAB
6. BAGGAGE
Learners are encouraged to compose their own words.

2. Note Values

3.3.7.9 STEP 1

Revise all the note values.

‘Note value’ means how long or short the note is. We have already done the following note values with the aid of the Morse code:

![Figure 3.32](image)

Use an apple as example to illustrate the note values:

![Figure 3.33](image)

How many quavers will there be in a semibreve? **Eight.**

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3.3.7.10 STEP 2

Revise the rests.
  Rests are used for silence.
  Rests for each note value.

3.3.7.11 STEP 3

Answers in Maths
  Give the answer as one note.

![Table 3.15](image)

How many quavers are there in each calculation? Write the total numbers in the squares. Add more.

ACTIVITY 4: MUSIC NOTATIONS

3.3.7.12 STEP 1

Clap and sing "Saai die waatlemoen" - an Afrikaans folk song
  Draw the attention of the learners to the curve of the melody and the use of repetition in the melody as well as in the rhythm.

![Figure 3.34](image)

3.3.7.13 STEP 2

The learners study the notation of the song: the bars are in the wrong order:
  Method:
  Cut out the bars.
Arrange in the correct order.
Paste in the given square.
Add the letter names to the notes.
Add the time signature.
TIP: Make photostats of the two examples.
Example 1:

Figures 3.35

3.3.7.14 STEP 3

Follow the same procedure as for Example 2. Learners must also add the correct time signature.
Example 2:

Figures 3.36

The song is in double time

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3.4 Drama: The soap opera

3.4.1 ARTS AND CULTURE

3.4.2 Grade 5

3.4.3 CRITICAL AND CREATIVE REFLECTION

3.4.4 Module 12

3.4.5 DRAMA: The soap opera

With this module we shall be looking at a medium most of you enjoy and know very well: television - specifically the ‘soap opera’.

Television is a very intimate medium. The characters are in your living room – a close-up!

The best known of all programmes is, undoubtedly, the serialised drama, often called a ‘soap opera’ or ‘soapie’, because in the early days many had a soap company as their sponsor.

3.4.6 ACTIVITY

3.4.7 TO REFLECT ON DRAMA: “EGOLI”

3.4.8 [LO 2.2]

1. Assignment:
   Your educator will let you watch a recorded episode of a soapie.
   Write down aspects of interest to you while watching the episode.
   Watch the video again.
2. Class Discussion:
   Discuss the following:
   Focus: knowing what the episode is about and how to transmit this meaning more effectively to the audience.

---

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**Tension:** the ‘pressure’ for response; this can take the form of a conflict, a challenge, a surprise, a time restraint or the suspense of not knowing. Tension is what works in a drama to assure the audience’s desire to know what will happen next.

**Contrasts:** dynamic use of movement, stillness, sound, silence and light and darkness.

**Consider the following:**
how were these elements organised in the episode?
how did these elements function to connect each of the scenes?
how the artistic intention of each actor is served by the use of these elements.

**Make connections between your own dramas and the episode you have just seen.**

**Compare this soap opera to actual theatre:**
difference in acting style;
plot complications;
dialogue delivery;
decor;
scene changes.

3. **Practical:**
A small group of learners must discuss and reach a consensus about the focus (the key moment) of the episode. (This exercise must be repeated with different groups).
Choose a moment in the episode which you feel clearly communicated that focus and recreate that moment.
Present the scene to the rest of the class.
Participate in a discussion exploring the following:
the various interpretations of the scene;
aspects of your own interpretation and your understanding of the episode;
the complex processes involved in creating a scene;
how what you saw relates to real life.
4 Questionnaire:
Complete the questionnaire (copies will be handed out) after the class discussion.
1. Do you like watching television? Why? Why not?
2. Do you like watching soap operas? Why? Name them. Why not?
3. What was the focus of the soapie episode?
4. Did the tension work effectively in this episode to engage your desire to know what would happen next? How?
5. What other choices could particular characters in the soapie have made?
6. Why do you think this episode was written?
7. What does the episode tell us about the situation in our country?

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8. What does the episode mean to you? Was it realistic?
9. If you had to choose: would you rather act on stage, on television, on radio, in a movie? Why?

Assessment Chart

<table>
<thead>
<tr>
<th>The learners are able to:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participate actively in a class discussion:</td>
<td>did not participate</td>
<td>made a reasonable contribution</td>
<td>participate well</td>
<td>participated actively and enthusiastically</td>
</tr>
<tr>
<td>Fill in the questionnaire successfully:</td>
<td>did not complete the questionnaire</td>
<td>completed some of the questions</td>
<td>completed the questionnaire well</td>
<td>successfully and creatively completed the questionnaire</td>
</tr>
<tr>
<td>Reflect on drama:</td>
<td>did not recognise the criteria of the activity</td>
<td>recognised some of the specified criteria of the activity</td>
<td>recognised most of the criteria specified in the activity</td>
<td>recognised and reflected on all of the criteria specified in the activity</td>
</tr>
</tbody>
</table>

Table 3.16

3.4.9 Assessment

LO 2

**REFLECTING** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

We know this when the learner:

**DANCE**
2.1 takes an active role in a class discussion about interpretations and reactions to a dance seen live or on television; pays attention to the use of design elements, the purpose and the style of the dance;
2.2 identifies and describes the many kinds of dances in South Africa.

**DRAMA**
2.3 reflects on drama (television, radio, community or classroom) in terms of:

- recognising key moments in a drama;
- identifying themes, ideas and moods;
- explaining why particular techniques were used; being sensitive to the social and cultural contexts;

**MUSIC**
2.4 recognises the letter names of notes on lines and in spaces on a treble staff and their difference in pitch;
2.5 recognises crotchet, minim and quaver note values and rests in a short melody;
2.6 recognises and describes the different timbres of voices in choral music;
2.7 listens to a variety of selected songs and identifies the genre (e.g. Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soukous), and offers opinion on the style;

**VISUAL ARTS**
2.8 differentiates between various art forms such as drawing, painting, architecture, sculpture, design, craftwork, and graphic media;
2.9 responds to images and craft objects used in popular culture, pictures and photographs in terms of purpose, content, form, contrast and meaning.

