

PROTOTYPE



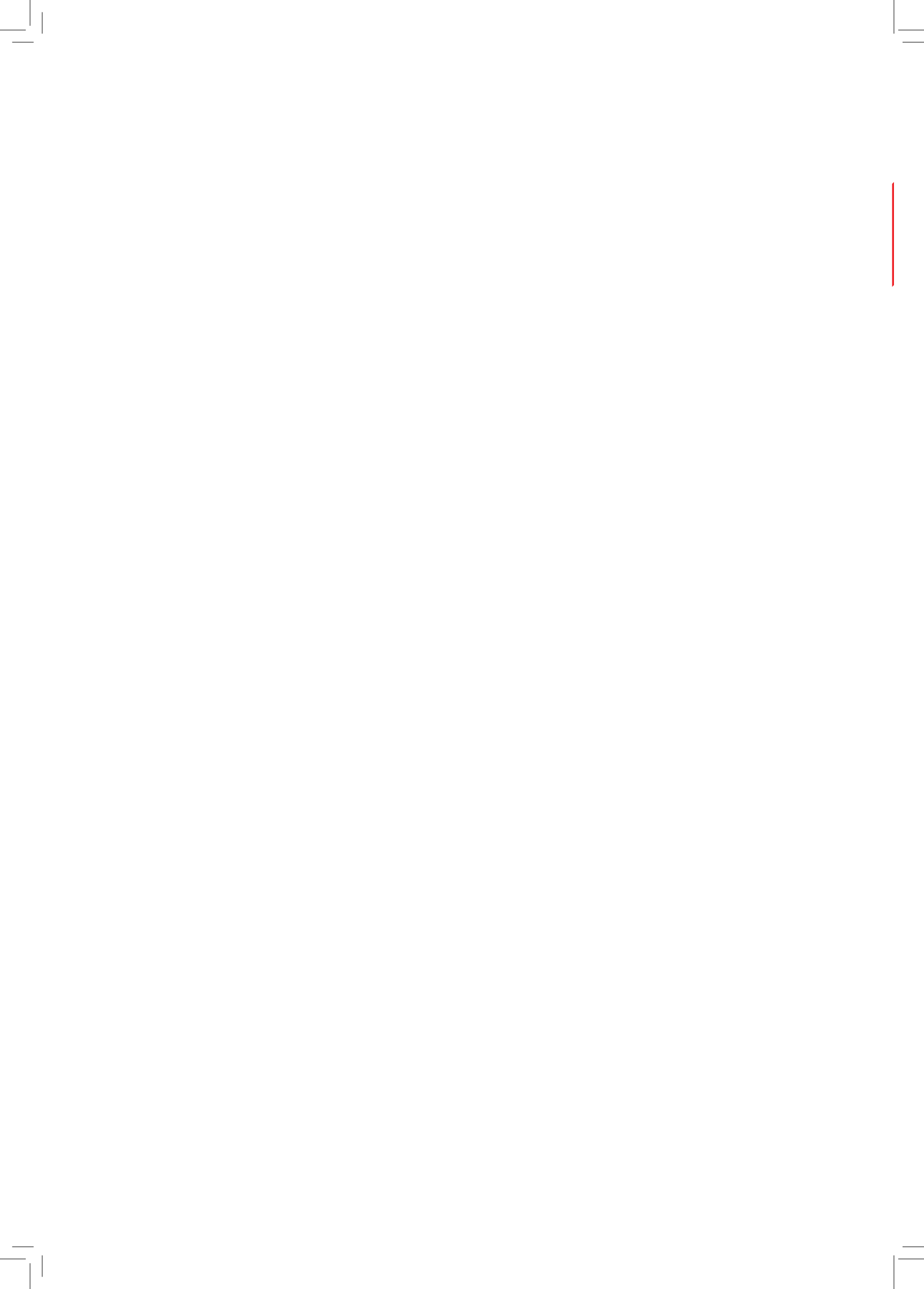
NCDC
NATIONAL CURRICULUM
DEVELOPMENT CENTRE



PERFORMING ARTS TEXTBOOK SENIOR ONE



LOWER SECONDARY
CURRICULUM



PROTOTYPE



**PERFORMING
ARTS
TEXT BOOK**

SENIOR ONE



**LOWER SECONDARY
CURRICULUM**



Published 2020

This material has been developed as a prototype for implementation of the revised Lower Secondary Curriculum and as a support for other textbook development interests.

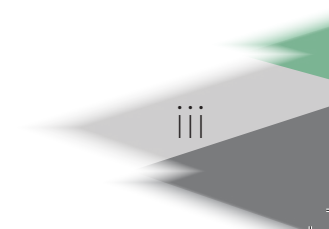
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Preface

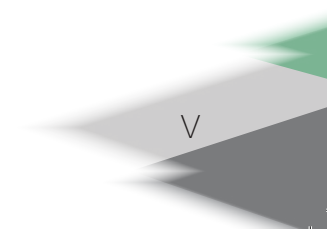
This Learner's Book has been written in line with the revised Performing Arts Syllabus. The knowledge and skills which have been incorporated are what is partly required to produce a learner who has the competences that are required in the 21st century.

This has been done by providing a range of activities which will be conducted both within and outside the classroom setting. The learner is expected to be able to work as an individual, in pairs and groups according to the nature of the activities.

The teacher, as a facilitator, will prepare what the learners are to learn and this Learner's Book is one of the materials to be used to support the teaching and learning process.

