Arts and Culture Grade 9

By:
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Online:
< http://cnx.org/content/col11067/1.1/ >

CONNEXIONS
Rice University, Houston, Texas
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Chapter 1

Term 1

1.1 Packaging

1.1.1 ARTS AND CULTURE

1.1.2 Grade 9

1.1.3 PERSONAL AND SOCIAL SKILLS

1.1.4 Module 1

1.1.5 PACKAGING

VISUAL ARTS

Activity 1 (Group work)

- **Materials required:** Learners must bring to school any form of packaging or container, i.e. packaging of breakfast cereals, washing powder, biscuits, sweets, chocolates, cool drink, perfume, etc.

- Discuss the packaging of each learner in each group under the following headings:

**Analysis of package design**

Study the packaging and discuss the following:

- The intended message (what is the packaging trying to say)
- The target group (youth, adults, housewives, workers, etc)
- The technique and style (e.g. humoristic, serious, realistic, abstract, etc.)
- The use of colour
- The use of words – the type/style of letters used (do they fit the message?)
- Suitability of material/s (with regard to the specific product)
- General effectiveness of the packaging (Will people buy it? Is it easy to handle?)
- The use of symbols, signs, logos (especially those that may be aimed at a specific group of people – e.g. cultural/religious groups, health conditions, dietary limitations, etc)

- Each learner must hand in a written assessment of his or her packaging for assessment.

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This content is available online at <http://cnx.org/content/m23801/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Activity 2 (Group work)
A ‘new’ product is suggested to each group, e.g. a cleaning liquid, a beauty product, a type of sweet, a cold drink, etc. The groups have to market these products. Firstly the group must decide on the following:

- A name for the product
- The target group to whom it must be sold
- The advertising style or technique
- The use of colour
- The type of lettering

Together, the members of each group must design a poster to advertise their new product. Keep the above elements in mind! Also look at what is going to be assessed:

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<th>LU 3.4</th>
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Table 1.2

1.1.6 Assessment

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continued on next page
3.7 MUSIC

- is able to identify and interpret specific elements of music in advertisements and popular music;

3.6 DRAMA

- is able to share responsibilities within a group;

3.5 DANCE/MOVEMENT

- is able to demonstrate the creation of complementary shapes by applying dancing skills with a partner, as well as dance sequences;
- is able to counterbalance his/her weight with a partner.

Table 1.3

1.1.7 Memorandum

Activity 1 (groupwork)

**Materials needed:** Learners must each bring some sort of container or packaging to the class, e.g. packets for breakfast cereals, washing powder, biscuits, sweets, chocolates, cool drinks, perfume, etc.

- Working in groups of four to six learners, each learner's packaging is discussed under different headings, as follows:

  Analysis of package design
  
  Study the given packaging and discuss the following:

  - the intended message
  - the target group
  - techniques and styles (e.g. humoristic, serious, realistic, abstract, etc.)
  - the use of colour
  - the letter type/typography
  - suitability of the material(s)
  - general effectiveness of the packaging (will people buy it?)
  - the use of symbols, signs, logos’ (especially references to cultural groups)

Each learner must hand in an analysis of his/her packaging for assessment.

Activity 2 (group work)

- Give a ‘new’ product to each group, e.g. a cleaning liquid, a beauty product, a type of sweet, a cold drink, etc. Firstly, the group must decide on the following:

  - a name for the product
  - the target group to whom it must be sold
  - the advertising style or technique
  - the use of colour
  - the letter type

- Together, each group must design a poster to advertise their new product.
1.2 Popular music culture

1.2.1 ARTS AND CULTURE

1.2.2 Grade 9

1.2.3 PERSONAL AND SOCIAL SKILLS

1.2.4 Module 2

1.2.5 POPULAR MUSIC CULTURE

MUSIC

Figure 1.1

- During the last few decades there has been enormous development in the area of technology. The music industry has also been affected positively, if one looks at the amount of videos, CDs, programmes about music, etc. that are available. Unfortunately there have also been negative factors for the music industry

- Because of relatively inexpensive digital technology, copies of music can be made in one’s home
- You could make your own compilation of different pieces of music by using a CD – writer (although this is unlawful)
- You are able to ‘download’ music from the Internet

- Indicate the aspect of technology with which you are familiar by making a cross in the specific block:

---

\(^2\)This content is available online at \(<http://cnx.org/content/m23815/1.1/>\).
Table 1.4

Closely related to the technological developments is the mass media! Mass media, amongst others, include television, radio, the Internet, music videos, etc. These are media that are able to reach masses of people.

The mass media determine to a large extent what you listen to – not necessarily by free choice! Just think of the music one hears at sports meetings, in shops, in banks, in restaurants, in airports and even over the telephone when you are asked to ‘hold on’.

Activity 1 (Individual and group)

- Investigate and analyse advertisements (individual). The educator can choose an advertisement (radio, TV, etc) and play a recording of it. Each learner must investigate and analyse the advertisement by means of the following questionnaire:

<table>
<thead>
<tr>
<th>The aim of the advertisement</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Who is the target group? (Youth, adults, students, women, etc.)</td>
<td></td>
</tr>
<tr>
<td>Is the melody easy to sing?</td>
<td></td>
</tr>
<tr>
<td>Is there anything attractive about the rhythm?</td>
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</tr>
<tr>
<td>Does the text suit the advertisement?</td>
<td></td>
</tr>
<tr>
<td>Is the music instrumental or vocal?</td>
<td></td>
</tr>
<tr>
<td>If vocal, is it sung with accompaniment or not (a capella)?</td>
<td></td>
</tr>
<tr>
<td>Which instruments are used?</td>
<td></td>
</tr>
<tr>
<td>In what style is the music composed? (Classic, rock, jazz, etc.)</td>
<td></td>
</tr>
<tr>
<td>Would you regard the timbre as dark or light?</td>
<td></td>
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<tr>
<td>Are there any sound effects? Describe.</td>
<td></td>
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<tr>
<td>Do you regard the music as suitable for the specific advertisement? Motivate your answer.</td>
<td></td>
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</tbody>
</table>

Table 1.5

- Discuss whether any aspects with regard to music in advertisements can be generalised. Sum up your findings:

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Activity 2 (individual within a group)

What is popular?
Write a review of a ‘performance’ of your favourite song or by your favourite artist/s for the local school newspaper.

• Learners must be divided into groups, preferably according to their tastes in music. Groups can be further divided so as to ensure that each learner gets to deal with a specific aspect.
• The end product can be presented on an A4 sheet of paper, so that it can be photocopied and each learner can receive a copy to attach to his or her module.
• Read music reviews in newspapers and magazines to get an idea of the layout and the presentation.

BE ORIGINAL!
The report/review must contain the following:

• Name and photograph of the group/band or the artist
• General appearance related to fashion
• Name of the song

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• The style of the song, e.g. country, rock, rap, kwai to, gospel, etc.
• Composition of the group: i.e. which instruments are used
• Critical discussion of the lyrics
• Critical discussion of the composition as such, with references to musical elements such as rhythm, melody, harmony, timbre, etc.
• Discussion of the performance with references to the singer/s, instrumentalists, balance, atmosphere, etc.
• A rating out of 10
• Advice on improvement (only for the audacious!)

The end product, together with a portion of the music, must be presented to the class.

CONCLUSIONS:
The youth culture in my class in regard to popular music is:
Possible reasons why this music is the most popular:

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<tr>
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1.2.6 Assessment

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continued on next page
3.8 VISUAL ARTS

- is aware of the influence of the mass media on society;

3.7 MUSIC

- is able to identify and interpret specific elements of music in advertisements and popular music;

Table 1.8

1.2.7 Memorandum

In this module we focus on technology, mass media and popular music culture by means of self-discovery. Learners must be encouraged to make use of the technology at their disposal.

- The following is a summary of the different activities in Module 1:

Activity 1 (individual and group)

A specific advertisement is listened to and then ‘analysed’. The activity can be extended from radio to television, etc.

Activity 2 (Individual within a group)

Learners must give a critical analysis in the form of a newspaper review of a song that is known to them. The questions that have to be answered will lead them to listen to specific elements.

1.2.8

1.3 Colour in advertisements³

1.3.1 ARTS AND CULTURE

1.3.2 Grade 9

1.3.3 PERSONAL AND SOCIAL SKILLS

1.3.4 Module 3

1.3.5 COLOUR IN ADVERTISEMENTS

DRAMA

Colour in advertisements

Activity 1

Divide into groups. Decide what you are going to advertise. The advertisement can be for the radio, for television or for publication in a newspaper or magazine. What does this decision mean? Simply that, if the advertisement is going to be in a magazine, we will have to make use of non-verbal communication. We will have to USE IMAGES AND NOT SPEECH.

If we are going to use television, we can also use non-verbal advertising.

But if we use radio, we have to have speech or sound.

Activity 2

³This content is available online at <http://cnx.org/content/m23806/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
You must first decide what you are going to advertise. Remember that you can’t use existing adverts. There are many things to advertise, e.g. toothpaste, soap, coffee, milk, schools, etc. The most striking advertisement will be awarded the first prize! A WORKSHOP PROCESS can again be used and each learner can have a chance to write a sentence or two, with other learners adding to these until you have a complete script. Refer to Visual Arts Activity 2 for further ideas.

Activity 3
You will need music to suit your advertisement. Everything will depend on what you are advertising. ‘Soft’ products such as soap, washing powder and milk will make use of soothing music. Baby products will need the same sort of music. ‘Hard’ advertising, for items such as petrol, construction or building maintenance, etc., will make use of music with more OOMPH. Sort out your music. Each group member can bring some music to school so that it can be listened to and a decision can be taken. If there is no CD or tape player, you can make use of your voices, empty plastic, glass or metal containers – perhaps filled with stones, rice or sand. Refer to your music activities.

Activity 4
Remember that your advertisement must impress people, it must be striking!
If you are making an advertisement about babies, it may be advantageous to use pink and blue – these colours are often identified with babies. If you are making an advertisement about washing powder, white and blue may be regarded as ‘clean’ colours. When dealing with petrol or car parts, black and brown may be good colours; coffee, milk and sugar, toothpaste, etc., may need colours such as yellow and blue, green or purple.

Activity 5
You are beginning to get things in place for the performance, so you should check that the following has been considered:

a) your product
b) suitable music
c) applicable colours, costumes and masks
d) the ‘stage’ – it may have to be coloured to suit your advertisement
e) the stage manager and sound engineer must be ready to provide their help
f) does everyone know his or her words?
g) Do we know the movements that we are going to use?
h) Will our advertisement finish with a BANG! – to attract peoples’ attention.

Activity 6
As all the preliminary work has been completed, it is time for the performance. The educators are ready to assess your effort. Classmates could also assess and give marks. Ask the educator for an assessment form so that you are able to evaluate each other’s work. Don’t be envious of another group that does better than you; rather learn from their success. Remember that a mark between 1 and 4 must be allocated.

Table 1.9

1.3.6 Assessment

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
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<td>• is able to share responsibilities within a group;</td>
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**1.3.7 Memorandum**

Colours in advertising

- In this module we are going to look at colours that are used to advertise something. This is an exciting section of improvisation, because the learners have the opportunity to write their own advertisement, to focus attention on it and making it attractive by means of COLOUR.

- All the previous rules applicable to improvisation are applicable here also. Adequate time must be allowed for the writing of the advertisement, for rehearsals and also for the compilation of music. Everything must be recorded on the worksheets that will eventually be evaluated.

- Here is a golden opportunity for creative learners to show what they are able to do. The learners must not make use of EXISTING ADVERTISEMENTS but must create their own. Their creative writing can be assessed, as well as their ingenuity in making the advertisement viable.

Available for free at Connexions: [http://cnx.org/content/col11067/1.1]
• The advertisement can be ‘broadcast’ on television, or it can appear in a ‘newspaper’. The choice must be the learner’s. Educators may help at times with the choice of words, but must use the opportunity to make learners aware of the benefits of a good DICTIONARY, so that the meaning of words they may wish to use can be looked up.

• Our first priority is the development of social and personal skills.

1.4 Contact improvisation

1.4.1 ARTS AND CULTURE

1.4.2 Grade 9

1.4.3 PERSONAL AND SOCIAL SKILLS

1.4.4 Module 4

1.4.5 CONTACT IMPROVISATION

DANCE / MOVEMENT

Dance can supplement and complement the other components (visual arts, music and drama) through the creation of an advertisement or product.

Use music that featured in the music class to accompany the dance activities

Warming up

• Warming-up exercises should be increased and done regularly. Warming up should protect the body against injuries, make it more flexible, keep it in good shape and contribute towards the development of technical skills. Movement combinations and sequences should form part of warming-up exercises.

• Follow the guidance given by the teacher when a series of warming-up exercises is introduced to you. Remember that the repetition of sequences and the correct positioning of the body is always important for the conditioning of the body, to make it more flexible and to develop certain skills.

• You will also be given the opportunity to create your own combinations and sequences that will include design elements for choreography such as fast, slow, light, flowing, jerking, high, low and quiet or calm.

• Warming-up and other dance exercises, if done regularly and purposefully, can also prepare and strengthen your body for your favourite sport.

CONTACT IMPROVISATION

• Stand opposite each other. Place hands in front of chest with the open palms turned towards the other person.

• Fall towards each other simultaneously and catch each other open handed.

• Make any spontaneous sound (e.g. ‘oooo’ or ‘aaaa’) during the fall.

• Sit back to back and make turns to lean on each other. The one supports the other.

• The shift of weight must happen smoothly.

Reflection

1. What did it feel like to fall forward?

1. Did you trust your partner? Why? Why not?

4This content is available online at <http://cnx.org/content/m23812/1.1/>.
1. What does trust mean?

1. Who do you trust most?

Activity 1
GUIDELINES FOR AN OWN COMPOSITION/CHOREOGRAPHY
Follow the presenter’s guidance in creating a composition.
Run anywhere in the open space without bumping into each other, and when the teacher beats on the
drum or other instrument, FREEZE! Then form the first alphabetical letter of your first name with your
body.
Repeat with a variety of locomotor movements and additions, e.g.

- Change direction on the drumbeat.
- Freeze and form the next letter of your name.
- On each drumbeat from now onwards form another letter of your name.
- Now choose four different letters from your name and create a shape for each letter.
- Link the four shapes by means of any locomotor movements, e.g. slide, turn, role, jump, etc.
- Repeat several times.
- Practise the sequence and add a variety of levels and directions, e.g. high, low, middle, forward,
sidewards, etc.

Repeat until the forms and movements flow from the one to the next.

- Now add different rhythms and tempos to the sequence, e.g. fast, slow, flowing, staccato, etc.
- Practise the movements

Work in two’s or three’s and now create your own choreography to advertise a new product (which you have
designed in the visual arts class) by means of a TV advertisement or promotion stunt.

- Attention must be given to the utilization of space. A strong start, middle and ending are essential.
- You can choose your own music for accompaniment.

The educator will support and monitor by acting as facilitator and by ensuring that you tackle the task
within context.

