

PROTOTYPE



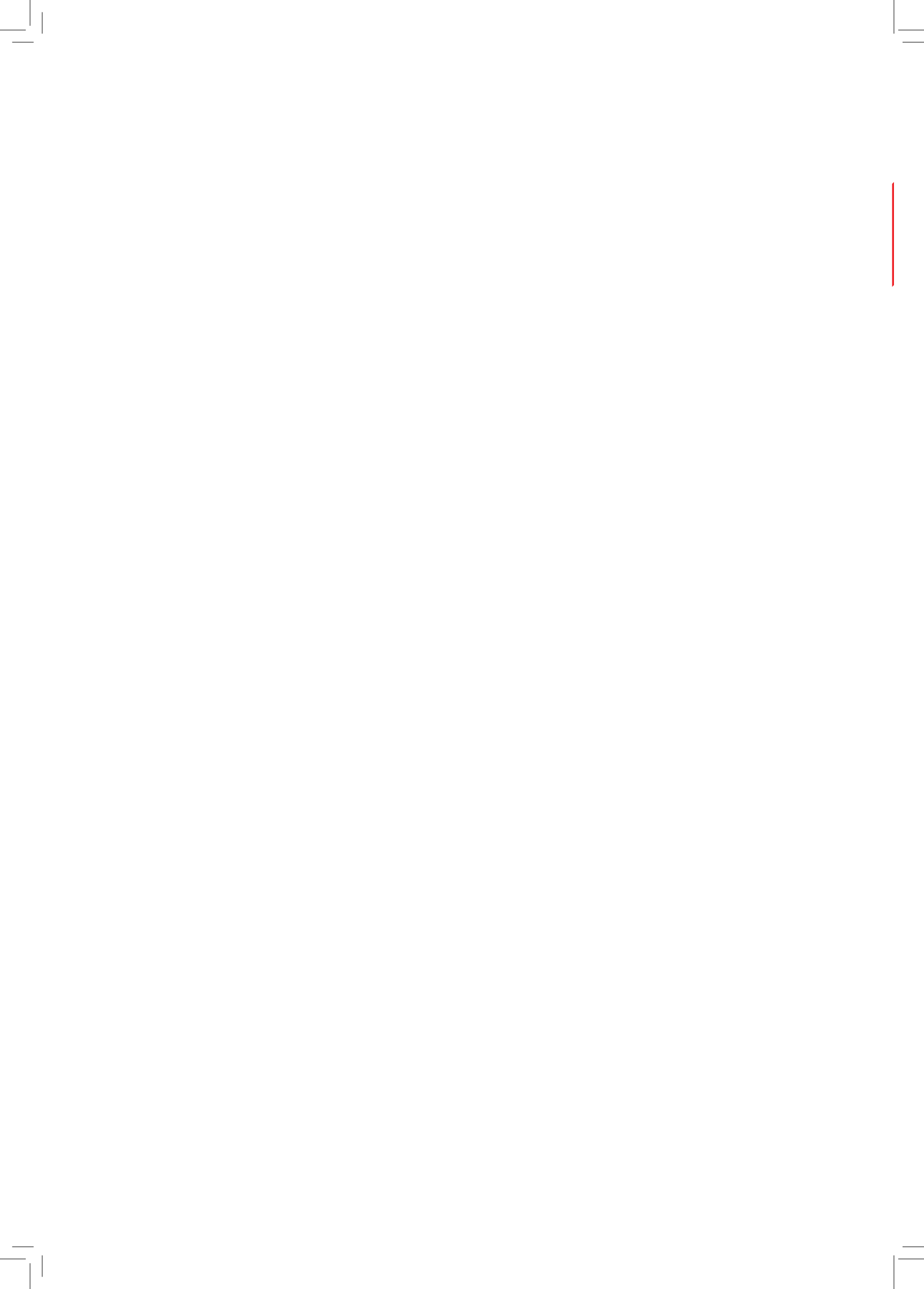
NCDC
NATIONAL CURRICULUM
DEVELOPMENT CENTRE



PERFORMING ARTS TEACHER'S GUIDE SENIOR ONE



LOWER SECONDARY
CURRICULUM



PROTOTYPE



PERFORMING ARTS TEACHER'S GUIDE

SENIOR ONE



**LOWER SECONDARY
CURRICULUM**



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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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Contents