Associate Professor Betty Ezati

Chairperson, NCDC Governing Council



Acknowledgements

National Curriculum Development Centre (NCDC) would like to express its appreciation to all those who worked tirelessly towards the production of the Learner's Book.

Our gratitude goes to the various institutions which provided staff who worked as a panel, the Subject Specialist who initiated the work and the Production Unit at NCDC which ensured that the work produced meets the required standards. Our thanks go to **Enabel** which provided technical support in textbook development.

The Centre is indebted to the learners and teachers who worked with the NCDC Specialist and consultants from Cambridge Education and Curriculum Foundation.

Last but not least, NCDC would like to acknowledge all those behind the scenes who formed part of the team that worked hard to finalise the work on this Learner's Book.

NCDC takes responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for effectively addressing the inadequacies. Such comments and suggestions may be communicated to NCDC through P. O. Box 7002 Kampala or email: admin@ncdc.go.ug.



Grace K. Baguma

Director, National Curriculum Development Centre

TERM 1 THEME: EXPLORING AND MAKING CONNECTIONS IN PERFORMING ARTS

Chapter 1: Arts Making in the Natural Environment



Key Words

- Folk
- Skit
- Vocal characteristics
- Accompaniment
- Costume
- Prop
- Choreograph
- Cultural heritage
- Environment

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

- a. identify and present Performing Arts that reflect African contexts and influences.
- b. appreciate how the natural environment influences the arts and preserves cultural heritage.

Introduction

In this chapter, you are going to sing Ugandan folk songs depicting the natural environment. You will employ appropriate vocal characteristics, accompaniment, costume and props. You will then choreograph appropriate dances to the songs. You will also retell the story in the song, identifying characters in it and then dramatising it.

You will brainstorm the basic African characteristics of Performing Arts within some performed pieces. You will also explore how elements of the natural environment are reflected in the song, drama and dance as well as highlight aspects of cultural heritage in them. You will also explore the different ways of earning income through Performing Arts.

Performing Ugandan Folk Arts

a) Music

Uganda is inhabited by different ethnic groups, each with a musical tradition of its own. This traditional music inheritance has been orally transmitted from generation to generation for centuries. All the different ethnic groups continue to value and practice their respective traditional musical styles. Different groups use different vocal tones. In Bunyoro, the tone quality is called 'Kuhugura' and in Buganda, 'eggono'. **Can you suggest any others?**

Ugandan music usually follows the pentatonic scale, but a few tribes also use a hexatonic scale. Most of the Ugandan vocal music is accompanied by traditional instruments.



Fig 1.1: Performing a Ugandan traditional folk song



Activity 1.1: Performing African traditional folk songs

You will need:

Voice, Ugandan traditional music instruments and space for the performance

1. In pairs, look at the picture in Fig. 1.1 and:
 - i) explain what you see in the picture.
 - ii) identify what the person in front is doing.
 - iii) explain what the people in the background are doing. Why are they doing that?
 - iv) tell where you think these people are.
2. In groups:
 - i) identify and perform a Ugandan traditional folk song depicting your natural environment. Employ appropriate vocal characteristics.
 - ii) use appropriate traditional music instruments to accompany your song.
 - iii) write short notes about the objects you see in the picture explaining how they can be used to make music.
 - iv) discuss and write short notes about the message in the song you have sung.



b) Dance

Like folk songs, Ugandan folk dances are an inheritance that has been transmitted from generation to generation for centuries. All the different ethnic groups continue to value and practice their respective traditional musical dances. Different ethnic groups use different motifs, instruments, costumes and props.



Fig 1.2: Performing a folk dance



Activity 1.2: Performing Ugandan traditional folk dances

You will need:

Voice, Ugandan traditional music instruments, costumes, props and space for the performance

In groups, study Fig. 1.1 again and work out this activity.

- i) Perform the folk song you sung in Activity 1.1 or any other of your choice.
- ii) Use appropriate costumes and props and choreograph an appropriate dance to the song.
- iii) Accompany the song with appropriate traditional music instruments.
- iv) What three features of Ugandan dance can you identify in the dance you have just performed?
- v) On which function would you perform this dance?
- vi) Explain how the elements of the natural environment are reflected in the dance you have performed.
- vii) Discuss with examples about what you believe are the preserved and highlighted aspects of cultural heritage in the dance piece.



Activity 1.3: Performing African traditional drama

You will need:

Voice, costumes, props and space for the performance

In groups, work out the following activities based on the folk song you sung in Activity 1.1.

- i) Retell the story in the song.
- ii) Identify the characters in it and then dramatise it.
- iii) Brainstorm any three basic African characteristics of drama and report your findings to the whole class.
- iv) Explain how the elements of the natural environment are reflected in the drama you have performed.



Activity of Integration: Performing a Ugandan Drama Dance

The District Inspector of Schools will visit your school next week. Your class has been chosen to entertain the guests.

1. Write a short plan for the day.
2. Prepare a 15 minutes' skit based on ideas from the natural environment. The play should have some folk songs, mimicry and simple dances.
3. Talk about your appreciation of the play depicting your natural environment.

Chapter Summary

In this chapter, you have learnt to perform music dance and drama in Ugandan traditional styles using appropriate vocal characteristics, accompaniment, costume and props and depicting the natural environment.

Chapter 2: Exploring the Basic Elements of Music

Butterfly, Tell me how you grow!