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3.4.10 Memorandum

Module Overview:
With this module the learner will be guided to reflect critically and creatively on artistic and cultural processes, products and styles in the past and present contexts.

The learner will then be able to reflect on and respond to Drama activities using appropriate terms, vocabulary and other resources. The time schedule for this module is ± two weeks.

Assessment Standards
The learner will be reflecting on drama in terms of:
- recognising key moments in drama;
- identifying themes, ideas and moods;
- explaining why particular techniques were used;
- being sensitive to the social and cultural contexts;

All Drama modules will be structured accordingly:

- Introductions
- Activities (exercises) exploring the learning outcomes
- Helpful hints for the educators
- Assessment grids

ACTIVITY 1: EGOLI
With this activity we shall be focussing on the television media, and for this terms purpose we will be looking at a local television soap opera.

Please read the following carefully in order for you to be fully prepared for this module.

Television
Television is a very intimate medium. The characters are in your living room – in close-up!

3.4.10.1 Background
Television is probably the most modern form of art and entertainment. Television broadcasting began in 1936 in Britain and the United States, but was suspended during World War II. Effectively, television really got under way in 1946 after the Second World War was over.

Much of the material broadcast has been borrowed from other forms of art and entertainment. The two principal borrowings have been from the theatre and from cinema (which itself owes a debt to the theatre). In many countries, television has very largely taken over the role of the cinema as a source of entertainment. Not only does it screen numerous films, but frequently programmes made specially for television are almost indistinguishable in character and technique from cinema films.

Unlike radio, television is less successful in presenting straight music, but does well where there is a spectacle involved, as in opera and ballet. Other forms of stage shows also translate well into this medium, such as variety and music shows.

With most forms of sport, television succeeds in giving the viewer a seat at the event. With news and its background, television has borrowed the techniques of news-papers and translated them into sound and visual terms.

Colour, first demonstrated in 1928 by John Logie Baird, started coming into general use for television in the 1930’s.

3.4.10.2 The Soap Opera
The best known of all programmes is, undoubtedly, the serialised drama, often called a ‘soap opera’, so-called because in the early days many had a soap company as their sponsor.

The story lines and dialogue are simple. The characters are larger than life. The situations are credulous and sometimes far removed from real life, but it provides the audience with escapism and entertainment.
3.4.10.3 Tricks of the Trade

A television performer can appear against a background apparently far from the studio. Originally this was done by back-projection – throwing film of the background on to a transparent screen behind the performer – but this effect can now be produced electronically by a process known as 'Inlay’. A simpler device is superimposition, in which an image from one camera appears on top of the image from another.

In a sense the majority of television pictures are special effects, because the action takes place on a set in which scenery is used to create an apparent real situation. But as in theatre, the audience is really looking at a room with one wall missing.

3.4.11 Homework for the Educator

Tape an episode of any soapie – any episode will do for our exercise

Watch the episode for a second time and make notes on the following:

the different characters and into which categories they fall, e.g. **protagonists** (the good guys) and the **antagonists** (the bad guys);

the purpose of each character in the series (is he/she a main character; supporting player; why is (s)he in the episode; what is he doing in order to develop the story or plot);

the different story lines of this specific episode;

the mood of each story line;

**special effects** (lighting, explosions, sound, etc.);

the different locations the action took place;

the effective use of close-ups, wide shots, two-shots, etc.;

conflicts;

suspense;

dynamic use of movement, stillness, sound, silence, light, darkness.

1. Show the learners the episode

Write aspects you want them to focus on while watching the episode on the board.

Show them the video again.

3.4.12 Class Discussion

Discuss the following:

- Focus: knowing what the episode is about and how to transmit this meaning more effectively to the audience.
- Tension: the “pressure” for response; this can take the form of a conflict, a challenge, a surprise, a time restraint or the suspense of not knowing. Tension is what works in a drama to assure the audience’s desire to know what will happen next.
- Contrasts: Dynamic use of movement, stillness, sound, silence and light and darkness.

Have the learners consider the following:

- how were these elements organised in the episode?
- how did these elements function to connect each of the scenes?
- how the artistic intention of each actor is served by the use of these elements?

Have them make connections between their own dramas and the episode they have just seen.

Have them compare this soap opera to actual theatre:

- difference in acting style;
- plot complications;

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• dialogue delivery;
• décor;
• scene changes.

3.4.13 Practical
Volunteer a small group of learners to discuss and reach a consensus as to the focus (the key moment) of the episode.
Repeat with a different group of learners.
Ask them to choose a moment in the episode which they feel clearly communicated that focus.
Ask them to re-create that moment.
Have them present the scene to the rest of the class.
Repeat with a different group of learners.
Conduct a discussion exploring the following:
• the various interpretations of the scene;
• aspects of their own interpretation and their understanding of the episode;
• the complex processes involved in creating a scene;
• how what they saw relates to real life.

Questionnaire
Have the learners complete the questionnaire after the class discussion.

Helpful Hints:
• encourage participation;
• select learners for responses;
• be positive throughout;
• be constructive in your response to the learners’ comments;
• show the video as many times as you think necessary;
• prepare the learners beforehand for the activities in order for them to anticipate the experience;
• encourage some preliminary reflection and when the learners’ appetites for the activity and provide them with some valuable ‘hooks’, but do not spoil any of the surprises which the episode might hold in store for them;
• since they are seeking to clarify and share their understanding of this aspect of dramatic work, it makes good sense to use drama strategies to aid them in exploring, expressing and sharing their different ideas – like the ‘Practical’ exercise and questionnaire for example.
Chapter 4

Term 4

4.1 Perform relaxation, breathing and resonance exercises

4.1.1 ARTS AND CULTURE

4.1.2 Grade 5

4.1.3 CREATING, INTERPRETING AND PERFORMING

4.1.4 Module 13

4.1.5 DRAMA

With this module you will be playing games and at the same time discovering drama abilities that will be useful to you, not only in your future drama classes but in your everyday life as well.

ACTIVITY 1

TO PERFORM RELAXATION, BREATHING AND RESONANCE EXERCISES: THE WARM UP

[LO 1.5]

Before we start with our drama classes, you will have to be relaxed and warmed up. Ready? Let’s start. Your educator will guide you through the exercises and explain to you why you are doing them.