LU 3.3

Table 1.11

1.4.6 Assessment

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(More content on the next page)

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
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.

Assessment Standards (ASs)

This is indicated when the learner:

GENERAL

3.1 is sensitive towards the music and art form choices of others;
3.2 is prepared to explore new cultural ideas and to re-evaluate stereotypes;
3.3 acknowledges own, group and varying identity;
3.4 expresses his or her own contribution in any art form;

3.8 VISUAL ARTS

- is aware of the influence of the mass media on society;

3.7 MUSIC

- is able to identify and interpret specific elements of music in advertisements and popular music;

3.6 DRAMA

- is able to share responsibilities within a group;

3.5 DANCE/MOVEMENT

- is able to demonstrate the creation of complementary shapes by applying dancing skills with a partner, as well as dance sequences;
- is able to counterbalance his/her weight with a partner.

Table 1.12

1.4.7 Memorandum

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.)

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
2.1 Technology and the distribution of music

2.1.1 ARTS AND CULTURE

2.1.2 Grade 9

2.1.3 EXPRESSION AND COMMUNICATION

2.1.6 How technology has influenced the distribution of music

MUSIC

Activity 1
To explain how technology has influenced the distribution of music

- While listening to *Eine Kleine Nachtmusik* imagine the following: You are living in Europe in the 18th century. The wonder child Mozart’s (13) music is creating a stir. He composes and performs his own work. Would it be possible for you to listen to his music? If so, how would you do it?

- Compare it to the current situation. Name the technological inventions that make it possible to listen to any music today.

How has music been distributed since the beginning of the 20th century?

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1This content is available online at <http://cnx.org/content/m23818/1.1/>. Available for free at Connexions <http://cnx.org/content/col11067/1.1/>.
Since the very first musical instrument there has been an important connection between music and technology. Listen to the following extracts to experience the difference in sound:

- Harpsichord music from the 17th century (Baroque Period) by JS Bach
- Piano music by F Chopin

The piano developed from the harpsichord. Of the most important technological developments with regard to the piano is that the instrument could produce crescendo and diminuendo (gradually louder and softer) and sustain notes by using the damper pedal (the pedal to the right).

- Poème Électronique by Edgar Varèse

Since 1950 electronic instruments, especially amplified instruments like the electrical guitar and piano have become more prominent. With the development of electronic and computer technology the composer can be both composer and performer. Recordings are made in studios that have recorders, synthesizers, computers and other equipment to mix and filter sounds. This enables the composer to make use of a very wide spectrum of sound.

- Try to recognise the following:

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Bells
Sirens
Silence
Machine noises
Voices
Animal sounds
Electronic sounds
Activity 2 (group)
To debate the following quotation:

“Technology is the art to arrange the world so that we do not experience it”

– Max Frisch

Figure 2.2

• One of the most experimental classical composers of the 20th century is without a doubt John Cage. His famous (or is it notorious?) composition is 4’33” (1952).

Let’s perform this composition!

• One learner is responsible for the tape recorder.
• One learner must time the performance – the recording must be exactly 4'33''.
• One learner seats himself in front of a piano (or other musical instrument) without playing! He is the performer.
• The rest of the learners form the audience!
• The educator is the conductor who shows exactly when to begin and when to stop.

Good: 1.....2......3......begin!
1 second, 2 seconds __________ 4 minutes 30 seconds, 4 minutes 31 seconds, 4 minutes 32 seconds, 4 minutes 33 seconds STOP!
Now listen to the recording!
No music? Only sounds!
What is the aim of this composition?
According to the composer he tries to arrange the composition means in such a way that he doesn’t have any idea of what is going to happen! His purpose is to eliminate purpose. He wants people to learn to listen; not only to music, but to everyday sounds as well.
The unintentional sounds that the audience might produce are the music! Cage explains: “I try to arrange my composing means so that I will not have any knowledge of what might happen. My purpose is to eliminate purpose. The purpose would be achieved if people learned to listen.” This type of music is beneficial for better communication between composer and listener.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Activity 3 (Group and individual)
- Divide into groups. Study the illustration, listen to the recording and discuss and answer the questions.
<table>
<thead>
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<th><strong>• What is this type of dance called?</strong></th>
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<tbody>
<tr>
<td><strong>• What is the writing in the background called?</strong></td>
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<td>----------------------------------------</td>
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<tr>
<td><strong>• In which environment is this type of dancing common?</strong></td>
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<tr>
<td>*<em>• What do we call the “singing” that goes with this “dance”.</em></td>
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<tr>
<td><strong>• Describe the singing.</strong></td>
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<tr>
<td><strong>• Who is responsible for the accompaniment?</strong></td>
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<tr>
<td><strong>• How does he/she perform the accompaniment?</strong></td>
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<tr>
<td><strong>• What technique is used?</strong></td>
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*continued on next page*
- Name two different techniques used in classical music.

- Why would you describe this type of accompaniment as “technology”?

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<thead>
<tr>
<th>Table 2.1</th>
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<tbody>
<tr>
<td>- What message is conveyed by the lyrics?</td>
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<tr>
<td>- Would you regard it as a positive message?</td>
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<tr>
<td>- Is there any rhyming pattern?</td>
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<tr>
<td>- Which musical element would you regard as the most important? (harmony, melody, rhythm, form, etc.)</td>
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<tr>
<td>- Name the structure of this song.</td>
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<tr>
<td>- Give two different structures in form, typical of the Classical period.</td>
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Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• What do we call the South African equivalent of Hip-Hop?

Table 2.2

• Do research on Hip-Hop, Rap and Kwaito, making use of the Internet, magazines, videos, newspaper reviews etc., and then complete the questions above that you were unsure of.

Figure 2.5

• Read the following selections from different Rap songs. Say them rhythmically.
1. Choose a **subject** you are familiar with (or you can do research on it). Your approach must be positive and you may offer positive comments on social issues. The message must be positive! AIDS-Rap (be AIDS-positive, in other words a positive attitude towards AIDS), Drug-free Rap or Respect for others.

2. Tell a **story in rhyme**. The first line must have a strong beat and the second must rhyme with the first – keep the same beat.

Repeat rhythm patterns. Some lines can be longer and others shorter.

The rhyme is in couplets (two-two)

---

Figure 2.6

---

Money is you home on the range
Money puts the weapon in the stockexchange
Ya make money on your 9 to 5
Uhh, to earn your livin so you survive
It takes money to pay your rent and to eat
Without money your home be on the street
So steal some money and got to jail, uhh
And then you turn around and need sometin’ for bail

Dollar bill y’all, Dollar bill y’all
Dollar Dollar Dollar Dollar bill y’all,
Dollar bill y’all, Dollar bill y’all
Dollar Dollar Dollar Dollar Dollar bill y’all,
Dollar bill y’all, Dollar bill y’all
Dollar Dollar Dollar Dollar Dollar bill y’all.
Refrain: This line stays the same.
Sounds to be used: BR DR KR PR SL ST STR TR

1. Time to HIP-HOP! (or KWAITO)

Use the written Rap and add what is needed for Hip-Hop!
You can work in groups: You will need someone to breakdance, someone to DJ, someone to Rap and the rest of the group can design a poster with the title in graffiti.
The group can either give a live performance of it can be recorded on video. Use your imagination and any available technology. Body percussion and sounds (ululation and others) can be used. There are no other rules!
EXAMPLES: Slimskud – Azanian
Brasse van die Kaap
Will Smith
REMEMBER: You can only Rap about a topic you know well!

| LO 4.3 |

Table 2.3

### 2.1.7 Assessment

<table>
<thead>
<tr>
<th>Learning Outcome(LOs)</th>
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<td>LO 4</td>
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expressing and communicating
The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

continued on next page
Table 2.4

2.1.8 Memorandum

Activity 1

This activity deals with technology.

How has technology influenced music in terms of dissemination?

The following scenario is presented to the learners: It is the 18th century in Europe. The music of the Wunderkind Mozart (13) is creating a stir. He is both a composer and a performer. Would you be able to listen to his music? If so, how would this be possible?

The only way of listening to his music would be to actually be at the place where he is performing. BUT in those days there were no planes or cars - people travelled by horse or boat. The answer is therefore quite obvious: You would probably never have been able to hear him play!

Due to technological inventions like radio, television, audio recordings, video recordings, Internet, etc. it has become possible to listen to music today. Discuss live broadcasts of certain musical events.

View parts of the film Amadeus and listen to Eine Kleine Nachtmusik, for instance.

Dissemination of music since the start of the 20th Century

Initially music was disseminated only by means of printed sheet music. Although the first recordings of music had been made by 1904, composers were still uncertain whether it would be appropriate to allow their music to appear on records!

Sheet music was not sufficient for the distribution of music any longer, since most jazz composers could not read or write music notation. Eventually recordings (and records) were developed which enabled the listener to listen repeatedly to music until he or she fully understood it. We distinguish between the "Seven Single", that was used for the distribution of an individual song (and its B-Side song), and the Long Play (LP) album that included a number of songs (normally fast and slow songs alternately).

By 1980 the Compact Disc (CD) was commonplace.

The influence of technology on the development of instruments

Look at Learning outcome

Activity 2

"Technology is the art of arranging the world in such a way that we do not experience it." - Max Frisch

One of the most experimental composers of 20th Century art music is definitely John Cage. His most famous work is 4'33" (1952). It comprises the following: The performer takes a seat at the piano, in front of the audience, but does not play at all. For precisely 4 minutes and 33 seconds the performer sits passively at the piano. All audible sounds form part of the composition.

Activity 3

One of the most important developments in Rock is the rise of Rap in the 1980s. The singing consists of a type of rhythmic speech style ("saying rhymes to the beat of the music") and the accompaniment consists of pre-recorded or sampled bits of already existing music (technology!).

The singer is thus accompanied by a Disc Jockey (DJ), who manipulates records on two (or more) turntables to create a collage of rhythmic effects. Techniques used include:

The rapid alternation of records - the recordings of other artists!
Mixing different tracks
"Backspinning"

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Turning the record with the fingers, repeating specific phrases
Scratching the needle on the record to create certain rhythmic effects
Rap developed from the Hip-Hop music culture
Hip-Hop includes:
DJ-ing (records)
MC-ing or rapping
B’Boy-ing or Breakdance
Graffiti (writing)
Lyrics

The lyrics of the American Hip-Hop culture are mostly aggressive and violent (Gangsta Rap). South African Hip-Hop normally conveys a positive message, while the uniquely South African Kwaihto often addresses the consequences of bad habits like drug abuse, crime and even indolence. An example of a Kwaihto singer: Arthur Mafokate, the Father of Kwaihto.

Learners must study an illustration in groups, listen to a recording of Rap and then discuss and answer questions. They must be encouraged to do research by means of the Internet, magazines, write-ups in newspapers, etc.

Examples to listen to
Brasse Vannie Kaap
Coolio
Will Smith
Eminem

POSSIBLE ANSWERS

1. What is this type of dance called?
Breakdancing

1. What do we call the writing on the background?
Graffiti

1. Where do you think one would find this picture?
Townships, where young people are

1. What type of singing is associated with this?
Rap

1. Describe the singing
Rhythmic, speech-like style

1. Who does the accompaniment?
Disc Jockey (DJ)

1. How does he / she do the accompaniment?
Recordings on turntables

1. Which techniques does he / she use?
Quick alternation of records, mixing of different tracks, backspinning, turning the record with finger, scratching the needle on the record

1. Which techniques are used in Classical music? (Name 2)

Repitition, imitation, sequences

1. Why would you consider this type of accompaniment as "technology"?

Technological means are used; no orchestra, band or accompanist

1. What message is conveyed by the lyrics?
2. Would you consider this as being positive?
3. Is there any pattern in terms of a rhyme scheme?

Normally aa bb, etc.

1. Which musical element would you consider to be most important (harmony, melody, rhythm, etc.)?

Rhythm

1. What is the form structure of this song?

Verse and chorus

1. Name two form schemes characteristic of Classical music.

ABA, AB, Rondo, Theme and Variations

1. What is the South African equivalent called?

Kwaito

2.2 Soap opera or puppet show

2.2.1 ARTS AND CULTURE

2.2.2 Grade 9

2.2.3 EXPRESSION AND COMMUNICATION

2.2.4 Module 6

2.2.5 soap opera or puppet show

DRAMA

Activity 2.1

To use a dramatic presentation to evaluate the values and behaviour of people: soap opera or puppet show

STEP 1

- In this unit you are going to compose a song, tell a story in animation format or present a puppet-show. Your educator will tell you what it should be about, and you may decide what you want to do. You already know all the rules of this art form and can handle it easily. Choose your groups right away and start working on the text.

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This content is available online at <http://cnx.org/content/m23820/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
CHAPTER 2. TERM 2

STEP 2

• We are going to look at the values and behaviour of people in certain general cases, such as soap operas and any other chosen stage form. You are going to do a dramatic presentation of this topic in the format of your choice.

STEP 3

• The learners who choose the puppet-show must start building the puppet theatre immediately. Use a large, sturdy cardboard box. (Ask at your nearest furniture store whether they have one.) Make the stage curtain. Those of you who want to compose a song will have to get together immediately to combine the lyrics and the music of the song. Those who want to do an animation must also start working on the way in which the characters speak. In this case, voices are very important.

STEP 4

• You have already started rehearsing, making costumes and puppets, and the puppet theatre has been finished or is nearly finished and painted. Remember that we also use colour to suggest the emotions of our characters! Therefore, dress your puppets in the colour of their mood! The singers must also ensure that the words are written in such a way that the mood of the characters will be clear immediately. The same rule applies to animation.

STEP 5

• By now, everything should be about ready. Remember, this process takes place in the course of a few lessons, which will give you enough time to plan and prepare properly. Please be on time for rehearsals and do not let the other members of your group down. If you need props, find them. Try to work together as a GROUP as far as possible, and if you have appointed a producer, listen to him/her!

STEP 6

• And now it's time for the show! There will definitely be very interesting performances. Remember that these performances may also be COMICAL and need not be SERIOUS. You must decide how you are going to sum up and tackle the situation.

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<th>LO 4.2</th>
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Table 2.5

2.2.6 Assessment

Learning Outcome(LOs)

continued on next page
expressing and communicating

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

Assessment Standards (ASs)

We know this when the learner:

**MUSIC**

4.3 explains how technology has influenced music over time;

**DRAMA**

4.2 uses a drama presentation to critique the impact of soap operas, radio shows or other available forms of performance media on people's values and behaviour;

| Table 2.6 |

2.2.7 Memorandum

**STEP 1**

- In this unit you are going to compose a song, tell a story in animation format or present a puppet-show. Your educator will tell you what it should be about, and you may decide what you want to do. You already know all the rules of this art form and can handle it easily. Choose your groups right away and start working on the text.

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**STEP 5**

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• By now, everything should be about ready. Remember, this process takes place in the course of a few lessons, which will give you enough time to plan and prepare properly. Please be on time for rehearsals and do not let the other members of your group down. If you need props, find them. Try to work together as a GROUP as far as possible, and if you have appointed a producer, listen to him/her!