Ntubiro Godfrey 2014

d . r : m : d . r : m | m . r : d . r : m : - |



1. But - ter - fly But - ter - fly tell me what you eat!
2. When you fly But - ter - fly tell me what you eat!
3. But - ter - fly flap your wings ta - te ta - te taa - aa

r . m : f : r . m : f . m | s : f . r : m : - |



When 'am young 'am a lar - vae I eat some leaves
Oh! my food is the nec - tar flo - wers I suck
ta - te taa is the rhy - thm clap as I flap

d . r : m : d . r : m | m . r : d . r : m : - |



But - ter - fly But - ter - fly tell me how you grow
But - ter - fly But - ter - fly tell me where you sleep
But - ter - fly on your feet, tell me what you bring!

r . m : f : r . m : f . m | s : f . r : m : - |



From the egg to the la - vae pu - pae then I fly.
I will hang up - side - down and just be - low a leaf.
Pol - len grains, pol - li - na - tion is one work I do.

Butterfly flap your wings ta - te ta - te taa - aa

ta - te taa is the rhythm clap as I flap

Butterfly on your wings tell me what you bring

Pollen grains pollination is one work I do.



Key Words

- Treble clef
- Rhythm
- Pitch
- Stave
- Key G major
- Key signature
- Simple duple time
- Elements of music

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

- appreciate and use basic music elements of pitch, duration and tempo to create and present music pieces.
- understand the ways in which the natural environment can be illustrated through the arts.

Introduction

In this chapter, you are to explore and demonstrate the meaning and effects of the following musical elements: treble clef; staff, key signature of G major; simple duple time; eighth, quarter and half notes. You will then compose, read and write songs following the given elements. You will stage a song of your choice in western style and share experience on the challenges you will meet in organising your performance.



Activity 2.1: Identifying rhythm in songs

Rhythm is one of the basic elements of music. It is the movement of long and short beats.

1. Sing the song 'Butterfly Tell me how you grow'. You may sing after your teacher if you don't know it.
2. Sing the song to syllables like wa, la, ku, etc...
3. Now sing it to "French rhythm names"

ta-te taa ta-te taa ta-te ta-te taa-aa

ta-te taa ta-te taa taa ta-te taa-aa

ta-te taa ta-te taa ta-te ta-te taa-aa

ta-te taa ta-te ta-te ta-te ta-te taa-aa

4. Sing the song again and mark the rhythm by:
 - a) Clapping
 - b) Stamping
 - c) Snapping
5. Copy the French rhythms of the song in your notebook and match them with the music notes. Here is an example of the first line.



6. Compose three rhythm passages of eight beats each e.g.



7. Read your compositions by use of French rhythm names and clapping.

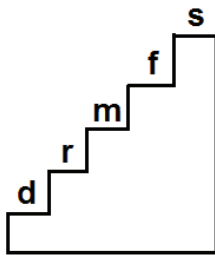
Pitch

You learnt about pitch during your CAPE 1 lessons in Primary School. You drew the G clef and named the lines and spaces of the staff. You were learning to use pitch in music. In this section, you are going to learn more about pitch and use it to sing, compose and write music.



Activity 2.2: Recognizing pitch in songs

1. Sing the song 'Butterfly tell me how you grow' to sol-fa.
2. Sing through the sol-fa on the music ladder upwards and downwards.



3. Compose five sol-fa passages of up to 8 notes without leaps.
e.g. d r d r m m r d
4. Read your compositions, pitching your notes correctly.



Activity 2.3: Writing music on the treble staff

1. Draw a treble staff.
2. Create at least five words out of letters A, B, C, D, E, F, G and arrange them correctly on the treble staff. Use the example below.

C A B B A G E B A G

3. Write the key signature of key G major on the treble staff. (Place the sharp # on the top line F just after the clef). The doh will be found on line G.

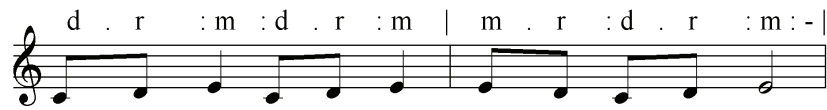
4. Write the key signature of key G major on the treble staff. Use crotchets as in the example above and represent the following sol-fa passages on the treble staff.

- a. d r d r m m r r d
- b. d r m f s f m r d
- c. d d d r d r m r d

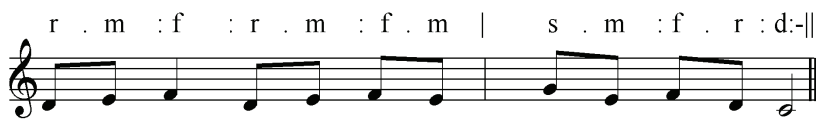


Activity 2.4: Studying and marketing music

In groups, study the following music passage and answer questions that follow.



But - ter - fly But - ter - fly tell me how you grow
But - ter - fly But - ter - fly tell me where you sleep
But - ter - fly on your feet, tell me what you bring!



From the egg to the la - vae pu - pae then I fly.
I will hang up - side - down and just be - low a leaf.
Pol - len grains, pol - li - na - tion is one work I do.

1. In this music passage, each staff represents a system. How many systems does the whole piece have?
2. Each of the systems in this music passage has two bars. How many bars has the whole music passage?
3. Write the rhythm of the second bar using French rhythm names.
4. Identify any three growth stages of a butterfly and find the bars in the song where we find this information.
5. If you are to stage this type of music, what would you need in order to attract a big audience and earn from it?

Activity of Integration: Composing and Performing a Song

The Biology teacher would like to teach about plant roots using a song. The teacher needs your help to compose a tune to these words and rhythms.



Task:

1. Compose a melody to the given words and rhythm using sol-fa without leaps. Start and end on doh.
2. Write your composition on the treble staff using key G major.
3. Sing your melody to sol-fa and then to words.