4.1.6 Relaxation exercises:

Our goal is to create a sense and state of relaxation in order for you to do your drama activities more comfortably, to be freer with your movements, to overcome inhibitions and to feel more comfortable among your classmates.

Relaxation 1:

Stand with your feet apart.
Reach upwards with your fingertips, palms facing and fingers splayed.
Try to touch the ceiling.
Imagine there is a wire attached to each fingertip and to the crown of your head.
Now you are being drawn up by the wire onto your toes towards the ceiling.
Feel the body elongate.
Hold this position for ten counts.
Imagine that the wires are suddenly cut.
Your hands, wrists, arms, head and shoulders will drop.
Let your arms hang loosely at your sides.

1This content is available online at <http://cnx.org/content/m23375/1.1/>.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Let your head hang down.
Notice how easy and comfortable the muscles feel after the release of the tension.
Allow the head and arms to hang for a moment.
Stand up straight.

**Relaxation 2:**
Reach up with the fingertips and the crown of the head.
Strain upwards as hard as you can.
Hold the upward stretch for a moment.
Now relax hands, arms, head, neck and upper body.
Slump down limply.
Let the arms be quite loose with the arms limp and dangling in front of the legs.
Hang downwards in this position for a few moments.
Roll the upper body to the left.
Drop to the right.
Drop forward again.
Roll the upper body in a complete circle several times.
Reverse the direction.

### 4.1.7 Breathing exercise:

If you want to use your voice properly and have the confidence to do it well, breathing exercises is just the thing to do!

**Breathing exercise:**
Adopt an easy and erect posture.
Rest the back of your hands on the lower side ribs.
Prop your arms out loosely and relax your shoulders.
To a mental count of 1 – 2 – 3 gently inhale though the nose and feel the lower ribs swell out.
Do not inhale too much air.
Let the lower jaw drop open (tongue flat, tip behind the lower teeth).
Exhale from the mouth to a mental count of 1 – 2 – 3.
Feel the air flowing out of the open mouth.
Increase the inhalation and exhalation by one mental count each time until a capacity of ten has been reached.
Repeat six times.

### 4.1.8 Resonance exercise:

Resonance is the sound produced by a body. This is your voice. Voice is the general vocal tone created by the note from the vibrating vocal cords being resonated in the cavities of your head, throat and chest.

With this exercise you must aim to enlarge your chest cavity to improve its function as a resonator for the voice.

**Resonance exercise:**
Rest the back of your hands on the lower ribs.
Inhale silently through the nose to a mental count of 1 – 2 – 3 – 4 – 5.
Drop the jaw wide open.
Round and push the lips forward as for the sound oo.
Remember to keep the jaw open.

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Blow five short firm breaths from the rounded lips to a target on the other side of the class.
Feel that the force of the outgoing breath is capable of being heard at the target area.
Repeat six times.
Repeat exercise adding a sound when you exhale.
Repeat six times.
**Warm-up**
Warming up exercises will allow you to react, freed from unnecessary tensions, within a series of vigorous and enjoyable situations.

**Warm-up exercise:**
Arrange chairs along one wall of the class or school hall in a jumbled shape, like an elongated maze.
Allow room for you to walk through the maze without having to touch a chair or the wall.
Stay clear of the area beyond – do not stray.
Imagine that the chairs forming the maze are electrified as is the area outside the maze.
Work in pairs, A and B.
A is blind, so he/she must keep his/her eyes closed or be blindfolded.
B is dumb, and physically guides the blind A through the maze without being electrocuted.
The pairs follow one another through the maze, ensuring that there is enough space between them to avoid a collision.
As you come out of the maze, you must quietly sit and watch the others work their way through.

**ACTIVITY 2**
**TO RESPOND TO VARIOUS STIMULI IN DRAMATIC GAMES AND EXERCISES: GAMES [LO 1.6]**
After your warm-up exercises you will be ready to start the drama activities. Today we will be playing games. Yes! Drama is a lot of fun.

**Exercise 1: Tactile Box**
Your educator will provide a cardboard box with flaps. Inside will be as many small commonplace articles as there are members of the class.
The contents will be things like a key, a candle, a clothes peg, a pencil, etc.
There will only be one of each in the box.
The flaps of the box will be together, allowing a hand to be slipped inside, but no-one must be able to see the contents.
The box will be placed in the centre of the acting area.
One by one, you must kneel on the far side of the box facing the other learners, who check that you do not look inside while putting your hand into the box.
You must identify an article by touch.
Withdraw your hand, leaving the article in the box, and mime an action once, showing how you could use this article.
The other learners then call out what they think the article is.
If they do not guess right, the action must be repeated.
You have to remember what articles have already been mimed and avoid them, so you may have to identify a host of things before an unmimed article is found.

**Exercise 2: Encounters**
Your educator will compile a list of characters.
Each learner will be allocated a character.
No-one must know whom the others will characterise.

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You will be divided into groups of three (not more than four).
When the groups are ready, you have to reveal your given character to the other members of your group.
Plan a short scene, inventing a situation, development, dialogue and a conclusion.
At no time during the playing of any scene may any character name the temperament or occupation of their character or any other.
The temperaments or occupations must be revealed to the audience by means of the actions and attitudes of the performers.
At the conclusion of each short scene, the players must stay in the acting area while the learners attempt to say exactly what each performer represented.

Exercise 3: The “Take-over”
Your educator will place a number of objects (any objects will do) in the middle of the acting space.
Examine the objects.
These objects can be used in a short scene, either as they really are or as some other symbolic object.
Remain in the same group as in the previous exercise.
You are allowed 5 minutes for preparation.
Perform your scene with the chosen objects.
Your educator will, at his/her discretion, point to another group to move into the acting space and take over from the first group – the first group must allow the second group to take over their space and objects and move away from the acting space back to their places in the circle.
Your educator will point to another group, until all the groups have had a turn.
The transitions must happen rapidly.
To initiate the ‘take over’, your educator can also play music, blow on a whistle, clap hands, shout, play a musical instrument, etc., so be ready for this.