STEP 6

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2.3 Warming up to music

2.3.1 ARTS AND CULTURE

2.3.2 Grade 9

2.3.3 EXPRESSION AND COMMUNICATION

2.3.4 Module 7

2.3.5 WARMING UP TO MUSIC

DANCE

• INTRODUCTION

Dancing moves us. It excites us. It reveals to us aspects of life and human emotion. As with any art, the true purpose of dancing must always remain the expression of human feeling. Dancing is an expressive action – special, rhythmic, accented. A dance must convey meaning or power.

In this module, we will discover how dance is shaped by and reflects the values of the times and how it is influenced by music, place, fashion and technology.

Activity 1
To warm up properly for dancing

Before you can start creating your dance routine, your body must be properly warmed up to prevent injury and to prepare you for the activities to follow.

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

• Stand with feet a hip-width apart, arms at your sides.
• Lift arms above the head while inhaling through the nose.
• Exhaling through the mouth, drop arms and bend knees at the same time.
• Repeat four times.
• Limber from side to side on one spot.
• Lift both arms up and out to the sides on the beat while keeping the limbering movement. Repeat eight times.
• Retain limbering movement drop arms. Rotate alternate shoulders. Repeat eight times.
• Retain limbering movement. Rotate shoulders in other direction. Repeat eight times.
• With knees and feet facing forward, bend and straighten knees while pushing buttocks out. Repeat eight times.

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3This content is available online at <http://cnx.org/content/m23842/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• With knees and feet facing forward, bend knees - buttocks out. Place hands on knees, contract back (like a cat) and release. Repeat eight times.
• Retaining above position, lift toes alternately keeping heels on the floor. Repeat eight times.
• Lift heels alternately. Repeat eight times.
• Open legs wider and place hands on hips. With knees and feet facing outwards, lunge from side to side keeping feet firmly on the floor. Repeat eight times.
• Lunge to the right and hold for four beats.
• Lunge to the left and hold for four beats.

Return to plié position (knees bent, knees and feet facing outwards). With hands on hips, bend and straighten knees. Repeat eight times.

• Keeping legs open and knees bent and lift feet alternately. Repeat eight times.
• Bring feet together and walk on the spot (eight counts).
• Combine walking on the spot while opening and closing legs (eight counts).
• Walk on the spot and lift arms up and down. Repeat eight times.
• Walk on the spot and repeat breathing exercise.

Warming up shouldn’t last longer than five minutes.
You should be breathing normally throughout the warm-up.

Activity 2
To describe and perform HIP-HOP

Hip Hop dancing is a variety of dances put together – modern, jazz, African etc. – which moves away from the classical and technical. This form of dance has its roots on the street and the clubs became the classrooms of Hip Hop.

Derived from the Rap movement, Hip-Hop is physical, abstract, undefined, soulful and follows the drummer’s beat. Depending on the mood of the music, the arm movements can be either loose or stylised, but always exaggerated. Technically, there are no new steps, only different interpretations of steps done with exuberant amounts of energy. The relationship between the dance and music is of vital importance and creates a drama of the human body as all movements are valid and have a place in the dance.

The Music

• Select Hip Hop music of your choice.
• Select music from the other learners’ music for the dance.
• Make sure the tempo is between 113 beats per minute and 140 beats per minute.
• Do not bring any music with obscene lyrics to the class.

The Movement and Steps

• Walk to the beat of the music.
• Walk with your knees up.
• Experiment with arm movements.

• Develop greater sensitivity to rhythm and rhythmic changes.
• Show clarity of shape, direction, level and size in performing the actions.
• Jump to the rhythm of the music.
• Extend the vocabulary of the jumps – isolate arms, lift legs, bend your body while jumping.
• Move from place to place while jumping.
• Change direction.
• Move with your legs open.
• Try to open and close legs while jumping.
• Experiment with turns – turning on the spot with feet together, travelling while turning, turning with feet crossed, turning with one leg up.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
- Experiment with lifting and then kicking legs up, to the side, to the back, forwards.
- Experiment with the different levels (high, middle, low).
- Introduce groundwork.

- Experiment with handstands, cartwheels and rolls.

The Choreography

- With the knowledge you have gained, you will be able to combine movements into a sequence and choreograph your own dance.
- Divide into groups of four.
- Each group can now use the elements of movement to make the choreography more interesting and create sequences of eight to 16 counts of material.
- Each group must give a practice performance for the rest of the class.
- Have the rest of the class review these practice performances.
- Choose sequences from the groups for the Hip Hop dance.

The Dance

- Choreograph the Hip Hop dance from the chosen sequences.
- Make sure the movements are appropriate to the style.
- Rehearse and perform the dance for a specific environment.
- Demonstrate skills and attitudes appropriate to the dance experience.
- Revise and refine the dance.
- Demonstrate sensitivity to the sound and the music.
- Include effective structure (clear beginning, smooth transitions, strong clear ending).
- Be conscious of the use of the elements of movement such as variety in level, rhythm, parts of the body, change in focus and dynamics (interesting floor pattern).
- Demonstrate originality and creativity.

The Performance

- Remember the choreography.
- Show clear dynamics.
- Obey and adhere to the rhythm – timing is everything!
- Show attitude – this is show business!

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Table 2.7

Activity 3
To cool down and stretch properly after dancing
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.

- Lie on you back on the floor, with your arms above your head and legs straight.
- Lengthen your body by reaching with your arms and pointing your toes. Hold stretch for eight counts and release.
• Bring arms to your sides.
• Bend your knees, keeping your feet on the floor.
• Bring one leg onto your chest. Grab the leg with both hands and pull towards your body. Hold for eight counts.

• Straighten the bent knee and pull leg towards your head. Do not force the stretch. Hold for eight counts.

Change legs.

• Bring both legs into your body and hug your legs. Lift your head and shoulders slightly off the floor. Hold for eight counts.
• Drop knees to the left side while keeping upper body and shoulders on the floor and arms stretched to the sides.
• Change sides.

• Return legs to centre and sit up with knees bent – hands on knees. Straighten your back and pull your body through your legs with your hands on your knees.

• Slowly get up onto your feet by lifting your buttocks off the floor.
• Keeping knees bent, slowly curl up. Head comes up last.
• Shake all moveable parts of the body.

All stretches should be held for eight counts/beats. The cool down should not be shorter than three minutes or longer than five minutes. All stretches should be done slowly to avoid injury.

2.3.6 Assessment

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continued on next page
4.3 explains how technology has influenced music over time;

**DRAMA**

4.2 uses a drama presentation to critique the impact of soap operas, radio shows or other available forms of performance media on people's values and behaviour;

**DANCE**

4.1 explains how dance is shaped by and reflects the values of the times and is influenced by music, place, fashion and technology;

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### 2.3.7 Memorandum

#### Activity 1

**WARMING UP**

- Before any physical and/or creative activity, the body should be warmed up and relaxed so that the learner will be able to execute the ensuing movements and move with ease. The warming up process also serves as an introduction to the movements that follow.
- To avoid any injury during the class, it is important to warm the main muscle groups. Start all warming-up sessions with a breathing exercise (controlled inhalation and exhalation), so that the muscles will receive adequate oxygen needed to carry out the movements. This exercise can be done to music, preferably modern pop music that the learners are familiar with. The tempo must be between approximately 125 and 136 beats per minute. This is a moderate tempo, compared to a slow tempo (84 - 125 beats per minute) and a fast tempo (139 - 160 b.p.m.).
- Refer to "Activities for Learners" for the exercises. Any, or all, of these exercises can be combined with one another. Warming up should last no fewer than 3 minutes, and no more than 10.

**Hints / Suggestions**

- Learners should breathe normally during the warming-up exercises.
- Ensure that the learner carries out the entire extent of each exercise or movement.
- Count out loudly during the warming-up process.
- The learner must be able to see and hear the instructions and demonstrations above the music.
- Take note of any learners who do not do the exercises correctly.
- Rectify faulty posture or movements to avoid injury.

#### Activity 2

**HIP-HOP**

**Background**

- From the start Hip-Hop was a fusion of jazz, soul, funk, rock 'n roll, Nigerian drum sounds, etc. An increasingly skilful ability to manipulate pre-recorded (sampled) sounds, intertwined with live artistic expression, emerged. Everything from the scratching of a needle on a record to the superimposing of records, to the skilled cutting from one track to another was used in this fusion. The future of this genre lay in a creative disrespect for technology and musical tradition.
- The Bronx Hip-Hoppers in the USA transformed the turntable from a static playback machine to a highly expressive instrument. Hip-Hop represented the politically motivated alternative to crime and violence; it was the voice of the silent masses; it kept children on the straight and narrow.
- In between the current overload of extremely individualistic rap, the societal emphasis of Hip-Hop was reinforced.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
As the electronic sampler became available in the late 1980s, Hip-Hop as we know it today started emerging. The sampler could render any sound electronically. Looped drum-fills and parts of old recordings were spliced, edited and restructured through the “science” of Hip-Hop.

Texture, rhythm, structure and melody are paramount in Hip-Hop, but traditional views and ideas of Western musical artistry were diminished and democratized and replaced by more accessible technology in the hands of the youth. True Hip-Hop strives towards taking the “funk” out of “dysfunction” by transforming it into a positive artistic and political statement that can be danced to.

Hip-Hop dancing is a conglomerate of various dance types - modern dancing, jazz, African, etc. - that moves away from the classical and technical. This dance form had its roots on the streets and in clubs.

Hip-Hop is physical, abstract, undefined, soulful, and true to the beat. The arm movements are derived from Rap movement - loose or stylised, depending on the mood of the music - and are always exaggerated. Technically there are no new steps, only different and very energetic interpretations of existing ones. The relationship between the dance and the music is of cardinal importance, creating a drama of the human body. All movements are important and have a rightful place in the dance.

**The Hip-Hop dance**

- With this module learners are expected to investigate and demonstrate dance techniques associated with this genre. They must be able to create the movements in accordance to the expressive elements of the music. They must also be able to choreograph a movement sequence for a variety of locations and goals, and to review and refine the dance.
- Since Hip-Hop had its origins in popular culture, the style and movements change regularly. Before creative work can commence, the learners must first be introduced to basic Hip-Hop moves. They must also practise simple sequences and be introduced to performance skills.

**Hints / Suggestions**

- Make sure that the choreography adheres to the agreed upon criteria.
- Video-tape the dance and have a feedback session.
- Use costumes and, if possible, build a set and use lighting to enhance communication.
- Use different starting points – ideas, movement, hearing and tangible stimuli, including dress, literature, poetry and visual stimuli.
- Select appropriate content to reflect expressive intention – actions, qualities, spatial and relationship characteristics, including specific acquired dance skills.
- Stylise the content appropriately and coherently throughout the dance.
- Use principles of form – motif, development, repetition, variation, contrast, transition, climax and unity when creating the Dance.
- Pay attention to audibility – spatial placing, form, line, focus and projection.
- Do repetition in the appropriate space to improve the presentation of the dance.

**Activity 3**

**COOLING DOWN AND STRETCHING**

- It is important to stretch all the muscles that were used during the activities, and to cool the learners down, so that they can function normally and tranquilly in their other classes.
- Muscles contract during exercise and dance, and lactic acid builds up in the muscles. If the muscles are not stretched after the exercise, the lactic acid can cause stiffness of the muscles. Stretching causes the lactic acid to be redistributed to the rest of the body.
- Choose music with a slow tempo (between 84 and 125 beats per minute). Ballads are suitable.

**Hints / Suggestions**

- Maintain all stretches for eight counts.
• The cooling down and stretch exercise should not be shorter than three minutes and not longer than five minutes.
• All stretches should be executed slowly to prevent injuries.
• Make sure that the learners execute exercises correctly to prevent injuries.
• Instructions and demonstrations must be clear and audible.
• Should class still be restless after cooling down session, the stretching time on the floor should be extended while music is playing softly.

2.4 Subcultures in terms of arts and culture

2.4.1 ARTS AND CULTURE

2.4.2 Grade 9

2.4.3 EXPRESSION AND COMMUNICATION

2.4.4 Module 8

2.4.5 SUBCULTURES IN TERMS OF ARTS AND CULTURE

VISUAL ART

Activity 1 (individual/group work)
to IDENTIFY subcultures in terms of arts and culture, and to discuss how they influence fashions

• READING THE PASSAGE BELOW AND ANSWER THE QUESTIONS THAT FOLLOW.

A subculture is a subsection of a specific culture. In traditional Western culture, there are several subcultures whose members have their own way of dressing and talking, specific music preferences and a certain type of pastime. Subcultures are not restricted by religious preferences or religions.

The teen culture of today includes a variety of subcultures such as 'ravers', 'skaters', 'surfers', 'punkers', 'grungers', 'metalheads', and 'hackers'.

One of the most popular and influential subcultures amongst teenagers is the hip-hop culture.

During the late 1970's, a new and distinctive sound was heard in the streets of New York. It was the sound of hip-hop and now, more than twenty years later, it has become a world wide cultural force. Hip-hop, to make it simple, is when the DJ mixes rhythmical sections of different albums on the turntable while a rapper raps.

Hip-hop is, however, a culture of its own, with its own language, lyrical style, graffiti, dance movements and clothing.

Just like various other subcultures, hip-hop is not limited to certain cultural groups. It flourishes in cities or rural areas.

Hip-hop fashions feature a variety of colours, styles and creativity. In the hip-hop culture, this is known as 'fragrance' (taste). To have fragrance you have to dress according to the latest fashions. The clothing includes huge, baggy pants, massive sports sweaters, and very expensive training shoes/sneakers, usually Nikes. Other big brand names also associated with hip-hop are Versace, Tommy Hilfiger, Guess en Polo by Ralph Lauren. In 1994 Snoop Doggy Dogg performed in Saturday Night Live dressed in Tommy Hilfiger clothes from top to bottom. The sales of Tommy Hilfiger escalated with $90 million that year. Other rap artists like Q-Tip of A Tribe Called Quest sang in their lyrics, "And others couldn't figga, How me and Hilfigga, Used to move through with vigga."

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4This content is available online at <http://cnx.org/content/m23833/1.1/>.
By 1993 the rave culture, which had originated in Manchester England, had become a national phenomenon in the United States. The music for rave, almost like hip-hop, is also a mixture of existing recordings, which are mixed by the DJ. Mike Szabo, a New York raver, summarised the music in the following words: "The music at raves is live. Although the music is pre-recorded, a disk jockey working at the mixing table is performing the music for a live audience." This mixing technique had a huge influence on art, especially graphic design.
Designers increasingly began to manipulate existing images of pictures and letter types. Typical rave designers took the material of advertisements, television, commercial packaging and cartoon strips to provide the manufactures with "new" designs. Designers of flyers often used well-known brand names, which are therefore known to the public, to make fun of and to promote underground quasi "secret" rave events. This process they "borrowed" from Pop Art (a movement of the 1960's and 1970's) and the younger generation in the rave culture "re"-discovered it. They were fascinated by what commercial icons could do to influence the attitude of a subculture.