Chapter Summary

In this chapter, you have learnt to compose, read and write music on the treble staff in simple duple time using key G major, eighth, quarter and half notes and pitch without leaps.

Chapter 3: Performing Arts in the Economy



Fig. 3.1: At the Uganda National Theatre

Key words

- Career opportunities
- Employment
- Adverts
- Publicity
- Performing Arts industry

By the end of this chapter, you should be able to understand the commercial roles of the Performing Arts and how these affect the natural environment.

Introduction

In this chapter, you will learn to identify the employment and career opportunities in the Performing Arts industry. You will listen to or read about, where possible, people from the arts industry talk about career opportunities. From this research, you will make adverts and other publicity materials to celebrate the Performing Arts in your school and beyond.



Activity 3.1: Identifying careers and making publicity for Performing Arts

1. In groups, research about what people from the arts industry talk about regarding career opportunities. You may get this information from newspapers, magazines or the internet. Make a short write-up and present your findings to the class.
2. Study the pictures in Figure 3.1 and:
 - i) identify the roles the different people in it may be playing in the Performing Arts industry.
 - ii) identify three more performing-arts related works and give examples for each.

Activity of Integration: Preparing for a Commercial Arts Performance

Your school choir has qualified to present a two weeks' commercial performance in the National Theatre at the end of this term. Plans are in high gear to see that this show is a great success. Its success will go a long way to popularize your school both in the community and the country.

Task:

1. Identify any six professional people that will work towards the success of this performance.
2. In four ways, explain the range of audiences where the products of these performing art works could be sold.
3. Design a poster publicizing this show and consider how effective the product is in relation to the audience.

Chapter Summary

In this chapter, you have learnt to:

- i) identify the employment and career opportunities in the Performing Arts industry.
- ii) make adverts and other publicity materials to celebrate the Performing Arts in your school and beyond.

TERM 2 THEME: EXPLORING, MAKING AND MARKETING PERFORMING ARTS IN THE COMMUNITY

Chapter 4: Performing Arts Making Using African Styles



Key Words

- Characters
- Folklore
- Themes
- Patterns
- Motifs
- Skit
- Traditional tale
- Story sequence

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

- a. appreciate and simulate African styles into your own works of Performing Arts.
- b. identify and present art works that reflect African contexts and influences.
- c. trace African art styles in Ugandan art works.

Introduction

In this chapter, you are going to study African traditional folk songs regarding key themes, characters and any story sequence. You are going to use some of the ideas relating to the songs to compose your own additional songs. You will also study African traditional dances to identify key themes, motifs and patterns and then use some of your own ideas from it to create new related dances.

Likewise, you are to study African traditional tales from folklore and identify features and compare these to those identified in the song and dance. From these, you are to create and perform a skit relating to a key theme in the traditional tale. You will learn to create your own Performing Arts using African styles, to entertain and educate your school community.

Composing the Arts in African Traditional Style

a) Music

Much of Uganda's music is inspired by themes, characters and story sequences from African traditional folk songs. There are many cultural troupes in Uganda today that perform on wedding functions, corporate events, etc. Whereas performers utilise the already known traditional music skills, a lot of creativity and innovation is required for them to survive competition. They design new music forms, costumes and props to differentiate themselves from other troupes



Fig 2.1: Performing Ugandan tradition folk songs



Activity 4.1: Composing music in African traditional style

You will need:

Voice, Ugandan traditional music instruments and space for the performance

In groups:

1. Listen or watch a live performance of a traditional folk song and identify the key themes, characters and story sequence.
2. Use some of the ideas relating to either the theme, the characters or story sequence

- and compose your own song in the African traditional style.
3. Design, practice and perform your music piece to the rest of the class.
 4. With the whole class, discuss what distinguishes Ugandan folk songs from other African folk songs in general.

Composing Dance in African Traditional Style

Activity 4.2: Composing dances in African traditional style

In groups:

1. Watch a film or live performance of an African traditional dance and identify key themes, motifs and patterns in it.
2. Use some of the ideas from it and create a new related dance.
3. Design, practice and perform your dance piece to the rest of the class.
4. With the whole class, discuss what distinguishes Ugandan folk dances from other African folk dances in general.



Fig 2.2: Performing a folk dance



Activity 4.3: Composing drama using African traditional drama styles

In groups:

1. Select a Ugandan traditional tale that you know well or read a script of an African traditional tale from folklore.
2. Identify features and compare them to those you identified in the song and dance.
3. From this, create and perform a 10 minutes' skit relating to a key theme in the traditional tale. Take into consideration the exposition, climax and resolution and using the elements of role, focus, action, tension, time, and space.
4. As whole class, discuss what distinguishes Ugandan folk drama from other African traditional drama in general.

Activity of Integration: Performing Original Arts Compositions in African Style

A community Performing Arts group is coming to stage a concert at your school. You are to perform a 'curtain raiser' in the concert.

Task:

1. Design a 15 minutes' art work in African traditional style, integrating the music, dance and drama pieces you composed this term.
2. Perform the art work with appropriate costumes, props and stage design.
3. Make a short write-up on the effect of the performance to the whole school.

b) Dance

Like much of Uganda's music, Ugandan contemporary dances are inspired by traditional folk dances. Performers simulate themes, motifs and patterns and then use some of these ideas to create new related dances. There are many dances that have been created in this manner especially through the national music festivals. This item is popularly known as 'Creative Dance' and many talented Ugandans have earned a living from this skill.