ACTIVITY 3
TO USE SENSORY DETAIL AND EMOTIONAL EXPRESSION IN DRAMATIC ACTIVITIES: OBJECTS AND SENSATIONS

Exercise 1: Look at it
Think of something, animate or inanimate, which you can come and look at within the acting area.
You may not touch it or act with it, but just look at it and react to it.
Do not attempt to start the exercise until you feel fully prepared and able to visualise the object clearly.
The other learners must be able to ‘read’ your subtle reactions.
After each visualisation, the learners can volunteer options as to what they thought the object of attention was.

Exercise 2: Sensation
Choose one of the senses to perform
- taste e.g. bitterness, hot curry, rancid butter, sweetness, medicine;
- smell e.g. perfume, gas, fresh air, smoke;
- touch e.g. a caress, a blow, a snake, an ice block, something rough, sticky, silky, light, heavy;
- sight e.g. sunrise, rugby match, accident, attraction, repulsion, amazement, distant object;
- hearing e.g. gossip, gunfire, compliment, cry, music, doorbell;

Use your facial expressions as well as body to express these senses.

Exercise 3: Objects and Sensations
In your groups, devise a short scene combining Exercise 1 and 2.
You are only allowed to use one object.
You are allowed to use as many senses as you like.
Perform your scenes to the rest of the class.
Comment on each scene after every performance.
Choose the ‘winning scene’ after all the performances have taken place.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
4.1.9

4.1.10 Assessment

LO 1

**CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

We know this when the learner:

**DANCE**
1.1 in preparing the body, follows a warm-up ritual that develops coordination and control;
1.2 improvises and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another, focusing on: space (high/low, large/small, forward/sideways/backward, near/far, narrow/wide); time (fast/slow, regular/irregular) force (strong/light, smooth/percussive);
1.3 improves and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another, focusing on: the movement range of each body part; geometric concepts such as parallel, symmetry, distance, volume and mass, rectangles, pentagon, hexagon, octagon;
1.4 learns and performs steps of an indigenous and/or contemporary dance from South African culture with attention to detail;

**DRAMA**
1.5 performs simple teacher-directed relaxation, breathing and resonance exercises when warming up and cooling down;
1.6 responds to aural, oral, visual, tactile and kinaesthetic stimuli in dramatic games and exercises;
1.7 uses sensory detail and emotional expression in dramatic activities such as simple mime showing weight, size and shape;

**MUSIC**
1.8 demonstrates concentration and accurate listening through recognising, repeating and creating rhythms and poly-rhythms, using movement, body percussion and natural instruments;
1.9 composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minims, minim rests, quavers and quaver rests through body percussion;
1.10 improvises and creates music phrases that use repetition, accent, call and response;
1.11 sings songs in long and normal triplet ($\frac{3}{4}$ and $\frac{3}{8}$);

**VISUAL ARTS**
1.12 designs and creates artworks and craft works which explore the use of natural and geometric shapes and forms in two and three dimensions, in observational work, pattern making and design, and in simple craft objects;
1.13 displays work in the classroom.

4.1.11 Memorandum

4.1.12 Step By Step Through This Module

Module 13 deals with the following aspects:

**Drama**
Vocal colour and vocal tone / pitch.
Various strategies for oral communication.
Accompanying body language / movement.

The above discipline cannot function in isolation from others, such as dance, music and visual arts, and overlapping will therefore occur as a matter of necessity. Some of the elements / techniques will occur in almost all of the modules, probably with showing a shift in focus only.

**activity 1**

**Relaxation**
Relaxation is fundamental to the efficient use of the body, not only in drama, but in carrying out our daily routines with maximum efficiency.

Tension in a learner, or performer, can be transmitted to other members of the group.

Tension usually shows itself first in the voice, because breathing is shallow and the muscles of the larynx are tensed.

Our goal is to create a sense and state of relaxation in the learner in order for them to execute their activities more comfortably, be freer with their movements, overcome inhibitions and feel more comfortable among their classmates.

You will find exercises in Activities for the Learners. Feel free to experiment and to be creative.

**Breathing**

Good breathing is a fundamental requirement for voice production.

Breath expelled from the lungs is the force used to create speech sound.

The capacity of the chest must allow a steady flow of breath to sustain phrases with ease.

A plentiful supply of breath also helps to give a sense of confidence.

Refer to ‘Activities for the Learner’ for the breathing exercises.

**Resonance**

Resonance is the sound produced by a body.

Voice, speech and language are mankind’s chief intellectual and emotional tools for informing, relating, identifying, manipulating and controlling, and the learner needs the skill in their use.

Whoever you are, people must want to listen to you.

The most elementary failure during a performance is inaudibility.

The actor’s breath and voice mirror his physical state and his emotional condition.

The object is to avoid sounding nasal.

Refer to ‘Activities for the Learner’ for the breathing exercises.

**Warming up**

Warming up is not only being relaxed and having the body and imagination in good shape, but also having a sense of:

- group awareness
- cooperation
- mental and physical accord
- camaraderie
- a lack of inhibition

Warming up exercises allow learners to react, freed from unnecessary mental and physical tensions, within a series of vigorous situations.

Refer to ‘Activities for the learner’ for the warming-up exercises.

Helpful hints:

- Encourage a sense of achievement to the learners in the class.
- Be passionate and enthusiastic.
- Have infinite patience.
- Learners need guidance: show how, and then have them find their own way of doing the activity.
- Always reassure the learners that it is *Pretence and Play*.

Be lavish with praise, encouragement and love.

**Instil a disciplinary structure in the class**, as these exercises and activities can incite rowdiness.

Use whistles, drums, claps, music, etc. during the class to bring the class to a ‘standstill’ for a few seconds. Have them freeze, lie down, sit, etc. until you give the instruction to proceed with the activity.

**ACTIVITY 2**

We will be looking at elements to bring together that are required by the learner in order to express himself most fully:

**Imagination** – a mind full of images and impressions, gained from his observations and interests in the world.

The ability to tell a story. This needs a **retentive memory**.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Understanding of emotion, his own and those of other people.
The ability to remember feelings, and have the courage to express them.
Delight in the five senses: seeing, hearing, touching, tasting and smelling: remembering the effect of
these sensory experiences.
Mental freedom: the ability to improvise, to explore the unconscious, to let one thing lead to another.
A sympathetic and understanding view of other learners and the characters they are playing: a willingness
to relate.