The most important social function of graphic design is to give identity through visual forms. Design therefore creates a "personality" for institutions like schools and businesses, as well as for products and certain groups of people who have shared interests. Over the years literacy for the eye has been created; a commercial alphabet of symbols and styles known to the consumer. Activists use designs to promote certain issues, for example feminism and AIDS, while designers in the subcultures of rave, hip-hop and skateboarding brought about a change in visual literacy through the mixture of styles and symbols of the mass media and city underground.

1. To which subculture do you belong? Motivate your answer.

1. To which music do members of the subculture to which you belong, listen? Give examples.

1. Do members of the subculture to which you belong wear any specific clothes, jewellery or hairstyles? Mention a few examples.

1. Which brand names are associated with your subculture? Name them.

Exchange information in your group to enable you to complete the table below. If all the members of a group belong to the same subculture, they must do research on other subcultures to be able to complete the table.

<table>
<thead>
<tr>
<th>Subculture</th>
<th>Music</th>
<th>Dance(s)</th>
<th>Visual Art</th>
<th>Clothing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Table 2.9

As homework, write an essay of between 200 and 250 words (pictures and/or illustrations are not compulsory, but are recommended) on the following topic:

THE INFLUENCE OF ART ON CULTURES, LIFESTYLES AND FASHIONS

Table 2.10

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Activity 2 (Individual)
To design a t-shirt

STEP 1

Draw your design on paper. This first design must represent your subculture. Well-known symbols and brand names may be used, but must be mixed or changed to create an original design. This design can be used for the front and/or the back. A second design must be a repetition of the first, modelled on different lines and simpler, but the two must form a pattern. The second design must be used for the neck, bottom and/or sleeves of the T-shirt.

Example:

![Figure 2.9](image)

STEP 2

After the preliminary sketches for the second design have been made, the design must be done in coloured pencils or ink on a T-shirt format.

Example:
STEP 3 (OPTIONAL)
You may bring old T-shirts from home and use fabric paints to paint the designs on the T-shirts.

Table 2.11

<table>
<thead>
<tr>
<th>LO 4.5</th>
</tr>
</thead>
</table>

Over-arching activity

- To integrate the content of the four learning areas you can now present a performance where the rap of Learning Unit 1, is combined with the movement of Learning Unit 3, the characters of Learning Unit 2 and the T-shirt or clothing of Learning Unit 4.

Table 2.12

<table>
<thead>
<tr>
<th>LO 4.6</th>
</tr>
</thead>
</table>

2.4.6 Assessment

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Learning Outcome (LOs)

| LO 4 | expressing and communicating | The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture. |

Assessment Standards (ASs)

| We know this when the learner: |
| MUSIC |
| 4.3 explains how technology has influenced music over time; |
| DRAMA |
| 4.2 uses a drama presentation to critique the impact of soap operas, radio shows or other available forms of performance media on people’s values and behaviour; |
| DANCE |
| 4.1 explains how dance is shaped by and reflects the values of the times and is influenced by music, place, fashion and technology; |
| VISUAL ARTS |
| 4.4 explains how art reflects and affects cultures, lifestyles, beliefs and fashion; |
| 4.5 applies skills of media production, while considering target group, purpose and design elements (e.g. create an advertisement, class newsletter, poster, T-shirt, logo or jingle); |
| COMPOSITE |
| 4.6 combines individual art forms to create a new form of artistic expression. |

Table 2.13

2.4.7

2.4.8 Memorandum

Activity 1 (individual / group work)

SUBCULTURES

- After the reading assignment learners must answer the following questions individually:
- What subculture do you belong to? Provide reasons for your answer.
- What type of music does your subculture listen to? Name examples.
- Does your subculture wear any specific clothing, jewellery, or hairstyles? Name a few examples.
- Which brand names are associated with your subculture? Name them.
- The learners must exchange the following information in groups in order to complete the table. If they all belong to the same subculture, they must do research on other subcultures, so as to bring about variety in the table.
Table 2.14

After the completion of the table the learners receive a homework assignment: an essay of 200 to 250 words (pictures and/or illustrations are not compulsory, but recommended) on the following topic:

**HOW ART REFLECTS AND INFLUENCES CULTURES, LIFESTYLES AND FASHION**

**Activity 2 (individual)**

**TO DESIGN A T-SHIRT**

Requirements: A4-paper/pencil/colours/pencils or colour-ink/ [optional: old T-shirt (preferably white)]/material paint or –ink/ brushes

Follow the learning module

**THE PRESENTATION OF VISUAL ART IN THE CLASSROOM**

- The organisation of the classroom is of vital importance to the successful presentation of visual art. In contrast to other art forms like Drama, Dance and Music, Visual Art always works with materials for drawing, painting or sculpting.
- Since waste materials are often used to cut down on costs, it would be wise to start holding collection days early in the academic year. Learners and staff could be asked, for instance, to bring waste materials to school every Monday – empty toilet rolls the one week, bottle caps the next, plastic containers, tins/cans, etc. These materials can be placed in different containers in the classroom, or stored elsewhere until needed.

**USEFUL WASTE MATERIALS TO COLLECT**

| Natural colouring agents from vegetables and plants |
| Clay from clayey soil |
| Seeds, leaves, bark, wood, shells, etc. |
| Driftwood, waste wood - good for carving |
| Paper: Used computer paper or A4 waste paper [with one clean side] |
| Beads, buttons, thread |
| Make your own paper from waste: use for designing papier mâché objects, heads for puppets, artistic paper, etc. |
| The old plans of architects and engineers [with one clean surface] - ask around - most of these plans go to waste suppliers. |

*continued on next page*
Phone around for any free waste paper and cut-offs from paper suppliers, printing houses, packaging companies and newspaper publishers - use old phone directories - look in the Yellow Pages, or ask learners whether their parents might have contacts, or work for any of these companies or factories.

Collect coloured waste paper and cardboard packaging, corrugated cardboard, old magazines, posters, packages, boxes, cardboard tubes - ideal for making collages and dolls / puppets.

Any waste paper or cardboard containers and packets can be used for three-dimensional projects, etc.

Any coloured or patterned materials and string, wire, metals.

Old machinery [ideal for drawing or to make sculptures with].

Ask members of your school community whether they have access to any serviceable donations and sources of waste products.

<table>
<thead>
<tr>
<th>Table 2.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remember that assessment must also cultivate values and attitudes in learners. When the learner knows that aspects like caring for art materials are also assessed, it will gradually instil a respect for these materials, as well as for the usefulness and recycling of waste materials.</td>
</tr>
</tbody>
</table>

**Over-arching activity**

To integrate the content of the four learning areas you can now present a performance where the rap of Learning Unit 1 is combined with the movement of Learning Unit 3, the characters of Learning Unit 2 and the T-shirt or clothing of Learning Unit 4.

Encourage the learners to be original in an effort to combine the four disciplines meaningfully in ONE presentation of five minutes.
Chapter 3

Term 3

3.1 Social dances through time

3.1.1 ARTS AND CULTURE

3.1.2 Grade 9

3.1.3 CRITICAL AND CREATIVE REFLECTION

3.1.4 Module 9

3.1.5 SOCIAL DANCES THROUGH TIME

DANCE

3.1.6 Activity 1:

3.1.7 To reflect on and compare: SOCIAL DANCES THROUGH TIME

3.1.8 [LO 2.7, 2.4]

In this module we shall be looking at how social dances reflect their time. Your educator will guide you through the 50’s, 60’s and 70’s and reflect and compare the dance styles, music and fashion and how these aspects have changed through the decades.

Exercise 1: The 50’s, 60’s and 70’s

- The class is divided into groups.
- Each group is assigned a different decade to research.
- Research and deliver a presentation of your assigned era to the class.
- Your presentation should include a demonstration of the dance style, e.g.
  - pictures,
  - oral presentation,
  - video,
  - music,
  - fashion, etc.
- Each presentation should last five to ten minutes.

¹This content is available online at <http://cnx.org/content/m23834/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Exercise 2: Class Discussion

- After the presentations the class discusses the differences and similarities of these eras.
- Discuss the influences of history and world events on the style of social dance in the 50’s, 60’s and 70’s.
- Discuss the influence of music on the dance styles.
- Discuss the different factors that influence and affect dance in our culture.
- Think about today’s style of social dance and try to predict how dance will evolve in the future.

Reflection Questionnaire

Reflect on your research process and presentation and answer the following questions:
1. Which resources did you use and which were most helpful to you?
2. How well did your group collaborate on this assignment?
3. Was the information you found accurate and informative? Why? Why not?
4. Did this approach help you gain a better understanding of the evolution of social dance? Why? Why not?

3.1.9 Assessment

<table>
<thead>
<tr>
<th>Learning Outcome (LOs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO 2</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
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</thead>
<tbody>
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</tr>
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<tr>
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<td>DANCE</td>
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<tr>
<td>2.7 reflects on and compares how social dances reflect their time;</td>
</tr>
</tbody>
</table>

Table 3.1

3.1.10 Memorandum

**ACTIVITY 1.1**

- In this module we shall be looking at how social dances reflect their time. The educator must guide the learners through the 50’s, 60’s and 70’s, and reflect and compare the dance styles, music and fashion and how these aspects have changed through the decades.
3.1.10.1 Exercise 1: The 50’s, 60’s and 70’s

- Divide the class up into groups.
- Assign different decades to the groups.
- Have the groups research and deliver a presentation of their assigned era to the class.
- Their presentation should include a demonstration of the dance style, pictures, oral presentation, video, music, fashion, etc.

The 50’s

3.1.10.2 Background

History

- General Eisenhower becomes the American President.
- A fish is caught off the coast of Madagascar and identified as a prehistoric coelacanth.
- Stalin dies in Russia in the same year as the Russians explode the hydrogen bomb.
- Edmund Hillary from New Zealand climbed to the top of Mount Everest.
- Disneyland opened in California.
- The computer entered the workplace for the first time.
- The Warsaw Pact forms all Eastern Block nations into a military alliance.
- Roll on deodorants are introduced in America.
- Laika, a dog from Russia, was the first Earth creature to live – and die – in space.

Entertainment

- Movie Stars of the 50’s

- Movies
  - All About Eve, An American in Paris, From Here to Eternity, On The Waterfront, East of Eden, Rebel without a Cause, Oklahoma!, Giant, The King and I, The Bridge Over the River Kwai, Gigi, Ben Hur, Some Like It Hot, Pillow Talk,

- Rock ’n Roll Stars
  - Elvis Presley, Everly Brothers, Cliff Richard, Bill Haley and the Comets, Chuck Berry, Little Richard, Platters, Gerry and the Pacemakers, Pat Boone

- Rock ’n Roll Hits
  - Good Golly Miss Molly, Let’s Twist Again, If I had A Hammer, Rock Around the Clock, Great Balls of Fire, Louie Louie, Tutti Frutti, Be Bop a Lula, La Bamba, Jailhouse Rock, That’s All Right Mama, Speedy Gonzales

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• Fashion

• T-shirts, jeans, drainpipe trousers, bootlace ties, mid-calf wide skirts, bobby-socks

• Dances

• Rock ’n Roll, Jive

The 60’s

History

• Russia shoots down an American U2 plane violating its air space.
• The first man in space is a Russian, Yuri Gagarin (1961).
• John F Kennedy is elected as the youngest American President.
• 200 people were injured during the Sharpville Massacre in Johannesburg.
• Marilyn Monroe dies.
• President Kennedy of America is assassinated in 1963.
• Martin Luther King delivers his “I have a dream” speech.
• Nelson Mandela is sentenced to life imprisonment.
• Malcolm X, a black activist, is assassinated.
• Hendrik Verwoerd, the architect of apartheid, is stabbed to death.
• Dr Christian Barnard does the first heart transplant.
• The “Six-Day War” breaks out in Jordan and 100 000 lives are lost.
• The War in Vietnam breaks out.
• The first man walks on the moon in 1969.

Entertainment

• Movie Stars of the 60’s


• Movies of the 60’s

• Bonnie and Clyde, Dirty Harry, The Godfather, Dr. No (James Bond), The Graduate, Easy Rider, Shampoo, Love Story, West Side Story, Lawrence of Arabia, Cleopatra, Mary Poppins, My Fair Lady, The Sound of Music, Funny Girl, Oliver, Butch Cassidy and the Sundance Kid.

• Music Legends of the 60’s

• The Beatles, Jimi Hendrix, Bob Dylan, Rolling Stones, The Who, Crosby Stills Nash and Young, Joe Cocker, Santana, Creedence Clearwater Revival, Janis Joplin, Roy Orbison, Mama’s and the Papa’s, Herman’s Hermits, Tom Jones, The Doors.

• Hits of the 60’s

Available for free at Connexions <http://cnx.org/content/col11067/1.1>

• Fashion

• Mini-skirts, short hair and heavy eye make-up for girls, geometric shapes on fabric, vivid colours, trouser suits, the shift dress, tight-fitting hipsters, bright purple and orange and flowery shirts, caps and berets, narrow belts, colourful tights.

• Trends

• “Op Art” and “Pop Art”
• Hippies
• Dances

• “funky chicken”, “grinder”, twist

The 70’s

History

• Idi Amin becomes President of Uganda.
• Swiss women allowed to vote for the first time.
• The Vietnam war rages on and eventually ends.
• Bobby Fischer becomes the first American world chess champion.
• The Olympics are held in Munich.
• President Nixon of the United States resigns after the Watergate scandal.
• Civil war breaks out in Beirut between Muslim and Christian militias, and in Angola between rival “liberation” fighters.
• Elvis dies.
• South African political activist, Steve Biko, is found dying in his police cell after five days of interrogation.
• The first test tube baby is born.
• Bishop Abel Muzorewa becomes the first black Prime Minister of Zimbabwe.

Entertainment

• Movie Stars of the 70’s


• Movies of the 70’s

- Pop Stars of the 70's

- Bee Gee's, The Jacksons, Earth Wind and Fire, Abba, David Bowie, Marc Bolan, T-Rex, Gary Glitter, Rod Stewart, Suzi Quatro, Elton John, Slade, Bay City Rollers, The Osmonds, David Essex, David Cassidy, Sex Pistols, The Clash, Queen, Beach Boys.

- Hits of the 70's

- Never can say Goodbye, Saturday Night Fever, YMCA, Waterloo, Ballroom Blitz, Yesterday, Bohemian Rhapsody, Surfin' Safari, Crocodile Rock, Ziggy Stardust and the Spiders from Mars, Tie a yellow ribbon round the old oak tree, Yesterday, Daniel.

- Fashion

- Bellbottoms, “punk”, crochet tops and coats, long hair for men, long skirts for women, patterns, white suits for men, jump suits, platforms.

- Trends

- Disco
- Glam Rock
- Punk
- Pop

- Dances

- Disco

3.1.11 Exercise 2: class discussion

- After the presentations have been delivered, have a class discussion with the learners about the differences and similarities of these periods.
- Discuss the influences of history and world events on the style of social dance in the 50's, 60's and 70's.
- Discuss the influence of music on the dance styles.
- Discuss the different factors that influence and affect dance in our culture.
- Have them think about today’s style of social dance and ask them if they can predict how dance will evolve in the future.