Chapter Summary

In this chapter, you have learnt to compose original performing art works in African traditional style.

Chapter 5: Exploring the Elements of Music

Vertebrates

Vertebrates
animals with backbones

Ntubiro Godfrey 2018

chorus

Ver - teb - rates are ani - mals that have got back bones

verses

1. Warm blood - ed ani - mals mam - mals and the birds
2. Cold blood - ed ani - mals all the fish we eat
3. Snakes, liz - ards, cro (co) -diles rep - tiles is the group
4. Look at am - phi - bians , frogs and all the toads

They all have back bones they are ver - teb - rates.
Rep - tiles, am - phi - bians all are ver - teb - rates.
Tor - toise, cha - me - leon all are ver - teb - rates.
Newts sa - la - man - der all are ver - teb - rates.

Vertebrates
Animals with backbones

Mammals Birds Fish Reptile Amphibians

THE VERTEBRATES

Write the name of the group of vertebrates

Invertebrate

VERT


Key Words

- Key F major
- Key signature
- Simple quadruple time
- Elements of music
- Vertebrates
- Bar
- System

By the end of this chapter, you should be able to use basic music elements of pitch, duration and tempo to appreciate, study and present music in simple time.

Introduction


In this chapter, you are going to apply the key of F major and its key signature and explain how it is related to other keys. You will use the treble staff and Major Key of F to compose,

write and read two bar melodies in simple quadruple time with  notes without leaps. You may use any available music software.

You will compare your melodies with those of other people and suggest ways for them to be improved. You are also going to study pieces of music to identify and explain the building blocks (elements) of music in them. These elements will include pitch, duration and tempo.

You will also order pieces of music according to which you think is the most complex, explaining your reasons. All these will make you competent in composing and performing western music to entertain and educate the community.

Activity 5.1: Identifying rhythm in songs

1. Sing the song 'vertebrates'. You may sing after your teacher if you do not know it.
2. Sing the song to French rhythm names.
3. Sing the song again and mark the rhythm by:
 - i) Clapping
 - ii) Stamping
 - iii) Snapping
4. Write the French rhythms of the song in your notebook and match them with rhythm in staff notation.
5. Compose five rhythm passages of eight beats each using  rhythms.
6. Read your compositions by use of French rhythm names and clapping.
7. Compose sol-fa notes (without leaps) to the rhythm passage below and write your composition on the treble staff in key F major.
8. Sing the song you have composed.
9. Compare your melody with those of your friends and suggest ways for them to be improved.



Activity 5.2: Studying written music

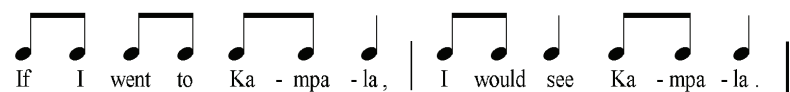
Study the song 'vertebrates' and:

1. sing the first bar to sol-fa appropriately.
2. use French rhythm names to write the rhythm of bar two.
3. identify the length of the first verse in terms of bars.
4. identify the bar you think is more complex and explain your reason.
5. tell the number of systems the whole piece has.
6. identify the different classes of vertebrates giving three examples of each and naming the bars where they are found.
7. sing the section of the song below and write sol-fa notes above it.



Activity of Integration: Composing and Performing Songs to the 'If Clauses' in English Language

Your cousin in Primary Six would like to use songs to learn about the 'if' clauses in English language. He/she requests you to compose songs to the sentences below so that he/she sings and remembers the three 'if' clauses. The rhythm has been aligned to the words.



Task:

1. Compose a melody to each of the given sentences and rhythms using sol-fa without leaps. You may start on 'doh' and end on 'me'
2. Write each of your composition on the treble staff using key G major.
3. Sing the songs, and ask your teacher to record them.




Activity 5.3: Composing drama using African traditional drama styles

In groups:

1. Select a Ugandan traditional tale that you know well or read a script of one from folklore.
2. Identify features and compare them to those you identified in the song and dance.
3. From this, create and perform a 10 minutes' skit relating to a key theme in the traditional tale considering the exposition, climax and resolution. Use the elements of role, focus, action, tension, time and space.
4. As whole class, discuss what distinguishes Ugandan folk drama from other African traditional drama in general.

Chapter Summary

In this chapter, you have learnt to use the treble stave and Major key of F to compose,

write and read two bar melodies in simple quadruple time with  notes without leaps.

Chapter 6: Performing Arts in the Economy



Figure 3.1: At the Uganda National Theatre

Key Words

- Marketing
- Publicity
- Public performance
- Exhibition
- Profit

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

- a) understand the sales and marketing components required in Performing Arts.
- b) appreciate the ways in which the arts effect your own and others' identity,

Introduction

In this chapter, you are going to perform a known song or dance piece of your choice. You will practice this and consider what would make your performance worthy of a public performance. You are going to discuss ways that this art work could be marketed in your own community. You will talk about which art works appeal to communities and what preferences you have of your own for exhibitions and performances. You will collect examples of articles and programmes that describe art exhibitions. You will make calculations of cost and examine materials required, including exhibition spaces that enable art forms to be presented to the public in a profitable manner. In all, you will be able to market Performing Art works for profit.



Activity 6.1: Identifying careers and making publicity for Performing Arts

In a group:

1. Identify and perform either a song, a dance or a drama piece of your choice.
2. Explain what you would consider making your performance worthy of a public performance.
3. Discuss ways that this art work could be marketed in your own community.
4. Discuss what art works appeal to communities. Also discuss and what your preferences for exhibitions and performances.
5. Collect examples of articles and programmes that describe art exhibitions.
6. Make calculations of cost and examine materials required, including exhibition spaces that enable art works to be presented to the public in ways that earn profits.