Exercise 1: Tactile Box
You will need a cardboard box with flaps.
Place as many small commonplace articles as there are members of the class inside the box.
The contents should include things like a key, a candle, a clothes peg, a pencil, etc.
There should only be one of each in the box.
The flaps of the box must be tied together so that a hand can be slipped inside, but no-one must be able to
see the contents.
Place the box in the centre of the acting area.
One by one, the learners must kneel in front of the box, facing the other learners, who check that (s)he
does not look inside while putting a hand into the box.
The learner must identify the selected article by touch.
The learner then withdraws his/her hand, leaving the article in the box, and mimes an action once,
showing how to use the article.
The other learners then call out the name of the article.
If they do not guess right, the action must be repeated.
Subsequent learners must remember which articles have already been identified. The learner might have
to identify a number of articles before one is found that can be mimed.

Exercise 2: Encounters
Compile a list of characters.
Allocate one to each student.
No one must know who the others will characterise.
Divide them into groups of three members (not more than four).
When the groups are ready, they reveal their given characters to the other members of their group.
They have to plan a short scene; invent a situation, development, dialogue and conclusion.
During the activity the learners may not name the temperament or occupation of the character they are
portraying.
The temperaments or occupations must only be revealed to the audience by means of the actions and
attitudes of the performers.
At the conclusion of each short scene, the players must stay in the acting area while the learners attempt
to say exactly what each performer represented.

Here are some suggestions:

- Policeman - fitness fanatic
- Traffic warden - very shy person
- Deaf person - copy-cat
- Non-stop talker - mind reader
- Boaster - kleptomaniac
- Short-sighted person - glutton
- Gardener - liar
- Snob - doctor
- Superstar - murderer

Exercise 3: The “Take-over”
Place a number of objects (any objects will do) in the centre of the acting space.
The learners must examine the objects.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
These objects can be used in a short scene, either as they really are or as some other object. The learners can remain in their groups from the previous exercise. Allow five minutes for preparation. Point to a group to perform their scene with the chosen objects. Use your discretion and point to another group to move into the acting space to take over from the first group – the first group must then allow the second group to take over their space and objects and move away from the acting space and go back to their places in the circle. Point to another group, until each group has had a turn. The transitions must happen rapidly. To initiate the ‘take-over’, you can also play music, blow a whistle, clap your hands, shout, play a musical instrument, etc.

**ACTIVITY 3**

The aim with this activity is to strive for clarity of communication without speech, by means of graphic movement.

Without dialogue, movement must be explicit and very carefully timed in order to communicate well. The learners should be able to visualise the invisible, to make the concrete tangible and, where appropriate, to call into play the senses of taste, smell and hearing.

**Exercise 1: Look at it**

Let the learners think of something, animate or inanimate, which they can come and look at in the acting area. They may not touch it or act with it, but just look at it and react to it. No-one should attempt to start the exercise until they feel fully prepared and able to visualise the object clearly. The other learners must be able to ‘read’ his or her subtle reactions. After each visualisation, the learners can volunteer what they thought the object was.

**Exercise 2: Sensation**

Have the learners choose one of the following senses to perform:

- **Taste** e.g. bitterness, hot curry, rancid butter, sweetness, medicine
- **Smell** e.g. perfume, gas, fresh air, smoke
- **Touch** e.g. a caress, a blow, a snake, an ice cube, something rough, sticky, silky, light, heavy
- **Sight** e.g. sunrise, rugby match, accident, attraction, repulsion, amazement, distant object
- **Hearing** e.g. gossip, gunfire, compliment, cry, music, doorbell

Have them use their facial expressions as well as body to express these senses. Small groups will share their observations and offer constructive comments afterwards.

**Exercise 3: Objects and Sensations**

Have the learners, in their groups, devise a short scene combining Exercise 1 and 2. They are only allowed to use one object. They are allowed to use as many senses as they like. Let the learners perform their scenes to the rest of the class. The learners have to comment on each scene after every performance. Let the learners choose the ‘winning scene’ after all the performances have taken place.

**Helpful hints**

Encourage visualisation, communication and precision of movement. Encourage teamwork, concentration, timing and the creation of mood by the style of the movement. In a dramatic performance, points are sometimes blurred by indeterminate movement, so demonstrate the significance of how a dramatic moment can be clarified by means of posture and gesture (body language). The learners must be relaxed to enable the ‘audience’ to ‘read’ his or her reactions. To be specific, acting without dialogue is usually difficult. However, it is surprising how much can be communicated by the subtle reactions of the face, eyes and the rest of the body.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
4.2 Warm up and develop co-ordination

4.2.1 ARTS AND CULTURE

4.2.2 Grade 5

4.2.3 CREATING, INTERPRETING AND PERFORMING

4.2.4 Module 14

4.2.5 DANCE: Warm up and development co-ordination

Before you can attempt any of the activities you must warm up your body. The warm-up reduces the risk of injury and will make the dances easier to do.

**ACTIVITY 1**

**TO WARM UP THE BODY AND DEVELOP CO-ORDINATION**

[LO 1.1]

It will be easier and more fun if you do the warm-up with music. Choose music that is not too fast.

**Preparation**

- Stand with feet a hip-width apart, feet facing forward, arms down.

It is important to keep your body alignment in order to isolate the specific muscles that are being warmed up.

Correct body alignment will prevent injuries.

Only move the body parts and muscles prescribed.

**Breathing exercise**

- Inhale through the nose for four counts and lift the arms sideways.
- Stretch your spine.
- Exhale through your mouth and lower your arms gradually.
- Repeat breathing exercise.

**Stand with feet hip-width, knees slightly bent, arms at your sides.**

**Head and neck isolations**

- Stand with feet hip-width, feet pointing forwards, arms at your sides.
- Drop head down, up, side to side (repeat eight times).
- Make half circles with your head from right to left, then left to right (repeat eight times).

- do not move any other part of your body;
- keep feet firmly on the floor;
- do not lock your knees.

**Shoulder isolations**

- Raise right shoulder, then left shoulder alternatively (repeat eight times).
- Rotate right shoulder, then left shoulder alternatively (repeat eight times).