3.1.12 Assessment

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Learning Outcome (LOs)

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<tr>
<td>2.7 reflects on and compares how social dances reflect their time;</td>
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</tbody>
</table>

**Table 3.2**

### 3.1.13

#### 3.1.14 Memorandum

**ACTIVITY 1**

- In this module we shall be looking at how social dances reflect their time. The educator must guide the learners through the 50's, 60's and 70's, and reflect and compare the dance styles, music and fashion and how these aspects have changed through the decades.

#### 3.1.14.1 Exercise 1: The 50's, 60's and 70's

- Divide the class up into groups.
- Assign different decades to the groups.
- Have the groups research and deliver a presentation of their assigned era to the class.
- Their presentation should include a demonstration of the dance style, pictures, oral presentation, video, music, fashion, etc.

The 50's

#### 3.1.14.2 Background

**History**

- General Eisenhower becomes the American President.
- A fish is caught off the coast of Madagascar and identified as a prehistoric coelacanth.
- Stalin dies in Russia in the same year as the Russians explode the hydrogen bomb.
- Edmund Hillary from New Zealand climbed to the top of Mount Everest.
- Disneyland opened in California.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• The computer entered the workplace for the first time.
• The Warsaw Pact forms all Eastern Block nations into a military alliance.
• Roll on deodorants are introduced in America.
• Laila, a dog from Russia, was the first Earth creature to live – and die – in space.

Entertainment

• Movie Stars of the 50's

• Marilyn Monroe, Elizabeth Taylor, Sophia Loren, Frank Sinatra, James Dean, Grace Kelly, Elvis Presley, Rock Hudson, Doris Day, Bing Crosby, Cary Grant, Gregory Peck, Audrey Hepburn, Marlon Brando,

• Movies

• All About Eve, An American in Paris, From Here to Eternity, On The Waterfront, East of Eden, Rebel without a Cause, Oklahoma!, Giant, The King and I, The Bridge Over the River Kwai, Gigi, Ben Hur, Some Like It Hot, Pillow Talk,

• Rock ‘n Roll Stars

• Elvis Presley, Everly Brothers, Cliff Richard, Bill Haley and the Comets, Chuck Berry, Little Richard, Platters, Gerry and the Pacemakers, Pat Boone

• Rock ‘n Roll Hits

• Good Golly Miss Molly, Let’s Twist Again, If I had A Hammer, Rock Around the Clock, Great Balls of Fire, Louie Louie, Tutti Frutti, Be Bop a Lula, La Bamba, Jailhouse Rock, That’s All Right Mama, Speedy Gonzales

• Fashion

• T-shirts, jeans, drainpipe trousers, bootlace ties, mid-calf wide skirts, bobby-socks

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• Rock ‘n Roll, Jive

The 60's

History

• Russia shoots down an American U2 plane violating its air space.
• The first man in space is a Russian, Yuri Gagarin (1961).
• John F Kennedy is elected as the youngest American President.
• 200 people were injured during the Sharpville Massacre in Johannesburg.
• Marilyn Monroe dies.
• President Kennedy of America is assassinated in 1963.
• Martin Luther King delivers his “I have a dream” speech.
• Nelson Mandela is sentenced to life imprisonment.
• Malcolm X, a black activist, is assassinated.
• Hendrik Verwoerd, the architect of apartheid, is stabbed to death.
• Dr Christian Barnard does the first heart transplant.
• The “Six-Day War” breaks out in Jordan and 100,000 lives are lost.
• The War in Vietnam breaks out.
• The first man walks on the moon in 1969.

Entertainment

• Movie Stars of the 60’s

• Movies of the 60’s
  • Bonnie and Clyde, Dirty Harry, The Godfather, Dr. No (James Bond), The Graduate, Easy Rider, Shampoo, Love Story, West Side Story, Lawrence of Arabia, Cleopatra, Mary Poppins, My Fair Lady, The Sound of Music, Funny Girl, Oliver, Butch Cassidy and the Sundance Kid.

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  • The Beatles, Jimi Hendrix, Bob Dylan, Rolling Stones, The Who, Crosby Stills Nash and Young, Joe Cocker, Santana, Creedence Clearwater Revival, Janis Joplin, Roy Orbison, Mama’s and the Papa’s, Herman’s Hermits, Tom Jones, The Doors.

• Hits of the 60’s

• Fashion
  • Mini-skirts, short hair and heavy eye make-up for girls, geometric shapes on fabric, vivid colours, trouser suits, the shift dress, tight-fitting hipsters, bright purple and orange and flowery shirts, caps and berets, narrow belts, colourful tights.

• Trends
  • “Op Art” and “Pop Art”
  • Hippies

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
CHAPTER 3. TERM 3

• Dances

• “funky chicken”, “grinder”, twist

The 70’s

History

• Idi Amin becomes President of Uganda.
• Swiss women allowed to vote for the first time.
• The Vietnam war rages on and eventually ends.
• Bobby Fischer becomes the first American world chess champion.
• The Olympics are held in Munich.
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• Movie Stars of the 70’s


• Movies of the 70’s


• Pop Stars of the 70’s

• Bee Gee’s, The Jacksons, Earth Wind and Fire, Abba, David Bowie, Marc Bolan, T-Rex, Gary Glitter, Rod Stewart, Suzi Quatro, Elton John, Slade, Bay City Rollers, The Osmonds, David Essex, David Cassidy, Sex Pistols, The Clash, Queen, Beach Boys.

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• Fashion

• Bellbottoms, “punk”, crochet tops and coats, long hair for men, long skirts for women, patterns, white suits for men, jump suits, platforms.

• Trends

• Disco
• Glam Rock
• Punk
• Pop

• Dances

• Disco

3.1.15 Exercise 2: class discussion
• After the presentations have been delivered, have a class discussion with the learners about the differences and similarities of these periods.
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• Discuss the influence of music on the dance styles.
• Discuss the different factors that influence and affect dance in our culture.
• Have them think about today’s style of social dance and ask them if they can predict how dance will evolve in the future.

3.2 Development of an artist*

3.2.1 ARTS AND CULTURE

3.2.2 Grade 9

3.2.3 CRITICAL AND CREATIVE REFLECTION

3.2.4 Module 10

3.2.5 DEVELOPMENT OF AN ARTIST

VISUAL ART

*This content is available online at <http://cnx.org/content/m23835/1.1/>.
3.2.6 Activity 1:

3.2.7 To research how influences and circumstances shape the development of an artist

3.2.8 [LO 2.7, 2.11]

Step 1

Before you start your research, your educator will discuss the life and work of the international artist, David Hockney, with you. You will be taking a closer look at the following aspects (record the answers in your journal):

- **BACKGROUND OF THE ARTIST**
  - Where and when was the artist born?
  - What were the artist’s interests and hobbies as a child?
  - Did the artist receive formal art training? If so, where?

- **INFLUENCES ON THE ARTIST**

- **THE FIFTIES**
  - Which styles of art and other artists initially had an influence on the artist?
  - What was the trend in art during those years?
  - What did the artist’s work look like initially?
  - Did any historical art event take place? Explain.

- **THE SIXTIES**
  - Did any personal experiences or events during this period have an influence on the artist? If so, explain.
  - Can any personal characteristics or elements be recognised in the work of the artist? If so, mention them.
  - Describe the style of the artist at this stage.
  - Name any one or more examples of other artforms, like music, which influenced the artist.
  - Which media did the artist use at this stage?

- **THE SEVENTIES**
  - Did the progress of fashions and technology influence the artist? If so, explain.
  - With which themes did the artist work at in the 70’s?
  - Did the artist use the same media as before? If not, explain.
  - Name any historical event which influenced the work of the artist.
  - How did the artist’s interests as a child influence his work later on?

- **EXAMPLES OF THE WORK OF THE ARTIST**

Study a few examples of the artist’s works and explain how circumstances and influences during the years can be seen in his work.

Remember to look at the year in which the work of art was created and then compare it to the events in the life of the artist at that time.

Step 2

The educator will now provide you with a list of artists. Choose the artist whom you would like to research. Use the same format as above to give you direction. Do the task / project in your learner journal. Remember to make a bibliography of all the resources which you used. This is done alphabetically at the end of your project.
Reflection
Think about and reflect on the research process and then answer the following questions:
1. Which resources and reference works were the most valuable to you during your research?
2. Was the information which you found accurate and comprehensive? Why? Why not?
3. Did this approach help you to understand the influences on the artist’s work better? Why? Why not?

3.2.9 Assessment

Learning Outcome(LOs)

LO 2
REFLECTION
The learner will be able to reflect critically and creatively on artistic and cultural processes, product and styles in past and present contexts.

Assessment Standards(ASe)
We know this when the learner:

COMPOSITE
2.3 analyses how cultures affect one another and undergo change;
2.4 discusses the role of technology over time in shaping processes and products in drama, dance, music and art;
2.5 discusses and interprets concepts of power, control and dominance in mass media and popular culture;

DANCE
2.7 reflects on and compares how social dances reflect their time;

DRAMA
2.8 analyses the positive and negative effects of television, radio, documentaries or films on our lives;
2.9 writes a review of a local or other drama production, referring to conventions of staging and elements of drama;

MUSIC
2.10 analyses how music is used in songs, rituals, public events, films, opera or advertisements to evoke response;

VISUAL ART
2.11 investigates and explains the influences and circumstances shaping the development of a South African, African or international artist, past or present.

3.2.10 Memorandum

Activity 1

Requirements: Learner journal / Examples of selected artists / Art books to use as reference for research (be prepared).

In Modules 1 and 2, design for packaging and sub-cultures were studied. In Module 3, we shall go back even further in history to the 50's, 60's and 70's. (Bear in mind the research of Module 1 - Dance.) The influences on and the circumstances, personal and historic, surrounding a specific artist’s work will be scrutinised.

The availability of information and references will determine which artist is selected. There is a choice of South African, African or an international artist. If sources or information are difficult to find, contact EDULIS at (021) 948-7504 for help. The postal address is Private Bag X9099, Cape Town 8000. They have a large variety of art books, videos and discs which are available on loan. Registration is free.

Remember, your choice of artist must interest the learners. You could suggest a variety of artists and allow the learners to choose which one they wish to research. Bear in mind that the artist must have lived and worked in the 50's, 60's or 70's.

STEP 1
To serve as an example for the educator, the international artist, David Hockney will be researched. Find examples of the work of the artist and make photostats, slides or transparencies for a discussion in class.

BACKGROUND OF THE ARTIST

David Hockney was born in 1937 and grew up in the industrial village of Bradford in northern England. At the age of 11, he decided to become an artist. He made drawings for the school magazine and made posters for the debating society. In the late 50's he began studying art at The Royal College of Art in London.

3.2.10.1 INFLUENCES ON THE ARTIST

THE FIFTIES

Sees the exhibition of Abstract Impressionism (Jackson Pollock was one of the artists famous for his drip and spatter technique.)

Art works containing figures were regarded as anti-modern.

Hockney initially also worked abstractly, but found it too superficial.

Starts to write words / slogans in graffiti across his work for a more personal element and later adds simple figures.

Pop Art (where artists make images of popular culture in their works of art) originated in England (Richard Hamilton is the founder).

Popular magazine type images influence Hockney’s work.

THE SIXTIES

Visits New York and likes the freedom of the American community.

Meets Andy Warhol (American pop artist well-known for his numerous silk screen portrayals of Marilyn Monroe).

Hockney moves to Los Angeles where the local way of life and the landscape become two important elements / characteristics in his work.

His style becomes more true to nature - a simplified glance at the world.

His use of colour becomes brighter as a result of the sunny weather in California, in contrast with the dark cold weather of England.

He changes his medium of paint from oil to acrylic.

Paints much more simplistic interiors with geometric forms which strongly remind of Matisse (an artist who worked very decoratively at the beginning of the 20th century).

Images of the popular pop group, The Beatles, appear in his work.

Starts taking photos for documentation purposes.

THE SEVENTIES

Clothing/fashions start to appear in his work.

Experimenting with photography - progress of technology and especially digital images become more and more important.

Hockney still uses the same themes as before, namely landscapes, still lives, swimming pools and portraits.

Starts to create photo collages to surpass the frozen moment of traditional photography and borrows from Cubism (a form of art where all forms are portrayed as geometric, made famous especially by Picasso) to change the single perspective photo into a kaleidoscope of images.

Uses photos in layers on top of one another, like adding layers of paint.

Picasso dies and Hockney makes a series of etchings to honour his memory.

Starts designing theatre set (an interest of his since his father often took him to the theatre as a child).

Designs sets and costumes for The Magic Flute of Mozart and Tristan and Isolde of Wagner.

Designs the covers of the magazine Vogue and patterns for a manufacturer of carpets.

EXAMPLES OF HIS WORKS

The Second Tea Painting (1961)

Beverly Hills Housewife (1966)
A Bigger Splash (1967)
A Lawn being Sprinkled (1967)
Mr and Mrs Clark and Percy (1970)
Pearblossom Highway, 11 -18th April 1986#2
The information on the artist is used to identify the influences on his work using the above.

STEP 2
• The learners must now choose the artist that they wish to research. The task / project is done in their journals. The learners must be reminded that they must compile a bibliography of their resources.

3.3 Apply research on an artist³

3.3.1 ARTS AND CULTURE

3.3.2 Grade 9

3.3.3 CRITICAL AND CREATIVE REFLECTION

3.3.4 Module 11

3.3.5 To apply research on an artist practically

3.3.6 Activity 1:

3.3.7 To apply research on an artist practically

3.3.8 [LO 2.5]

Step 1
In this module you will apply your research of a specific artist by creating a model theatre in the style of your artist. First you must make the construction. (See illustration):

³This content is available online at <http://cnx.org/content/m23838/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• Cut a stage opening in a piece of strong cardboard.
• Draw and cut three rectangles into the sides and the front of the cereal box

(to allow light to enter).

• Glue the box between the two stronger pieces of cardboard - the piece with the stage opening must be pasted to the front of the box and the second board must be pasted to the closed back of the box.

• Cut open the top of the box.
• The basic construction of the model theatre is now complete and can be painted or decorated.
Step 2

Now you can make the inside of your model theatre. Bear in mind that it must be made in the style of the artist whom you researched:

- On an A4 page draw and paint the backdrop of your stage.
- Paste it to the inside of the back of the cereal box.
- Draw and paint more pictures on smaller A4 sheet for the side drops and panels of the stage.
- Bend each panel at the bottom so that each can stand upright. Glue these to the open sides of the box - approximately two per box.
- Then draw, paint or colour figures and cut them out. Bend these figures at the bottom so that they stand up straight. (Pictures of figures may also be cut from magazines and then be pasted onto cardboard.)

Step 3

Your model theatres can now be exhibited in the school.

3.3.9

3.3.10 Memorandum

Activity 1

Requirements: learner journals containing the research about an artist / pencils / one empty cereal box / two big pieces of cardboard / strong glue / scissors / A4 paper / colour pastels or wax crayons or paint / old magazine if required (be prepared!).