Activity of Integration: Marketing Performing Art Works for Profit

Mkoma Troupe is one of the successful Performing Arts groups in Kyetume Town Council. They perform music, dance and drama of African and Western genres. They currently use modern technology to record and market their products in addition to the live performances they stage for different audiences.

Task:

1. Suggest the Performing Arts components of sales and marketing for Mkoma Troupe.
2. Make a successful sales brief marketing plan for Mkoma's Performing Art works.
3. Write a short plan for their Performing Arts performance.

Chapter Summary

In this chapter, you have learnt to market Performing Art works for profit within your community.

TERM 3 THEME: MAKING AND APPRECIATING THE ROLE OF PERFORMING ARTS IN THE ECONOMY

Chapter 7: Performing Arts in African Styles



Key Words

- Folk songs
- Folk dance
- Skit

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

- a. understand the performance of art works with some African characteristics inspired by any stimulus from the environment.
- b. trace the African art styles in Ugandan Art.
- c. explore the natural environment to awaken your creativity in music, dance and drama.

Introduction

Different music, dance and drama styles are performed in theatres, festivals, political gatherings, etc. In this chapter, you are going to study and make music, dance and drama with African styles particularly Ugandan. You should be able to effectively use music, dance and drama to educate and entertain your school as well as the wider community. This knowledge will also go a long way to preserve our cherished cultural heritage that is crucial for gainful employment.

Performing Music with African Styles

a) Music

African music involves mainly singing and playing music instruments. We sing and play instruments on almost all occasions. These occasions may be in times of happiness or sorrow. African music, therefore, has some unique characteristics that distinguish it from the music of other parts of the world. These may include:

- i) Singing is usually accompanied with one or more music instruments.
- ii) Usually there is a soloist answered by a chorus (One person - the soloist leads the singing and is answered by a big group- the chorus).
- iii) Sometimes it is solo - where one person sings alone.
- iv) Other times it is chorus - where many people sing the same words together.



Fig 7.1: Performing an African traditional folk song

Performing African Traditional Folk Dances and Studying their Characteristics

Activity 7.1: Performing African traditional folk songs and studying their Characteristics

You will need: Voice and space for the performance

1. In pairs, look at the picture in Fig. 7.1 and:
 - i) explain what these people are doing.
 - ii) identify what the person in front is doing.
 - iii) explain what the people in the background are doing
 - iv) tell where you think these people are.
2. In groups:
 - i) sing the song you think they are singing.
 - ii) use some traditional music instruments to accompany your song.
 - iii) write short notes about the characteristics of the song you have just sang giving examples where possible.
 - iv) discuss and write short notes about the message in the song you have sung.

Activity 7.2: Performing African traditional folk dances and studying their characteristics

In groups, observe Fig. 7.2 and work out this activity.

1. Suggest the name of this dance.
2. In groups, perform the traditional folk dance you think they are performing and accompany it appropriately.
3. Identify some of the characteristics of the dance you have just performed giving examples where possible.
4. Which audience would this dance be targeting?
5. Suggest the theme that your dance portrays. Give reasons for your answer.

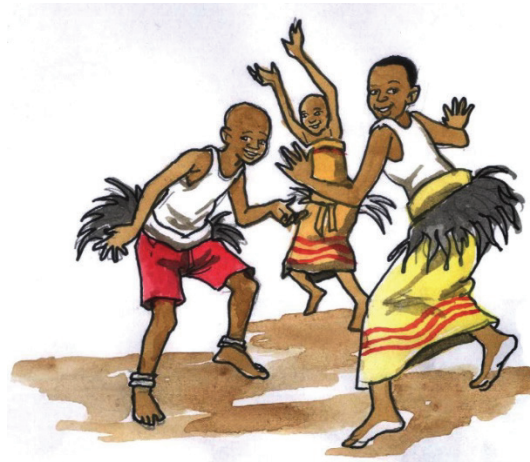


Fig 7.2: Performing a folk dance



Performing African Traditional Drama and Studying their Characteristics

b) Dance

Just as African music, African dances involve singing, playing music instruments and dancing. We dance on almost all occasions, in times of happiness or sorrow. African dance, therefore, has some unique characteristics that distinguish it from the other dances of the world as indicate below:

- i) They are accompanied by mostly singing, music instruments and clapping.
- ii) They are based on themes such as marriage, war and rituals for example circumcision and death.
- iii) They are communal and collective, that is, dancing is done by whoever gets a feeling of the need to join in.
- iv) The costumes and props used are from the surroundings.

c) Drama

African drama is as old as African cultures. Drama developed through ceremonies. The performers acted in any place. They would wear costumes, masks and make-up with music and dance presented to an audience. They copied activities of hunting, war, or worship.

There are various characteristics of the African drama. They include the following:

- i) Plays are developed from folktales and events that occur in the day-to-day lives of the community members.
- ii) Plays are performed using improvised speeches and actions without scripts.
- iii) There are no clearly demarcated acts and scenes as in European plays.
- iv) Plays are based on conflicts that are picked from the family and communities.
- v) Plays are based on themes such as, mistrust in marriage, betrayal in friendship, land wrangles, witchcraft, and tribal wars.
- vi) The plays are staged in open spaces that are available at the time of the presentation.
- vii) They are aimed at reflecting social problems before an audience, which is the community and suggesting solutions as well as giving moral lessons.