Combine head and shoulder movements:

- head up, down, right, left, rotate
- shoulders up, down, rotate
- repeat eight times

Keep the rest of the body still

Try to lift the shoulders as high as possible in order for the stretch to be effective.

Do not move your head, keep your head facing forward.

Walk on the spot in time to the music for eight beats.

Walk forward for four beats.

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²This content is available online at <http://cnx.org/content/m23377/1.1/>.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Walk backwards for four beats.
Repeat eight times.
Add arm movements to the walking:

- arms straight up and down to the sides, front, above the head
- arms bent at the elbows lifted up and down to the side, front, down
- swinging of arms forward and back while walking
- circling the arms

**Quadriceps warm-up**

Stay in one place and lift your knees alternatively up and down.
Repeat eight times.
Move forward while lifting the knees - four times.
Move backwards while lifting the knees – four times.
Repeat eight times.
Add arm movements as with the walking.

**Hamstring warm-up**

Step to the side with your right leg facing forward – lift your left leg up behind you – bending it at the knee.
Step to the left side – facing forward – lift your right leg up behind you – bending it at the knee.
Repeat eight times.
Move forward while taking the leg back up – four times.
Move backwards four times.
Add arm movements.

**Jumps**

**Preparation:** press with your whole foot, especially your heels, into the floor (this will give you the strength to push up into the air).

- Stretch your legs and feet.
- Keep your shoulders open and square.
- Keep your body straight.
- Use every muscle in the sole of your foot.
- Work from the heels through to the toes.
- When you land, your toes should touch the floor first.
- Then carefully lower your foot – bending your knees as you land.
- Jump from both feet.
- Bend knees before jumping.
- Straighten knees in mid-jump.
- Land on both feet with knees bent.
- Jump forward, backwards, right and left.
- Jump in time to the music.

- Jump from one foot to the other.

**Combination:**

- jump four times on both feet.
- jump twice on right foot.
- jump twice on left foot.
- jump forward using alternative feet (four times)
- jump backwards using both feet (four times)
- repeat eight times.
Jump from one foot to the other.

**Back warm-up**
Bend knees – knees and feet facing forward – buttocks out – place hands on knees – contract back (like a cat) and release (repeat eight times).

**ACTIVITY 2**
**TO IMPROVISE AND CREATE DANCE SEQUENCES: THE CHEERLEADING DANCE**

[LO 1.2]

Cheerleading is a fun activity to do and you can perform your cheerleading routine at the next school sports meeting.

1. Execute the following movements to music.
   Focus must be placed on:
   - **space** (high/low, large/small, forwards/sideways/backwards, near/far, narrow/wide).
   - **time** (fast/slow, regular/irregular).
   - **force** (strong/light, smooth/percussive).
2. There are five basic body activities:
   - **travelling** (moving from one place to another).
   - **turning** (to move around an axis).
   - **elevation** (to move to a higher level).
   - **gestures** (motion of the hands, head or body to express or emphasise an idea or emotion).
   - **weight transference** (to change body weight from one point to another).

**The Music:**
Choose music with a mid, to fast tempo beat.
“Mickey” from Toni Basil is ideal for this concept.
Listen to the music first before you attempt your movements.

**The Pompoms:**
If possible, make pompoms – two each – one for each hand.
Simple but effective pompoms can be made from streamers or any strips of fabric, plastic, etc. that will move when handled.

**The Dance:**
The cheerleading routine should not be more than 3 minutes.

3. Below are a few basic movements for a cheerleading routine.

Stand with your back to the audience (hold 5,6,7,eight).
Turn around with your arms bent on top of each other straight in front of your chest.
Punch forward with your fists.
Turn your arms in a circle, brushing your thighs.
Bring arms back up as in first position.
(Beat 3 and four).
Put your left fist on your chest and your right arm straight out.
Bring your right fist to your chest.
With your arms still bent at the elbows, bring your fists up beside your head.
At the same time bring your head up as well.
Bring your arms down in the same bent fashion as your head.
Touch your toes.
Hold your left arm in a low v.
Punch your right fist at your left hand.
Bring your right fist back to make a low v.
Punch your left fist again.
Bring it back.
Snap your arms to your side.
Kick with your right foot.
Kneel to the right, snapping your right fingers.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Clap.
Step forward and punch your left hand keeping your right fist on your chest.
Turn to the right (your left fist on your chest and your right fist in a t).
Bring hands back to your sides.
Snap behind you with your right hand and bring your hand in front of your face, palm out, fingers together.
Snap behind you with your left hand and bring it in front of your right hand, palm out, fingers together.
Slide your body to the left – turning your head to the left.
Bring hands up to your head and slide them down to your hips.

NB: This is only a short example of choreography. You can change it any way you want.

Be creative! Listen to the music and decide which movements you want to do simultaneously or separately.
Add your pompons to the movements instead of using your fists.
Incorporate jumps, turns, direction changes, travelling.
Explore the possibilities of adding handstands, cartwheels, lifts or dive-rolls to the choreography.
With the help of your educator explore the possibility of building a pyramid.
Add cheering to the routine – e.g. The name of your school, spell the name of your rugby or soccer team, shout appropriate words (yeah! Team! Go! Now! etc.).

The Performance:
Use the T-shirts you made in the Art class as costumes, along with the pompons.
Perform the routine at the next school sports meeting.
You will find that an audience of strangers will be the first to show their appreciation for all your hard work with smiles and applause.
You may also be pleasantly surprised at how much the audience can motivate you to give your best performance.

ACTIVITY 3
TO COOL DOWN AND STRETCH THE MUSCLES AFTER THE EXECUTION OF THE ACTIVITIES
[LO 1.3]
It is important that you stretch your muscles after every class. If you don’t, your muscles will be stiff and sore the next day.

Breathing exercise
Stand with feet a hip-width apart, arms hanging down at sides.
Inhale through the nose raising arms above the head.
Exhale through the mouth dropping arms to sides and bending knees at the same time.
Repeat four times.

Neck stretch:
Raise right arm straight up, put arm over head and touch left side of the head.
Slowly pull the head to the right side towards the right shoulder and drop the left shoulder.
Repeat on left side.