STEP 1

- The learners are going to apply their knowledge of a specific artist by creating a model theatre in the style of that artist. They must first make the construction (see illustration):
- Cut a stage opening in one piece of strong cardboard.
- Draw and then cut out three rectangles in the sides and the front of the cereal box (to allow light to enter).
- Glue the box between the two stronger pieces of cardboard - with the strong cardboard with the stage opening at the front of the cereal box and the second piece of strong cardboard at the closed back of the cereal box.
- Cut open the top of the cereal box.
- The basic structure of the model theatre is now complete and can now be painted and decorated.

---

STEP 2

- Now the inside of the model theatre can be made. It must be done in the style of the researched artist:
  - Draw or paint on the A4 paper for the backdrop of the stage.
  - Paste the backdrop to the inside of the back of the cereal box.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• Draw or paint extra pictures on smaller pieces of A4 paper to serve as the side drops on the stage.
• Bend the lower part of the side panels/drops so that they can stand. Glue these to the sides of the cereal box - approximately two per side.
• Then characters / figures can be drawn, painted / coloured and cut out.
• The bottom parts of these can be bent so that they can stand up straight.
• (Pictures of figures can also be cut from magazines and then be pasted onto carton.)

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Figure 3.4

---

3.3.10.1 STEP 3
• The learners can exhibit their model theatres in the school building.

3.4 Music to evoke reaction

3.4.1 ARTS AND CULTURE
3.4.2 Grade 9
3.4.3 CRITICAL AND CREATIVE REFLECTION
3.4.4 Module 12
3.4.5 MUSIC TO EVOKE REACTION

MUSIC

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4This content is available online at <http://cnx.org/content/m23839/1.1/>. 

Available for free at Connexions <http://cnx.org/content/col11067/1.1/>
3.4.6 Activity 1:

3.4.7 To analyse how music can be used to evoke reaction

3.4.8 [LO 2.3, 2.10]

Can you imagine a film without sound? Almost impossible, as it is the music which causes you to shed a tear or makes you want to dance!

In this module we are going to take a closer look to determine how music is used in films to evoke a response from the viewer. It is the task of the writer to provide a suitable story for the script. The composer’s responsibility is to create suitable music.

As introductory background, we shall first take a closer look at the development of films, to determine the function of music. Bear in mind the research done in Learning Module 1 (Dance).

Research on the development of the cinematographic film

The learners are divided into five groups: each group researches ONE of the following periods with regard to technology, genres, music and examples of films.

This research will give you a broad perspective and need not be done in great detail. The educator will advise you. After having a class discussion on the different periods, paste the information into your journal.

- THE SILENT PERIOD (1900 – 1930)
- THE GOLDEN PERIOD (1930 – 1960)
- FROM THE SEVENTIES TO THE PRESENT (1970 –
- ANIMATION AND CARTOONS

How music is used to gain reaction

As you have been able to deduce from the discussion, music forms an essential element of any film. Initially music was just accompaniment for a visual product during the period of the silent films (to muffle the sound of reels being changed), but today it is an essential part of the entertainment.

Music increases the viewer’s emotional reaction to the film.

- Creates atmosphere (romance or tension)
- Intensifies intrigue (sad or melancholic music)
- Intensifies action (agitated music)

Serves as advertisement and a source of income.

Step 1

To determine whether the members of your class consider film music to be important, each learner should complete the following questionnaire individually, by circling the correct answer.

After completion the answers can be discussed and opinions can be compared.

<table>
<thead>
<tr>
<th>Do you buy any CD’s with film music?</th>
<th>No</th>
<th>Yes</th>
<th>Often</th>
</tr>
</thead>
<tbody>
<tr>
<td>What made you decide to buy the CD? the film, artist or both?</td>
<td>Film</td>
<td>Artist</td>
<td>Both</td>
</tr>
</tbody>
</table>

continued on next page
Do you enjoy listening to all the tracks on the CD or only a few? | All | Few | Just one
---|---|---|---
Do you experience any emotion while listening to specific tracks? | Yes | No | Sometimes
How well do you remember the scenes from the film which are enhanced by the music? | Very clearly | Relatively well | Vaguely
Do you think the film marketed the artist in this manner, or would you say that the film is popular owing to the popularity of the artist? | Film | Artist | Both

**Table 3.3**

Step 2
Conduct a survey of the most popular film music in your class.
List the films 1 to 5 and state the genre of each film e.g. drama, horror, romance, science fiction, etc. Why are these films the most popular? Discuss.

<table>
<thead>
<tr>
<th>Film</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
</tbody>
</table>

**Table 3.4**

Step 3

<table>
<thead>
<tr>
<th>* Catastrophic</th>
<th>** Average</th>
<th>*** Good</th>
<th>**** Excellent</th>
<th>***** A masterpiece</th>
</tr>
</thead>
</table>

**Table 3.5**

As a music critic for a FILM MUSIC COLUMN, rate and review the music of the film according to the above scale.

- This activity can be done individually or in groups.
- Choose a film of your own choice, or

Choose a film from a period given to you by the educator.

- Write a review of the music of the whole film or of a specific scene.
- Analyse how the music in the film (or scene) is used to gain reaction from the viewer.
• Use the given music elements and composition techniques as guidelines - not necessarily all of them.
• Your educator will advise you.
• For ideas for the layout or form of your interview, look at magazines, newspapers or the Internet.
• Paste the review into your learner journal.

Music-Elements
1. Style and genre (*zjaan’-re*)
   • Which type of music is used? (Classic, Rock, Avant-garde, Church Music, Blues, Jazz, African, Gospel, etc.)
   • Does it suit the genre of the film e.g. action, drama, adventure, science-fiction, fantasy, war, western, etc.?

2. Theme, melody
   • Are there any main themes?
   • Are they linked to specific characters (events and situations)?

3. Rhythm and tempo
   • Is the music fast or slow? Is there a characteristic rhythmic pattern?

4. Harmony and key
   • Is the music tonal? (in a major or minor key) or atonal (no key, e.g. notes in any order)?

5. Instrumentation and orchestration
   • Instrumentation: Is the music vocal or instrumental? Is it electronic music? Which instruments are used for specific characters and situations? Orchestration: How are the instruments combined?

6. Texture
   • Describe the texture: dense, thin, coarse, smooth, busy, sharp, raucous, silky, stark, velvety, tangled, etc.

7. Timbre (*Tam’bre*)
   • Describe the colour of the sound: warm, cold, eerie, resounding, jingling, bright, piercing, echoey, muffled, metallic, etc.

8. Dynamics and expression
   • Describe the intensity of the sound: hard or soft; happy or sad; etc.

9. Form
   • Are there any specific structures used? AB, ABA, verse and refrain, etc.

10. Some compositional techniques
    • Which techniques are used?
    • Examples of techniques are repetition, imitation, syncopation, transformation, etc.

Step 4

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• Have a class discussion and share your analysis with the other learners. Use a video or CD recording of the film as reference.

Reflection

Think about and reflect on your research, analysis and presentation and answer the following questions:
1. Which aids meant the most to you during your research?
2. Was the information which you found accurate and informative? Why / Why not?
3. Did this approach help you to improve your understanding of the aim, function and development of film music?

3.4.9 Assessment

<table>
<thead>
<tr>
<th>Learning Outcome(LOs)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>LO 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>REFLECTION The learner will be able to reflect critically and creatively on artistic and cultural processes, product and styles in past and present contexts.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment Standards(ASe)</th>
</tr>
</thead>
</table>

We know this when the learner:

**COMPOSITE**

2.3 analyses how cultures affect one another and undergo change;

2.4 discusses the role of technology over time in shaping processes and products in drama, dance, music and art;

2.5 discusses and interprets concepts of power, control and dominance in mass media and popular culture;

**MUSIC**

2.10 analyses how music is used in songs, rituals, public events, films, opera or advertisements to evoke response;

Table 3.6

3.5 Two films from two different genres⁵

3.5.1 ARTS AND CULTURE

3.5.2 Grade 9

3.5.3 CRITICAL AND CREATIVE REFLECTION

3.5.4 Module 13

3.5.5 two films from two different genres

DRAMA

⁵This content is available online at <http://cnx.org/content/m23840/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
In this unit we are going to look at two films from two different genres.
Your educator will show you the videos of these films. The eras in which these films were made will be created and you will be told more about the film industry.

3.5.6 Activity 1:

3.5.7 To analyse the positive and negative effects of films on our lives: FILMS OF THE 60’S and 70’S

3.5.8 [LO 2.8]

Look at the following film genres and try to find a film depicting each genre.

<table>
<thead>
<tr>
<th>FILM GENRES</th>
<th>FILMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western</td>
<td></td>
</tr>
<tr>
<td>Comedy</td>
<td></td>
</tr>
<tr>
<td>Musical</td>
<td></td>
</tr>
<tr>
<td>Romance</td>
<td></td>
</tr>
<tr>
<td>Epic</td>
<td></td>
</tr>
<tr>
<td>Horror film</td>
<td></td>
</tr>
<tr>
<td>Thriller</td>
<td></td>
</tr>
<tr>
<td>Science fiction</td>
<td></td>
</tr>
<tr>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Animation</td>
<td></td>
</tr>
<tr>
<td>Documentary</td>
<td></td>
</tr>
<tr>
<td>Adventure</td>
<td></td>
</tr>
</tbody>
</table>

Table 3.7

Exercise 1: Films of the 60’s
The Essay
Butch Cassidy and the Sundance Kid

- Watch the video
- Write an essay that includes the following:

plot
characters
morality
style
art direction

Class Discussion
Discuss the following in class after the film has been viewed and the essays have been written:

- What was the focus of the film?
- What other choices could the characters in the film have made?
- Why do you think the film was made?
- What does this film tell us about the producer’s, director’s and writer’s views of the world?
What did the film mean to you?
How does the film reflect the time in which it was made?

Complete the questionnaire after the class discussion has taken place:
1. Did you enjoy watching the film? Why?
2. What genre is *Butch Cassidy and the Sundance Kid*?
3. Could you identify with the characters? Why? Why not?
4. How important do you think the soundtrack of the film is?
5. What character in the film would you like to portray? Why?
6. How was contrast used by: The director? The lighting designer? The sound technician? The actors?
7. Did this film have a negative or positive effect on your life? Explain?
8. Would you change the way the director ended the film? Why? How?

Exercise 2: Films of the 70’s
The Essay

*Star Wars: The Empire Strikes Back (1978)*

- Watch the video of the first *Star Wars* film.
- Write an essay after you have viewed the film, exploring the following:

Science fiction
- Special effects
- The plot
- The characters
- The moral
- The art direction

Complete the questionnaire after the film has been viewed and the essay has been written.

1. Did you enjoy the film? Why? Why not?
2. Did the film have a message? If so, do you think the message came across successfully? Why? Why not?
3. Which character did you like the most? Why?
4. When is the climax and what is it?
5. How do you think the film depicts the 70s era?
6. Did the film have a positive or negative effect on your life? How? Why?

Compare the two films you have seen with each other according to the following:

<table>
<thead>
<tr>
<th></th>
<th>Butch and Sundance</th>
<th>Star Wars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Era:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genre:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Message:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Focus:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tension:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special effects:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Directing:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Class Discussion
Discuss the following:

- How does science fiction relate to the current situation in South Africa?
- What is the effect, positive and negative, of science fiction on our lives?

3.5.9 Activity 2:

3.5.10 To write a REVIEW referring to conventions of staging and elements of drama

3.5.11 [LO 2.9]
You have seen the films, you have explored the different aspects of each film, you have written the essays. Now you have to write a review referring to the conventions of stagecraft and the elements of drama production. For the purpose of this exercise you can write your review on either Butch Cassidy and the Sundance Kid or Star Wars.

Hints on writing a review:

- Place the production in its context.
- Make sure there is a brief summary of the plot.
- Describe clearly your personal feelings about the production.
- Comment on the use of dramatic elements: staging, special effects, music, sound, lighting, costumes, art direction, make-up, technical aspects, editing, etc.
- Comment on the acting (characterization, realism, technique, etc.).
- Comment on the directing.
- Comment on the production in its genre.
- Comment on the script.
- Always give reasons and justify your comments.

3.5.12 Assessment

<table>
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<tr>
<td>continued on next page</td>
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<tr>
<td>products in drama, dance, music and art;</td>
</tr>
<tr>
<td>2.5 discusses and interprets concepts of power, control and dominance in</td>
</tr>
<tr>
<td>mass media and popular culture;</td>
</tr>
</tbody>
</table>

| DANCE                                                                     |
| 2.7 reflects on and compares how social dances reflect their time;        |

| DRAMA                                                                     |
| 2.8 analyses the positive and negative effects of television, radio,     |
| documentaries or films on our lives;                                    |
| 2.9 writes a review of a local or other drama production, referring to   |
| conventions of staging and elements of drama;                           |

Table 3.9
Chapter 4

Term 4

4.1 Planning a radio advertisement

4.1.1 ARTS AND CULTURE

4.1.2 Grade 9

4.1.3 CREATING, INTERPRETATION AND PRESENTATION

4.1.4 Module 13

4.1.5 PLANNING A RADIO ADVERTISEMENT

DRAMA

This is your last Drama Activity for the year. You will be exploring the medium of Radio Broadcasting in this module. Your educator will give you the background to radio broadcasting in order for you to understand this form of performing art.

Radio broadcasting is focused on the voice. Keep in mind that your audience is not able to see you, but can only hear you. You should still warm up your body and your voice before you can commence.

4.1.6 Activity 1:

4.1.7 To devise a routine to show to the class: THE WARM-UP

4.1.8 [LO 1.6]

Here is your chance to conduct a warm-up routine – the way you would like to warm up your body and voice! Remember to warm up your voice properly!

Hints on preparing your warm-up routine:

Relaxation

- the first priority of the actor is relaxation
- the actor's body and voice are his 'instruments'
- tension of any kind impairs performance
- tension usually shows itself first in the voice, because of shallow breathing
- start with the shoulders
- move on to arms and hands
- the torso is the centre of all movement, because it contains our breath

1This content is available online at <http://cnx.org/content/m23845/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• breathing exercises are essential
• end this section with the legs, ankles and feet

Posture:
• posture must allow the free, expressive use of voice speech and movement
• focus on keeping the shoulders straight, the abdomen from protruding, on breath control, etc.

Breathing and Voice:
• good breathing is a fundamental requirement for voice production
• all breathing exercises should be preceded by relaxation
• the requirements for good voice production are relaxation, good posture, a plentiful supply of breath, controlled use of breathing by diaphragm and intercostal muscles, relaxed and unconstricted oral and pharyngeal resonators, and the formation of sounds well forward in the mouth to avoid a throaty tone and to assist projection
• breathing must be done with the chest, by expanding the rib cage, and with the diaphragm

Hints on conducting a warm-up routine:
• It is advisable to stand in front on the class when giving instructions.
• Make sure your instructions are clear and audible.
• Make sure your instructions are easy enough for the whole class to follow.
• Demonstrate and explain each instruction before the class does the exercises.
• Be creative.
• Make it fun for yourself and the rest of the class.