Preface.....	iv
Acknowledgements.....	v
EXPLORING AND MAKING CONNECTIONS IN PERFORMING ARTS.....	1
Chapter 1: Arts Making in the Natural Environment.....	1
Chapter 2: Exploring the Basic Elements of Music.....	11
Chapter 3: Performing Arts in the Economy.....	21
Chapter 4: Performing Arts Making Using African Styles.....	27
Chapter 5: Exploring the Elements of Music	36
Chapter 6: Performing Arts in the Economy.....	43
Chapter 7: Performing Arts in African Styles.....	45
Chapter 8: Exploring the Basic Elements of Music.....	55
Chapter 9: Performing Arts in the Economy.....	63

Preface

This Teacher's Guide has been designed to enable the teacher to interpret the revised curriculum and use the accompanying learner textbook effectively. The Teacher's Guide provides guidance on what is required before, during and after the teaching and learning experiences.

To ease the work of the teacher, all the activities and instructions in the Learner's Book have been incorporated in this Guide but with additional information and possible responses to the activities. The guide has been designed bearing in mind the major aim of the revised curriculum which is to build in the learners the key competences that are required in the 21st century while promoting values and attitudes and effective learning and acquisition of skills, to prepare the learner for higher education and eventually the world of work.

This book has been written in line with the Revised Lower Secondary School Curriculum. The book has incorporated knowledge, skills partly required to produce a learner who has the competences that are required in the 21st century; promoting values and attitudes; effective learning and acquisition of skills in order to reduce unemployment among school graduates.



Associate Professor Betty Ezati
Chairperson, NCDC Governing Council

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Grace K. Baguma

Director, National Curriculum Development Centre

THEME FOR TERM 1: 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, the learner 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.

Teacher Preparation

You will need: voice, instruments, costumes, props, makeup, and space for the performance

Teacher Instruction

Pair work

Use 5 minutes to guide and observe learners read the introductory notes of this activity in the Learner's Textbook and as indicated below.

Introduction

In this chapter, you are going to have learners sing Ugandan folk songs depicting the natural environment. You will ensure they employ appropriate vocal characteristics, accompaniment, costume and props. You will then guide them to choreograph appropriate dances to the songs. You will also guide them to retell the story in the song, identifying characters in it and then dramatizing it. You will then observe them brainstorm the basic African characteristics of Performing Arts within some performed pieces. Ensure they carefully 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.

Performing Ugandan Folk Arts

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

This activity will take 2 periods.

1. Pair learners, guide and observe them as they:
 - i) study **Figure 1.1** and explain what they see in the picture.
 - ii) explain what the people in the picture are doing and why.
 - iii) tell where they think these people are.

2. Divide learners into four groups to:
 - i) identify and perform a Ugandan traditional folk song depicting their natural environment. Let them employ appropriate vocal characteristics and accompany their singing with suitable traditional music instruments.
 - ii) let each group present their work to the whole class.
 - iii) write short notes about the objects they see in the picture explaining how these can be used to make music. They should also discuss and write short notes about the message in the songs they have performed. Let these be the products for your classroom-based assessment. (*Ensure teamwork, tolerance to one another and respect for others' views*)

Performing Ugandan Traditional Folk Dances

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

This Activity will take 2 periods.

Divide learners into four groups, guide and observe them to:

- i) prepare and perform the folk song they sang in Activity 1.1 or any other of their choice.
- ii) choreograph a dance to the song and improvise costumes, props and appropriate accompaniment to it. *Emphasize teamwork, cooperation and respect for one another at this point.*
- iii) perform the dances to the whole class. *Emphasise time management here.*
- iv) Write short notes on the following which will be the product for your classroom-based assessment.
 - a) What three features of Ugandan dance can you identify in the dance you have just performed?
 - b) On which function would you perform this dance?
 - c) Explain how the elements of the natural environment are reflected in the dance you have performed.
 - d) Talk with examples about what you believe is the preserved and highlighted aspects of cultural heritage in the dance piece.



Activity 1.3: Performing African traditional drama

Divide learners into four groups to work out the following activities based on the folk song they sung in Activity 1.1. Guide and observe them:

- i) retell the story in the song.
- ii) identify the characters in it and then dramatize it.
- iii) present the drama to the whole class.
- iv) brainstorm any three basic African characteristics of drama and report their findings to the whole class.
- v) explain how the elements of the natural environment are reflected in the drama they have performed.
- vi) talk with examples about what they believe is the preserved and highlighted aspects of cultural heritage in the drama piece.