Chest and Arm stretch:
• Take arms straight back and clasp hands behind the back – open chest area – pull arms away from body.

Back and Arm stretch:

Hamstring and Calve stretch:
Place one foot forward, extend knee – bend supporting leg – lift toes of extended leg, keeping the heel on the floor – slowly bend the body forward at the waist, keeping the back straight. Repeat on the other side – hold stretch for eight counts.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
**Quadriceps stretch:**

Stand up straight, feet a hip-width apart - lift one foot to the back, bending the knee (heel to buttocks) - keep supporting leg slightly bent - hold and pull foot toward the buttocks with your hand - extend your other arm for balance - hold stretch for eight counts.

**Recovery:**

Shake all movable body parts.
Bow to your teacher to say thank you for the class.

### 4.2.6 Assessment

**LO 1**

**CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

We know this when the learner:

**DANCE**

1.1 in preparing the body, follows a warm-up ritual that develops co-ordination and control;
1.2 improvises and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another, focusing on: space (high/low, large/small, forward/sideward/backward, near/far, narrow/wide); time (fast/slow, regular/irregular) force (strong/light, smooth/percussive);
1.3 improves and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another, focusing on: the movement range of each body part; geometric concepts such as parallel, symmetry, distance, volume and mass, rectangles, pentagon, hexagon, octagon;
1.4 learns and performs steps of an indigenous and/or contemporary dance from South African culture with attention to detail;

**DRAMA**

1.5 performs simple teacher-directed relaxation, breathing and resonance exercises when warming up and cooling down;
1.6 responds to aural, oral, visual, tactile and kinaesthetic stimuli in dramatic games and exercises;
1.7 uses sensory detail and emotional expression in dramatic activities such as simple mime showing weight, size and shape;

**MUSIC**

1.8 demonstrates concentration and accurate listening through recognising, repeating and creating rhythms and poly-rhythms, using movement, body percussion and natural instruments;
1.9 composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minims, minim rests, quavers and quaver rests through body percussion;
1.10 improvises and creates music phrases that use repetition, accent, call and response;
1.11 sings songs in long and normal triplet ($3_4$ and $3_8$);

**VISUAL ARTS**

1.12 designs and creates artworks and craft works which explore the use of natural and geometric shapes and forms in two and three dimensions, in observational work, pattern making and design, and in simple craft objects;
1.13 displays work in the classroom.

### 4.2.7 Memorandum

**DANCE/MOVEMENT**

Warming up and cooling down.
Exploration of space, time and force.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
ARTS AND CULTURE
Grade 5
CREATING, INTERPRETING AND PERFORMING
Module 15
VISUAL ART
ACTIVITY 1
TO RECOGNISE A FIGURE IN ACTION
[LO 1.12]
In the previous Modules you studied line, colour, tone nuances and patterns respectively and a variety of art forms.
In this Module form (geometrical and natural) and specifically form-in-space (tri-dimensional) will be studied. Design (with the emphasis on contrast) in handiwork will also be researched.
STEP 1
Find and cut out a variety of approximately eight to ten sports figures, in action, from magazines and newspapers, e.g. rugby players, tennis players, athletes, skaters, divers, swimmers, soccer players, etc.
Then make a photo montage (like a collage, but where only photos or pictures are used) of all the sports figures in action.
STEP 2
Using a pen, make a dot on each joint. Then join the dots with straight lines so that the figure is a structure in motion. (See illustrations below)

Figure 4.1

This content is available online at <http://cnx.org/content/m29666/1.1/>.

Available for free at Connexions <http://cnx.org/content/col10977/1.2>.
STEP 3
Copy the dots and lines of one of the figures on A-4 paper and then with a pencil or pen draw the figure in that position. The drawing must be done in line only and will be used in your next activity.

ACTIVITY 2
TO MAKE A THREE-DIMENSIONAL FIGURE IN ACTION
[LO 1.12]
Step 1
You must bring THREE pipe cleaners to make a figure in action. The pipe cleaners must be used as follows:
PIPE CLEANER 1: Wind the one end round a finger to form the head.

PIPE CLEANER 2: Lace the second over the neck of the first pipe cleaner and wind the two ends to form two arms:
PIPE CLEANER 3: Bend the third one in the middle to form two legs and join it at the bottom of the first pipe cleaner.
Step 2
The body can now be bent to look like the drawn figure. The ends can be bent to form hands and feet.

Figure 4.6

Step 3
You can now put cut straws over the limbs of the pipe-cleaner figure.

Figure 4.7

ACTIVITY 3
HOSTING AN EXHIBITION
[LO 1.13]
After all the figures have been completed, you can exhibit your pipe cleaner figure as well as your preliminary sketches.

ACTIVITY 4

TO CREATE A DESIGN FOR A T-SHIRT

[LO 1.12]

Bring an old plain coloured (preferably white) T-shirt from home for this activity. Your educator will tell you briefly about the history of the T-shirt.

Figure 4.8

Step 1
To concur with the activities of the performing art disciplines Music, Dance and Drama, you must create a simple design for a T-shirt which can be worn at a sports meeting. You must first decide whether you will be using the name of your school or of a specific team. (Each group can create its own design.)

Step 2
Remember that the emphasis falls on contrast in this module and when creating the design, as many as possible forms of contrasts should be used, e.g. natural flowing letters contrasted with geometrically angled form / letters in cold colours like blue and green contrasted with letters in warm colours like yellow, red and orange / letters in coarse textures contrasted with letters in smooth textures, etc. Take the above contrasts into consideration before starting your own designs.

Step 3
You have planned your designs on paper and now the outlines can be drawn on the T-shirt in a light pastel colour. Note that textile pastels are used in the same way as ordinary wax crayons. Control is of utmost importance and you must be very careful not to stretch the material when the pastels are applied firmly or when you wish to darken colours. Rather repeat the same movement to get the colours darker or firmer.

Step 4
After the design has been completed on the T-shirt, take the T-shirt home to be ironed, to make the design permanent and to prevent the colours from running. During the ironing process the design must be covered by a strip of material. The whole design must be ironed in circular movements for three to four minutes. After that the T-shirt is washable, although it is still advisable to wash it separately the first time.