4.1.9 Activity 2:
4.1.10 To participate in planning a RADIO ADVERTISEMENT
4.1.11 [LO 1.7]

Onwards, to your radio advertisement! You will be planning and producing a radio advertisement for the African Dance in Learning Unit 2, Grade 9 Module 4: Dance.

Keep in mind that you are going to be dealing with what your audience will HEAR. They cannot see you. Therefore you are reliant on your voice, music and special sound effects to produce a successful radio advertisement.

1. Sound effects
• Produce various sound effects from objects found in the classroom.
• Experiment and be creative.
• Examples: rain, thunder, slamming doors, car slamming on brakes, tea being poured, wind, people walking, restaurant noises, jungle noises, etc.
• Record the effects and play them back to the class.

2. The advertisement
• Devise and plan a radio advertisement, advertising a special event happening at the school, e.g. the African Dance of ‘Activities for the Learner’, Grade 9 Module 4 Learning Unit 2.
• The following aspects must be taken into consideration when planning this advertisement:

• There has to be a script.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
• Who is doing the voice over (dialogue) for the advertisement?
• Is there going to be music? If so, what?
• Will special effects be used?
• How long is the advertisement going to be? (not more than 60 seconds).
• Who will be the director?
• Who will be the producer?
• Who is going to record the advertisement?
• Is there recording equipment available for this project?
• Who is the target audience?
• Date, time and venue of the performance have to be included in the planning.

• Divide into groups.
• Plan, write and produce an advertisement for the “African Dance” of Learning Unit 2, Grade 9 Module 4: Dance.
• Select the advertisement from the class you would like to broadcast – there can be more than one.

3. The BROADCAST

• Broadcast the winning advertisements over the school intercom to advertise the dance.

Hints for producing a radio advertisement:
Discuss with your group what the ‘feel’ of the advertisement will be.
Select the information you would like to convey – time, date, venue, etc.
Select the special sound effects – if any.
Select the background music.
Write the script.
Select the person(s) who is(are) going to do the voice-over.
Keep your target audience in mind.
Be creative!
Have fun!

Hints for recording a radio advertisement:
Experiment with distance from the microphone (far-away sounds).
Experiment with loud and soft sounds – that includes the voice-over, music and special effects.
Do you want the music to be in the background or a prominent feature?

4.1.12 Assessment

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<td>LO 1</td>
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| creating, interpreting and presenting | The learner will be able to create, interpret and present work in each of the art forms.

*continued on next page*
CHAPTER 4. TERM 4

Assessment Standards (ASc)

We know this when the learner:

DANCE

1.1 participates in the choreography and presentation of a short dance for a performance or cultural event;
1.2 in preparing the body, accurately performs a set warm-up and skill-building sequence, including body conditioning and dance technique in a particular style;
1.3 moves across space in movement sequences with co-ordination, musicality, quality, style, balance and control;
1.4 learns and performs, with appropriate style and movement quality, works choreographed by others from at least two cultures, which may be:

1.4.1 classical / traditional (African, Eastern or Western);
1.4.2 contemporary;

1.5 creates a dance that fuses steps or styles from more than one South African dance form with a clear beginning, middle and ending.

DRAMA

1.6 conducts a simple warm-up routine with the class;
1.7 participates in an aspect of planning, organising, advertising, marketing, fund-raising or producing a dramatic item for an audience;

Table 4.1

4.1.13 Memorandum

Activity 1

With this module you have to guide the learners to be able to conduct a warm-up routine for the class. It is important they keep the following aspects of the warm-up in mind when planning their warm-up routine:

Relaxation

- The first priority of the actor is relaxation.
- The actor’s body and voice are his instruments.
- Tension of any kindimpairs performance.
- Tension usually shows itself first in the voice, because of shallow breathing.
- Start with the shoulders.
- Move on to arms and hands.
- The torso is the centre of all movement, because it contains our breath.
- Breathing exercises are essential.

- End this section with the legs, ankles and feet.

Posture

- Posture must be such as to allow the free, expressive use of voice speech and movement.
- Focus on keeping shoulders straight, the abdomen from protruding, on breath control, etc.

Breathing and Voice

- Good breathing is a fundamental requirement for voice production.
- All breathing exercises should be preceded by relaxation.
- The requirements for good voice production are relaxation, good posture, a plentiful supply of breath, controlled use of breathing by diaphragm and intercostal muscles, relaxed and unconstricted oral and pharyngeal resonators, and the formation of sounds well forward in the mouth to avoid a throaty tone and to assist projection.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
- Breathing must be done with the chest, by expanding the rib cage, and with the diaphragm.

Example of a Warm-up routine
Do a series of wide, broad but simple movements, using a maximum of space.
Involve the whole body.
Make movements with sufficient strength, but without strainning the muscles.
Open yourself completely, spreading your arms and hands wide – keeping your legs apart.
Remain in this expanded position for eight counts.
Imagine that you are becoming larger.
Return to original position.
Repeat eight times.
‘Close’ yourself by crossing your arms over your chest – putting your hands on your shoulders.
Kneel on one or both knees, bending the head low.
Imagine you are becoming smaller and smaller, curling up, contracting as though the space around you is shrinking.
Return to the original position.
Stand with the backs of the hands resting on the lower ribs.
Inhale silently through the nose to a mental count up to six.
Aiming at a target on the other side of the room, say aloud ‘one-two-three’, with an open jaw.
Don’t use all the breath – let the rest ‘sigh out’.
Repeat eight times.

• Note: Refer to the warm-up exercises in other drama modules for background information.

• Hints / Suggestions:

- Deep and correct breathing aids good posture and keeps the body in good tone.
- Breathing can also help build up powers of concentration.
- The more relaxed the body is, the more effortless and efficient the breathing will be.
- Make sure the learners do not overdo the exercise.
- A warm-up routine lays the foundation for the attainment of the requirements of the drama activities.
- There will be shy and self-conscious learners in your class, and it will be difficult for them to stand in front of the class conducting a warm-up routine – have them realise that taking part in drama is fun – there is no right or wrong.
- Because the activity concerns radio, instruct the learners to focus on vocal exercises for this module.

Activity 2
This Activity will probably be the learner’s first encounter with radio as a dramatic medium. Here follows a short background on radio broadcasting to share with your learners as an introduction to the practical activity of planning and producing a project for radio.

Background
Radio and television are the two most modern forms of art and entertainment.
In a way that even printing cannot, radio and television bring the outside world into the home.
The first radio signal through the air was made in 1895, but it was not until the 1920s that regular broadcasting became established.
Radio has made some of its biggest borrowings from the concert hall.
With news and its background, broadcasting has borrowed the techniques of newspapers and translated them into sound items.

Radio Dramas
Radio has created as well as borrowed art forms.
This is true of radio drama, where the effect is similar to that produced by reading a novel.
The listener builds up a mental image of what is happening.
Radio drama must do this entirely through dialogue, with a few sound effects to help set the scene and complete the illusion.

The ability of radio to leap through space and time gives it an advantage over theatre, cinema and television.

It can create impossible situations, which comedy writers have been quick to take advantage of.

Occasions
Radio and, even more so television, excel in bringing great occasions to life.
To do this, radio, the first in the field, created the ‘commentator’, who could describe to the listeners the scene he was watching.

Special Programmes
Broadcasting has given rise to numerous special kinds of programmes.

On the entertainment side, the best known is the serialised drama, often called a ‘soap opera’, because in the early days of such dramas on radio, many had a soap company as their sponsor.

Halfway between entertainment and information is the ‘chat show’, in which well known people take part in informal and often unscripted discussions.

In quiz programmes, professional teams and members of the public are invited to answer questions for prizes.
Other programmes include documentaries, educational programmes, religious broadcasting, children’s programmes, and music programmes (some specially aimed at the teenager and young adult and they have produced a new style of broadcaster — the Disc Jockey.)

Advertising

Almost as popular as the actual programmes, are the commercials — the advertisements that are broadcast by commercial radio and television stations to pay for the service.

Advertising ‘jingles’, with their catchy tunes, and many famous personalities are willing to participate in them.

Commercials provide the catchphrases which broadcasting has helped to put into everyday speech.
A form of musical catchphrase is the ‘signature tune’, which introduce the majority of regular programmes.

Tricks of the Trade
Radio and television employ tricks of the trade to make their programmes more enjoyable and realistic.
A broadcast from a small studio may sound as if it is coming from a big hall or other large building because ‘echo’ has been introduced.

Various sound effects are devised to create sounds and effects that cannot physically be brought into the studio, e.g. the weather.
Nowadays most of these special sound effects are pre-recorded!

1. Sound Effects

- Have the learners produce various sound effects from objects found in the classroom.
- Record the effects and play them back to the class.

2. The Advertisement

- Have the learners devise and plan a radio advertisement, advertising a special event happening at the school, e.g. the African Dance of ‘Activities for the Learner Grade 9 Module 4 Learning Unit 2’.
- The following aspects must be taken into consideration when planning this advertisement:

  - There has to be a script.
  - Who is doing the voice-over (dialogue) for the advertisement?
  - Is there going to be music? If so, what is it going to be?
  
  - Will special effects be used? Which?
  - How long is the advertisement going to be? (Not more than 60 seconds)

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Who will be the director?
Who will be the producer?
Who is going to record the advertisement?
Is there recording equipment available for this project?
Who is the target audience?

Divide the learners up into groups – depending on how large or small your class is.
Have the groups plan, write and produce an advertisement for the “African Dance” of Learning Unit 2, Grade 9 Module 4: Dance.
Let the learners select the advertisement they would like to broadcast – there can be more than one.

4.1.14 The Broadcast
Broadcast the winning advertisements over the school intercom to advertise the dance.

4.2 African dance

4.2.1 ARTS AND CULTURE
4.2.2 Grade 9
4.2.3 CREATING, INTERPRETATION AND PRESENTATION
4.2.4 Module 15
4.2.5 AFRICAN DANCE

DANCE
This term you will be exploring the exciting genre of ‘African Dance’ and you will create your own African Dance for Heritage Day in September!
First you need to warm up your body in order for you to use your body to its full capacity.

4.2.6 Activity 1:

4.2.7 To WARM UP the body before activity can be executed

4.2.8 [LO 1.4]
The warm-up reduces the risk of injury and will make the dances easier to do.
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 hanging 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 exercises:
• For four counts breathe in through the nose, gradually lifting the arms sideways.

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2This content is available online at <http://cnx.org/content/m23847/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1/>
• Stretch your spine.
• For four counts breathe out through your mouth, gradually lowering your arms.
• Repeat breathing exercise.
• Stand with feet hip-width apart – knees slightly bent – arms to your sides.
• Repeat four times.

Walking and arm warm-up:
• Walk on the spot in time to the music.
• Lift arms straight up forward to shoulder height and drop (eight times).
• Lift arms straight up to the sides – shoulder height, and drop (eight times).
• Lift arms straight from shoulder height and bring to the front and out to sides again (eight times).
• Combine arm exercises – repeat each exercise eight times.
• Repeat each exercise four times.
• Repeat each exercise twice.
• Continue walking on the spot while executing arm movements.

Walking and travelling:
• Walk forwards for four counts – lead with the right leg.
• Walk backwards for four counts – still facing the front.
• Walk to the right for four counts.
• Turn around and walk to the left for four counts.
• Add arm movements.
• Repeat walking exercise eight times with arm movement.

Walking with direction changes:
• Walk to the front for four counts.
• Walk backwards – facing forwards, for four counts.
• Turn to the right – walk to right for four counts.
• Turn to the left – walk to the left for four counts.
• Walk for four counts to the diagonal right corner.
• Walk backwards for four counts to starting position.
• Walk to the left corner for four counts.
• Walk backwards for four counts, to starting position.
• Turn around and walk to the right back corner for four counts.
• Walk backwards for four counts to starting position.
• Walk to the left corner for four counts.
• Walk backwards to starting position for four counts.
• Turn around and face the front.
• Repeat direction changes four times.
Walking with direction changes – additional:

- Repeat the direction changes formation.
- On every fourth count, lift your leg up forwards with bent knee.
- Repeat formation and lift leg up sideways with bent knee, on fourth count.
- Repeat formation and lift leg up backwards with bent knee – heel to buttocks on fourth count.
- Repeat formation and squat on the fourth beat.
- Add arm movements.
- You are free to combine this any way you like – be creative!

Lower-body warm up:

- Return to squatting position – feet apart – knees bent – body upright.
- Bend and straighten knees, pushing buttocks out and bringing body slightly forward with a straight back – hands on knees (eight times).
- Bring feet together and squat eight times.
- Alternate opening and closing legs while squatting (eight times).

Lower-back warm up:

- Remain in squatting position – hands on knees.
- Contract lower back by tucking your buttocks in and under your body and release (eight times).

Shin and calf warm up:

- Remain in squatting position and lift and lower heels alternatively eight times.
- Raise and lower toes alternatively eight times

Hamstring and Quadriceps warm-up:

- Lunge from side to side eight times.
- Deepen the lunge and slowly bring hands to the floor while lunging (use eight counts).
- Lunge to the right and hold lunge for eight counts while lifting the toes of the straight leg and raising the heel of the bent leg (eight counts).
- Change sides.
- Hold the stretches for eight counts.

- Lunge to the right again and turn body to face the right.
- Bend and straighten front knee eight times.
- Straighten both legs and bend back knee towards the floor and straighten eight times.
- Return to centre.
- Change to left and repeat above exercise.

Recovery:

- Lunge from side to side while slowly straightening the body – head up last.
- Walk on the spot with feet open for eight counts.
- Bring feet together and walk on the spot for eight counts.
- Shake all moveable body parts.

You are now ready to commence your dance activities.
4.2.9 Activity 2:

4.2.10 To move across space in movement sequences: MOVING!

4.2.11 1.4

Are you ready to start moving? As Heritage Day is coming up in September, it would be appropriate to explore African dance and then perform a dance on Heritage Day for the celebrations.

Here are guidelines to assist you in creating your special Heritage Day Dance:

4.2.11.1 The music

Choose any music with an African ‘feel’.

- Examples:
  - “Ipi Tombi” Soundtrack
  - “Shosholoza” by Ladysmith Black Mambazo
  - “Danzer” by Anton Goosen and Lucky Dube
  - “Pennywhistle” by Mango Groove
  - “Imagine Africa” by Sean Fren
  - “The Warrior” by Margaret Singana
  - “Hamba Bhekile” by Margaret Singana

- You are more than welcome to experiment with only percussion or a drum beat instead of the music.
- Listen attentively to the music.
- Choose the music you would like to use for your dance.