Read the following folktale and work out the activity that follows.

Why Kites Eat Chicks

Long, long ago in the village of Mikwano, there lived two great friends, Mother hen and Mother Kite. They loved each other so much that they always shared most of their belongings. Peace prevailed in both families since God had blessed them with many children. The friendship among their children was a typical example of what their parents were.

One-day, Mother Hen was invited for a very important visit, where she would be the guest of honor on condition that she would be very smart. Since mother hen had no beautiful feathers, she thought and thought of what to do. “I can find help from my good friend Mother Kite. She has a needle which I can borrow to mend my feathers, to add the beautiful coloured ones,” she said delightfully.

The next morning before sunrise, Mother Hen had reached Mother Kite’s house to borrow the needle.

“Oh my dear friend Mother Hen you are most welcome. You have come so early. I hope all is well,” Mother Kite asked.

“Oh, dear, there is nothing to worry about. I am alright and everybody back home is okay,” Mother Hen replied happily.

The two good friends chatted and had fun together with a variety of food and drinks.

“My dear friend, I have a very important visit, but I have to be smart for the occasion since I am the guest of honour. So, I beg you to help me with your needle to mend coloured feathers on my dress,” Mother Hen requested politely.

“Well, my dear friend, my needle is the most treasured thing I have in my life. But since it is you, I will give as long as you will bring it as s soon as you are done,” Mother Kite said

Mother Hen was given the needle and she left immediately to prepare for the visit. For two days, Mother Hen sewed her dress tirelessly with brown and white beautiful feathers which everyone admired. “I have no doubt that my hosts will like it!” She looked at herself in admiration as she tried it out.

As she modeled to her children who were also very excited about their mother’s smartness, unknowingly the needle fell off and got lost in the dust in the courtyard.

Having remained with the last design on her tail, she dashed back to the hut to go and finish the work only to realize that the needle was nowhere to be seen. Too worried of what she would tell her friend Mother Kite, she straight away began to look for the needle. She searched and searched in all corners of the house in vain. As she continued with the search all over the compound, suddenly Mother Kite arrived.

“My dear friend, your body is full of dust and you are throwing a lot of it up, is there any problem?” Mother Kite asked. However, she got no response from Mother Hen.

“Am I not welcome today?” Mother Kite inquired further.

“No, Mother Kite,” Mother Hen replied.

“Then what is the matter?” Mother Kite got concerned.

“I don’t know what to tell you and how to start..... but the needle,” Mother Hen lamented.

“You mean you have lost my needle, my only treasure?” Mother Kite fumed.

“I am very sorry, but I am still looking for it, I hope.....” Mother Hen apologised.

“No amount of apologies will convince me. I only need one thing....my needle or else I will be taking one of your children every time I come to demand for it”.

Mother Kite took the first chick to show how serious she was. Mother Hen had no choice but to keep looking for the needle up to today. That is why every Mother Hen with her children, throw up dust. They are still looking for the needle as Mother Kite keeps coming for more of the chicks.



Activity 7.3: Performing African traditional drama and studying its characteristics

In groups, work out the following activities based on the folk tale you have read.

- i) A conflict is a disagreement between two people or more. What is the major conflict in the story?
- ii) Who are the major characters involved in the conflict?
- iii) What causes the conflict in the story and how does it end?
- iv) A theme is the major topic in the story or piece of drama. They may be more than one. Identify the major theme in the story.
- v) What moral lessons do you learn from the play?
- vi) Identify the characters in the story who take part in the events you mentioned.
- vii) Select some of your friends to take the parts of these characters. These friends are called actors or actresses.
- viii) Create a dialogue using your own words to add on to the ones that Mother Kite and Mother Hen used.
- ix) Come up with some costumes and props to act out your skit.
- x) Perform your drama to the rest of the class.
- xi) Discuss the characteristics of African drama in your play.

Activity of Integration: Performing Original Arts Compositions in African Style

A community Performing Arts group is coming to stage a concert at your school. You are to perform a ‘curtain raiser’ in the concert.

Task:

- i) Design a 15 minutes' artwork in African traditional style, integrating the music, dance and drama pieces you composed this Term.
- ii) Perform the artwork with appropriate, costumes, props and stage design.
- iii) Make a short write up on the effect of the performance to the whole school.

Chapter Summary

In this chapter, you have learnt to perform African music, dance and drama with awareness of their characteristics to preserve our cultural heritage.

Chapter 8: Exploring the Basic Elements of Music

Keeping clean (Hygiene) (Sexuality education)

Nubiro Godfrey 2018



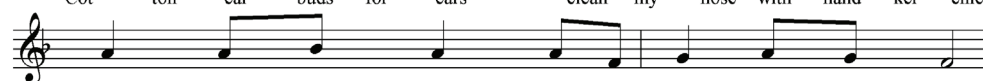
1. I must keep my bo - dy clean all time
2. I must keep my bo - dy clean all time
3. Wash - ing my hands and my face al - ways
4. Tooth - brush and tooth paste to brush my teeth



Prac - tic - ing hy - giene is good for my health
All skin di - seas - es will be gone and gone
Bath - ing and brush - ing my teeth, comb my hair
Nail - cut -ter ra - zor - blade cut short my nails



I re - move sweat and dirt keep my bo - dy free from germs
Sca - bies and the ring - worms skin di - seas - es that I know
Clean - ing my nose and ears shav - ing hair and cut - ting nails
Cot - ton ear - buds for ears clean my nose with hand - ker - chief



I have no bad smell be - cause I am clean
We clean our bo - dies to be heath -y(and) smart
We clean our bo - dies to be heath -y(and) smart
wash ba - sin and soap to wash my bo - dy




Key Words

- Music scores
- Sharp
- Flat

By the end of this chapter, you should be able to use the music elements of dynamics, pitch, duration, tempo and present works of Performing Arts.