Assessment

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
LO 1
CREATING, INTERPRETING AND PRESENTING
The learner will be able to create, interpret and present work in each of the art forms.
We know this when the learner:

VISUAL ARTS
1.12 designs and creates artworks and craft works which explore the use of natural and geometric shapes and forms in two and three dimensions, in observational work, pattern making and design, and in simple craft objects;
1.13 displays work in the classroom.

4.4 Sing a Folk Song

4.4.1 ARTS AND CULTURE

4.4.2 Grade 5

4.4.3 CREATING, INTERPRETING AND PERFORMING

4.4.4 Module 16

4.4.5 MUSIC

4.4.6 ACTIVITY 1

4.4.7 TO SING AND ACCOMPANY A FOLK SONG

4.4.8 [LO 1.8; 1.11]

A Folk song is carried over to younger generations orally and the words and melody are simple. Repetition is common.

Step 1
Here are the words of an Afrikaans folk song:
Ek sook na my Dina, my Dina, my Dina;
Ek sook na my Dina, die Dina van my.
O hier is my Dina, my Dina, my Dina;
O hier is my Dina, die Dina van my.
Can you identify the various repetitions?
Indicate them with different colours and symbols. Choose the correct beat for each song and put it in the square.

34 3 crotchets or quarter notes in each bar

\[ \text{Figure 4.9} \]

383 quavers or eighth notes in each bar

\[ \text{Figure 4.9} \]

\[ ^4 \text{This content is available online at <http://cnx.org/content/m24608/1.1/>.} \]

Available for free at Connexions <http://cnx.org/content/col10977/1.2>
Of the two, which one will be sung faster?

Step 2

OSTINATO PATTERN:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clap on knees (Patchen)</td>
<td>Clap with hands</td>
<td>Clap with fingers</td>
</tr>
</tbody>
</table>

Table 4.1
Practise it!
Can you clap the rhythmic patterns 1 and 2 while you sing the song?

<table>
<thead>
<tr>
<th>CLAP</th>
<th>BEAT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3</td>
</tr>
<tr>
<td>Pattern 1</td>
<td>X</td>
</tr>
<tr>
<td>Pattern 2</td>
<td>X</td>
</tr>
<tr>
<td>Pattern 3</td>
<td></td>
</tr>
<tr>
<td>Own pattern</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.2
Which pattern is formed when patterns 1 and 2 are combined? Enter this at pattern 3.
4.4.9 ACTIVITY 2

4.4.10 TO SING AND ACCOMPANY A POPULAR SONG

4.4.11 [LO 1.8; 1.9; 1.11]

A popular song, as the word implies, is a song which is popular at a specific stage. Name a few popular songs.

Step 1
Here are the words of “We all stand together”:
‘Win or lose, sink or swim,
One thing is certain: we’ll never give in.
Side by side, hand in hand,
We all stand together.’

Step 2
OSTINATO PATTERN: A rhythmic pattern which is repeated several times.

4.4.12 ACTIVITY 3

4.4.13 TO “COMPOSE” AND PERFORM MY OWN SPORTS SONG

4.4.14 [LO 1.9; 1.10; 1.11]

Step 1
Sing the song with the adapted words!

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Indicate the following techniques by means of different colours and/or symbols:

- Repetition

Figure 4.14

Ek soek na 'n wenspan, 'n wenspan, 'n wenspan;
Ek soek na 'n wenspan, 'n wenspan vir my.

O hier is my Blouspan, my Blouspan, my Blouspan;
O hier is my Blouspan, die wenspan vir my.

Boys: Bom bom bom
Girls: pa-ri-jam

Boys: Bom bom bom bom bom.
Girls: pa-ri-jam

Boys: Bom bom bom bom bom bom.
Everybody: Run or swim, (-tsje -tsje)
Lose or win, (-tsje -tsje)

One thing is certain: "We'll never give in". (-tsje -tsje)

Boys: Side by side,
Girls: Hand in hand,

Everybody: We all stand together! (BOM BOM)
- Call-and-answer
- Accent (>)

Step 2
Listen to the recordings played by the teacher - the refrain of the songs are ideal for sports songs. Clap and sing with the recordings!

Step 3
Now enter a sports song competition!
(Work in groups): Choose a well-known song and change the words so that the song is suitable for a sports meeting.
Add movements and accompaniment in the form of body percussion.
As soon as everyone is familiar with the new song, perform it to the class (or you can make a video recording and play it to the class)
Copy the accompanying pattern.

---

**Figure 4.15**

---

### 4.4.15 Assessment

**LO 1**

**CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

We know this when the learner:

**DANCE**

1.1 in preparing the body, follows a warm-up ritual that develops co-ordination and control;

1.2 improvises and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another, focusing on: space (high/low, large/small, forward/sideward/backward, near/far, narrow/wide); time (fast/slow, regular/irregular) force (strong/light, smooth/percussive);

1.3 improves and creates dance sequences that use the concept of contrast, while making clear transitions from one movement or shape to another, focusing on: the movement range of each body part; geometric concepts such as parallel, symmetry, distance, volume and mass, rectangles, pentagon, hexagon, octagon;

1.4 learns and performs steps of an indigenous and/or contemporary dance from South African culture with attention to detail;

**DRAMA**

1.5 performs simple teacher-directed relaxation, breathing and resonance exercises when warming up and cooling down;

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1.6 responds to aural, oral, visual, tactile and kinaesthetic stimuli in dramatic games and exercises;
1.7 uses sensory detail and emotional expression in dramatic activities such as simple mime showing weight, size and shape;

MUSIC
1.8 demonstrates concentration and accurate listening through recognising, repeating and creating rhythms and poly-rhythms, using movement, body percussion and natural instruments;
1.9 composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minim, minim rests, quavers and quaver rests through body percussion;
1.10 improvises and creates music phrases that use repetition, accent, call and response;
1.11 sings songs in long and normal triplet ($\frac{3}{4}$ and $\frac{3}{8}$);

VISUAL ARTS
1.12 designs and creates artworks and craft works which explore the use of natural and geometric shapes and forms in two and three dimensions, in observational work, pattern making and design, and in simple craft objects;
1.13 displays work in the classroom.

4.4.16 Memorandum

See teacher’s guide
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