4.2.11.2 The rhythm

- Rhythm is provided for the dancer by musicians playing percussive instruments, by singers, or by a combination of music and song.
- An African dancer is assessed primarily on his ability to follow the percussive musical rhythm, “to play the drums with his feet” or with whatever part of the body articulates the rhythm.
- In some cultures, the rhythmic patterns are expressed in foot patterns, in others in contractions of the torso, strong shoulder beats, rapid vibrations or twists of the buttocks, or acrobatic leaps.
- Rhythm gives the name to the dance steps:
  - “Ikpo Okme”: performers hop from one foot to the other
  - “Ebenbe”: a stamping pattern leads into a cartwheel
  - “Iza”: an upright carriage with high kicks
  - “Nkopi”: a leaping dance
  - “Etukwa”: the torso inclined to the earth as the feet drum a staccato beat
  - “Nzaukwu Nabi”: a stamping step with sudden pauses
  - “Ubi-Ogazu”: birdlike hops in a circle
4.2.12 The movements

- Move freely to the music.
- Use all the moveable body parts.
- Walk to the beat of the music in a circle or lines.
- You are free to clap your hands to the beat of the music while you are moving.
- Perform simple foot patterns.
- Experiment with the different levels, e.g. leaning forwards from the hips, torsos almost parallel with the ground.

- Use rapid foot beats, moving weight from heel to toe to side of the foot, in a variety of rhythmic patterns (as though balancing on an unsteady canoe or picking your way through a swamp).
- Mime 'paddling'.
- Execute movements that suggest finding a way through forest undergrowth, which necessitates reactions of being alert to the unexpected.
- Bend your knees and at the same time, do swinging arm movements.
- Experiment with movements while bending your knees.

4.2.13 Dance formations

- There are four principal African dance formations:
  - a dance team using a formalised floor pattern
  - a group using a free-flow floor pattern
  - a group using a formation from which solo dancers emerge to display their individual skills
  - a solo dancer; usually the ruler, ritual specialist, herbalist, or comic entertainer, who may be supported by a group of musicians

- The most common form of dance within the traditions of Africa is a team dance performed either in a closed circle, with the dancers facing the centre, or in a line following a circular path that is often centred on the musicians.
- The dancers usually move along the circle, in a counter-clockwise direction.
- A linear or circular floor pattern is used in cultures employing a combination of team or soloist.
- Dance in unison in a circular formation, from which each dancer breaks away to perform individually in the centre.
- Start in a loosely knit semi-circular line from which some dancers move out toward the spectators or audience.
- If you are using musicians, move towards and away from the musicians.
- Move in a more ordered line executing expressive hand gestures.

4.2.14 Dance posture

- There are three characteristic dance postures:

  - an upright posture with a straight back (used as an expression of authority in the dance of chiefs and priests
  - inclining forward from the hips, moving the attention and gestures toward the ground
  - the dancer holding the torso nearly parallel to the ground, taking the body weight onto the balls of the feet

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
1. **Movement!**

- Move to the music taking into account the background to African dance your educator provided for you.

4.2.15 Activity 3:

4.2.16 To create a dance: ‘AFRICAN DANCE’ FOR HERITAGE DAY

4.2.17 [LO 1.3]

Taking the first Activity into account as the background, incorporate all that you have explored and experienced, into a dance for Heritage Day.

2. **The Creation of an African Dance**

- Select music and movements from the previous exercise to choreograph your special Heritage Day Dance.
- The dance should not exceed three minutes.
- Plan the dance with your educator.
- Employ principles of form—motif, development, repetition, variation, contrast, transition, climax and unity in shaping the dance with sections linked into a whole.
- Consider the audience in the presentation, e.g. spatial placing, shape, line, focus and projection.
- Devise costume and make-up for the dance.

3. **The Performance**

- Rehearse and perform your dance on Heritage Day with costumes, masks, make-up, etc.

4.2.18 Activity 4:

4.2.19 To COOL DOWN & STRETCH the body after executing the exercises

4.2.20 [LO 1.4]

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.

**Breathing exercise:**

Stand with feet a hip-width apart, arms hanging at the sides.

- Inhale through the nose, raising arms above the head.
- Exhale through the mouth, dropping arms and bending knees at the same time.
- Repeat four times.

**Arm stretch:**

- Take the right arm across the chest and with the left hand slowly pull arm towards the body – repeat on left side.

**Arm stretch (triceps):**

- Lift right arm straight up above your head.
- Bend arm at the elbow – arm behind your head.
- With left hand slowly pull right arm at the elbow towards the left.
- Feel the stretch in your triceps.
- Hold stretch for eight counts – release.
- Change arms.

**Lower body stretch:**

- Open legs wide – knees slightly bent.
- Turn to the right with your whole body.
- Bend knees at a 90-degree angle – keep upper body straight – place your hands on the front leg.
- Hold for 8 counts.
- Straighten legs – bring body down to the front leg as far as you can go – place hands lower down on your leg or on the floor if you are able to.
- Hold for eight counts.

- Bend front leg and place hands on the floor.
- Bring whole body down towards the floor and straighten back leg out behind you – toe on the floor, heel raised.
- Lift the front part of the foot of the front bent leg.
- Hold for eight counts.

- Keep hands on the floor and take the front bent leg back to join the back leg.
- Keep your feet together and bend the right knee towards the floor.
- Hold stretch for eight counts.
- Bend the left knee – hold for eight counts.

- Put heels down and ‘walk’ hands towards your feet.
- If your hands do not touch the floor, hold onto your legs.
- Hold hamstring stretch for eight counts.

- Slowly curl up – head up last.
- Shake all moveable body parts.
- Bow to your educator to say ‘thank you’ for the class.

### 4.2.21 Assessment

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creating, interpreting and presenting

The learner will be able to create, interpret and present work in each of the art forms.

*continued on next page*
CHAPTER 4. TERM 4

Assessment Standards (ASe)

We know this when the learner:

DANCE
1.1 participates in the choreography and presentation of a short dance for a performance or cultural event;
1.2 in preparing the body, accurately performs a set warm-up and skill-building sequence, including body conditioning and dance technique in a particular style;
1.3 moves across space in movement sequences with co-ordination, musicality, quality, style, balance and control;
1.4 learns and performs, with appropriate style and movement quality, works choreographed by others from at least two cultures, which may be:
   1.4.1 classical / traditional (African, Eastern or Western);
   1.4.2 contemporary;
1.5 creates a dance that fuses steps or styles from more than one South African dance form with a clear beginning, middle and ending.

Table 4.2

4.3 Simple and regular beat/rhythm

4.3.1 ARTS AND CULTURE

4.3.2 Grade 9

4.3.3 CREATING, INTERPRETATION AND PRESENTATION

4.3.4 Module 17

4.3.5 SIMPLE AND REGULAR BEAT/RHYTHM

MUSIC

Example of a simple and regular beat/rhythm:

This content is available online at <http://cnx.org/content/m23851/1.1/>.

Available for free at Connexions <http://cnx.org/content/col11067/1.1>
Examples of **irregular** beat

**\( \frac{5}{4} \)-time-signature:**

An example from music literature is Dave Brubeck's Take Five. There are two possibilities for the sub-division, namely: \( 3 + 2 \) or \( 2 + 3 \).
Example of **compound** time:

In compound time, each beat is divided into 3, in contrast with the simple time where each beat is divided into 2.
In this case, there are 4 beats, i.e. compound quadruple time.
STEP 2: Performing of various metres
As soon as you are familiar with the different beat meters, you can perform them in the following manner:
- Body percussion
  Combination of clapping, hitting fists against each other, clap on thighs
- Drums
  Combination of various drum techniques (slap, tone, bass)

STEP 3: Application
The following quote was taken from a speech at the unveiling of a monument on Heritage Day (1996). Read the quote and then answer the questions.

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Beat divided into two

Beat divided into three

Figure 4.6
3. In whose honour was the monument erected?

4. Why?

5. Who composed "Die Stem" (The Call of South Africa?)

6. Who was responsible for the words of "Die Stem"?

7. Mention other examples of music heritage from your own culture.

Table 4.3

Follow the educator’s instructions in the performing of the song.

STEP 4: Application

Examples of music from my own culture:

Check out the following website to see what heritage means to well-known people:

Table 4.4

Have you ever wondered who is responsible for everything you see and hear in a production? Why is the production being presented? Who is responsible for the programme? Where do the funds for the costumes come from? Who is responsible for the sound effects?

At the end of this activity you should have all the answers.

STEP 1: Group Conceptualisation

“Make an occasion of.................!”

As a class, discuss and then decide on an occasion for a musical performance that you can plan, organise and market.

Use the following guidelines for your decision-making process. As soon as you have finalised the type of production and theme, complete the table to highlight problem areas and to make notes.


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STEP 2: Individual

From the discussion and decision-making process, you will have realised that you do not only need an orchestra and singers for the production!

There are several other aspects to consider, which also require creativity, planning and organization, in order to stage a successful production:
- administrative: (e.g. financial aspects, fund-raisers, tickets)
- artistic: (e.g. dancers, designers)
- technical: (e.g. lights)

Name four advantages that a production has for the community:

STEP 3: Individual

Study the following table. The educator will define each aspect.

Then you must indicate which section or sub-section interests you. Take your talents and interests into consideration - do not be modest!

<table>
<thead>
<tr>
<th>Marketing</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraiser</td>
<td>Advertising</td>
</tr>
<tr>
<td>- publicity - programme</td>
<td>- tickets - refreshments</td>
</tr>
<tr>
<td>- decor - costumes - props</td>
<td>- design</td>
</tr>
<tr>
<td>- dance</td>
<td></td>
</tr>
<tr>
<td>- music</td>
<td></td>
</tr>
</tbody>
</table>

Motivate why you think you can make a contribution to a specific section:

STEP 4: Homework Individual

To get an idea of what a production implies, it is a good idea to take a close look at the programme of other productions.

Collect examples of programmes of school or professional performances like musicals, revues, etc.

Exhibit these in your classroom or paste them into your journal.

Critically compare two of these programmes and state your preferences:
STEP 5: Planning with regard to Marketing

Then choose a Production Manager (it may be the educator).
The Production Manager is responsible for the administration.
Divide into the following sections. Each group chooses a leader.

<table>
<thead>
<tr>
<th>Fund-raising</th>
<th>Fund-raising co-ordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising</td>
<td>Publicity co-ordinator</td>
</tr>
<tr>
<td>Sponsors</td>
<td>Programme co-ordinator</td>
</tr>
<tr>
<td>Others:</td>
<td>Ticket co-ordinator</td>
</tr>
<tr>
<td></td>
<td>Refreshments co-ordinator</td>
</tr>
</tbody>
</table>

Table 4.9

Each sub-section hands in a written plan and budget to the Production Manager.
Paste these into your learner journals.

STEP 6: Planning for the Production itself

All the learners are given the opportunity to participate in the artistic and technical aspects.
Choose a PRODUCER (it may be the educator).
The producer makes the final decision with regard to the production.
Discuss the production.
A production assistant is responsible for the administrative work.
Divide into the following sections. Each group chooses a leader.
<table>
<thead>
<tr>
<th>Technical</th>
<th>Lightning – Lighting Designer and crew</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stage – Stage Manager and crew</td>
</tr>
<tr>
<td></td>
<td>Sound – Sound Manager and crew</td>
</tr>
<tr>
<td>Design</td>
<td>Decor - Set Designer and crew</td>
</tr>
<tr>
<td></td>
<td>Costumes – Costume Designer and helpers</td>
</tr>
<tr>
<td></td>
<td>Props – Property Manager</td>
</tr>
<tr>
<td></td>
<td>Dance – Choreographer and dancers</td>
</tr>
<tr>
<td></td>
<td>Music - Music Producer, orchestra and singers</td>
</tr>
</tbody>
</table>

Table 4.10

Each section plans in co-operation with the PRODUCER.
Each section hands in a budget to the PRODUCTION MANAGER.
Planning (in the form of sketches) and budgets are pasted into your learner journals.
Research the "job" you have to do!
SUGGESTIONS:
Limit yourself to one item.

- The Music Producer and the Producer must do their planning first so that they can provide the technical team, designers and choreographer with the necessary information (song, lyric, style, rhythm, tempo, atmosphere, background, events on the stage).
- Choice of song: Choose a song from your culture or environment or use the national anthem. Although decor and dance are included, they are not essential.
- Can you perform the song according to your planning?

4.3.6 Assessment

<table>
<thead>
<tr>
<th>Learning Outcome(LOs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO 1</td>
</tr>
<tr>
<td>creating, interpreting and presentingThe learner will be able to create, interpret and present work in each of the art forms.</td>
</tr>
</tbody>
</table>

Assessment Standards(ASe)

We know this when the learner:
DANCE

continued on next page
1.1 participates in the choreography and presentation of a short dance for a performance or cultural event; 1.2 in preparing the body, accurately performs a set warm-up and skill-building sequence, including body conditioning and dance technique in a particular style; 1.3 moves across space in movement sequences with co-ordination, musicality, quality, style, balance and control; 1.4 learns and performs, with appropriate style and movement quality, works choreographed by others from at least two cultures, which may be:

| 1.4.1 classical / traditional (African, Eastern or Western); |
| 1.4.2 contemporary; |
| 1.5 creates a dance that fuses steps or styles from more than one South African dance form with a clear beginning, middle and ending. |

**DRAMA**

1.6 conducts a simple warm-up routine with the class; 1.7 participates in an aspect of planning, organising, advertising, marketing, fund-raising or producing a dramatic item for an audience;

**MUSIC**

| 5 | 7 | 12 | 4 |
| 4 | 4 | 8  | 4 |

1.9 makes music using voice, available percussion or melodic instruments for performance in meters; 1.10 organises and markets a musical performance with regard to planning, advertising, fund-raising and producing;

**Table 4.11**

**4.3.7 Memorandum**

- **STEP 1**

Time Signature

5/4, 7/4, 12/8 and 4/4 all refer to specific beats, i.e. how many beats there are in each bar.

Thus far in the modules, the emphasis has been on simple and regular time. Here the learner will come into contact with irregular meters. Follow the explanation of each and let the learners clap the bars repeatedly. Pay attention to the underlying accents.
More examples: Triple and duple time

Examples of irregular meters

An example from music literature is Dave Brubeck’s Take Five. There are two possibilities for the sub-division, namely: 3 + 2 or 2 + 3.
• An example from music literature is Dave Brubeck’s *Take Five*.
• There are two possibilities for the sub-division namely: $3 + 2$ or $2 + 3$

\[\frac{7}{4}\] - time-signature:

An example from music literature is Dave Brubeck’s *Unsquare Dance*. A possible sub-division is $2 + 2 + 3$.

Figure 4.9

• An example from music literature is Dave Brubeck’s *Unsquare Dance*.
• A possible sub-division is $2 + 2 + 3$

Example of a compound time
• In compound time, each beat is divided into 3, in contrast with simple time where each beat is divided into 2. In this case there are 4 beats, i.e. compound quadruple time.
• More examples: $\frac{6}{8}$- and $\frac{9}{8}$-beat

• STEP 2
As soon as the learners are familiar with the respective meters they can perform them as follows:

• body percussion
• combination of clapping, hitting fists on each other, clapping on thighs
• drums

• Combination of various drum techniques as explained in Module 4 Grade 6.
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