Introduction

In this chapter, you are going to compose, read and write music on the treble staff using major keys G and F. The melodies will have a length of two-bar in simple quadruple time

or four bars of simple duple time. The rhythms you will use are ; ;  without leaps. You will then make connections between duration and melody and consider how pitch influences the effect of the piece of music. You will also study music scores to explore, identify and talk about dynamics, pitch, duration and tempo.

Composing, Reading and Studying Western Music

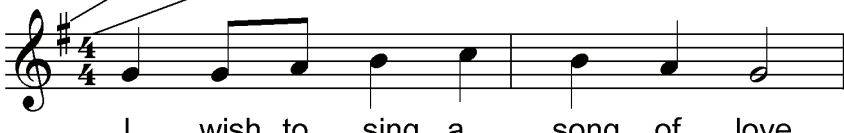
In this activity, you are going to compose and write two-bar melodies of four beats in each bar using the treble staff and major keys G and F.

You will use ; ;  rhythms without jumps. You will have to write the time signature as shown on the staves below. You will also need to write the key signature of G or F major on the treble staff. You may recall that a key signature is a symbol written after the clef. It helps you to identify the key in which the music is written.

To write the key signature of key G major, we place a symbol called a sharp \sharp on line F as shown below. If you are to read your music using sol-fa notes, you will find the doh on line G.

Key Signature

Time Signature



I wish to sing a song of love

To write the key signature of key F major, we place a symbol called a flat \flat at line B as shown below. If you are to read your music using sol-fa notes, you will find the doh in space F.



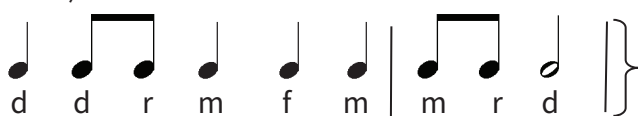
I wish to sing a song of love



Activity 8.1: Composing, reading and studying Western music

- Write the following melodies on the treble staff in key G and F.
- Read the melodies you have written in staff notation.

a)



b)



Composing sol-fa to given rhythm in staff notation

- Compose sol-fa notes without jumps to the rhythm passages given below.
- Write the composed melodies on the treble staff in key G and F.
- Write a suitable time signature.
- Sight sing your compositions.
- Suggest improvements in your work if necessary.

a.



b.



Activity 8.2: Composing rhythm on given sol-fa passages

Use the sol-fa passages given below and:

- i) Compose rhythms along them and ensure each melody is 8 beats.

(Remember  is one beat and  is also one beat while  is two beats)

- ii) Write the compositions on the treble stave in key G.
 iii) Sight read your compositions.
 iv) Use bar lines and put four beats in each bar of the melody.
 v) Read the compositions.

Follow this example:



You can see that there are 12 beats in this melody. You are required to reduce them to eight beats.

What do you do? You must join some two neighboring  beats to become  beats.

For example:



Now with three of your friends compose melodies using the sol-fa passages below.

- i) d r d r d r m f m r d d ||
 ii) d d r m f r m f m r d ||
 iii) d r m f s f m r r d ||

Activity of Integration: Composing and Performing a Song

The Chemistry teacher would like to teach about matter and energy. The teacher wants to use a song about this information because he/she understands that music can be a good mnemonic device.



Task:

1. Compose a melody to the given words and rhythm using sol-fa without leaps. Start and end on doh.
2. Write your composition on the treble stave using either key G or F major.
3. Sing the song and ask your teacher to record it.

Chapter 9: Performing Arts in the Economy



Key Words

- Audience preference
- Advert

By the end of this chapter, you should be able to appreciate the causes of audience preference and understand the role of Performing Arts to national development.

Introduction

In this chapter, you are going to explore the role of commercial Performing Arts to society. You are to talk about what experiences you have of Performing Arts in your own community and beyond while comparing features. You will consider the circumstances in which Performing Arts usually take place and discuss the role or purpose of these performances. You will gather any examples of adverts and consider any key themes and structures. You will also discuss the factors that influence audience preference to Performing Arts from time to time. With all these understandings, you will be able to market works of Performing Arts from various genres, styles and cultures to earn a living.



Activity 9.1: Identifying audience for music, dance and drama

In groups:

- brainstorm the role of commercial Performing Arts to society.
- talk about what experiences you have of Performing Arts in your own community and beyond.
- consider the circumstances in which Performing Arts usually take place and discuss the role or purpose these performances have.
- gather any examples of adverts and consider any key themes and structures.
- discuss the factors that influence audience preference to Performing Arts from time to time.



Activity of Integration: Marketing Performing Arts

Kreal Drama Actors is a renowned performing group in Berede Town Council. They perform all kinds of music, dance and drama genres. They also deal in making costumes, props and traditional music instruments as well as repairing western music instruments like pianos and guitars.

Task:

1. Discuss the role of Kreal Drama group to Berede Town Council.
2. What kinds of adverts, key themes and structures would Kreal drama group consider in marketing themselves?
3. Discuss the factors that would influence audience preference to Kreal drama group performances from time to time.

Chapter Summary

In this chapter, you have learnt to explain the causes of audience preference and understand the role of music, dance and drama to our school and the community.



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