Activity of Integration: Performing a Ugandan Traditional Drama

This activity will take 2 periods.

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

Task:

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. Talk about your appreciation of the play depicting your natural environment.

Possible Responses

1. The short plan should include:
 - i) Identification of the story as a material from the natural environment for the play.
 - ii) A class session to read the story and convert it into a script.
 - iii) Rehearsal schedules for developing dialogue out of the story, casting, directing and acting the play.
 - iv) Making and finding costumes, props.
 - v) Preparing/setting the stage.
 - vi) Inviting the audience.
 - vii) Presenting the play to the guests.

2. Talk about your appreciation of the play depicting your natural environment.
 - i) Learners should discuss the story in terms of its genre whether it is a folk story or true story (nonfiction).
 - ii) Appreciate the materials that the costumes and props are made of i.e. leaves, skin, cloth, hat, stone, walking stick, basket, stool, etc.
 - iii) The space for staging and the scenery setting of the play in terms of the materials from the environment used whether open arena, assembly ground or built stage in the main hall, scenery setting may be by use of backdrops with artistic drawings, use of tree branches, plants and leaves, etc.
 - iv) Appreciate the use of some special effects of sound and light if any is used e.g. animal and bird cries and any other sounds from the natural environment.

Assessment Grid for Activity of Integration 1: Performing a Ugandan Traditional Drama

Chapter ONE	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
Output A performance of a Ugandan Traditional drama	1. A plan for an arts performance	Score 3: Identifies necessities for the play: costumes, props, instruments, rehearsal time, the cast list, a dance, folk song, the stage, invitations, presentations schedules, etc. (any 6-7)	Score 3: Suggests the right content and cost of the necessities for the play: costumes, props, instruments, rehearsal time, the cast list, a dance, folk song, the stage, invitations, presentations, schedules, etc. (any 6-7)	Score 3: Logically relates the events of the arts performance in regard to schedules and agendas.	Learner earns one point if he/ she has added any relevant element unsolicited in the introduction.
		Score 2: Identifies necessities for the play: costumes, props, instruments, rehearsal time, the cast list, a dance, folk song, the stage, invitations, presentations schedules, etc. (any 4-5)	Score 2: Suggests the right content and cost of the necessities for the play: costumes, props, instruments, rehearsal time, the cast list, a dance, folk song, the stage, invitations, presentations schedules, etc. (any 4-5)	Score 2: Somehow relates the events of the arts performance in regard to schedules and agendas.	

Chapter ONE	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
		Score 1: Identifies necessities for the play: costumes, props, instruments, rehearsal time, the cast list, a dance, folk song, the stage, invitations, presentations schedules etc. (any 1-3)	Score 1: Suggests the right content and cost of the necessities for the play: costumes, props, instruments, rehearsal time, the cast list, a dance, folk song, the stage, invitations, presentations schedules etc. (any 1-3)	Score 1: Lightly relates the events of the arts performance in regard to schedules and agendas.	
	2. A 15 minutes' skit	Score 3: Appropriate choice of costumes, props, instruments and the stage to perform the skit following the planned cast, time, and audience.	Score 3: Appropriate use of body, costumes, props, instruments and the stage to perform the skit following the planned cast, time, and audience.	Score 3: Superior performance of the skit with ideas flowing in a logical manner.	Learner earns one point if he she has added any relevant element unsolicited in the introduction.
		Score 2: A reasonable choice of costumes, props, instruments and the stage to perform the skit following the planned cast, time, and audience.	Score 2: A reasonable use of the body, costumes, props, instruments and the stage to perform the skit following the planned cast, time, and audience.	Score 2: Good performance of the skit with ideas flowing in a logical manner.	

Chapter ONE	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
		Score 1: A fair choice of costumes, props, instruments and the stage to perform the skit following the planned cast, time, and audience.	Score 1: Could have used more appropriately the body, costumes, props, instruments and the stage to perform the skit following the planned cast, time, and audience.	Score 2: Fair performance of the skit with ideas flowing in a somewhat logical manner.	
	3. Write-up on the appreciation of the play.	Score 3: States the core issues seen in the play and related to the natural environment: genre of the story, communication, language, costumes and props, space use, scenery setting, special effects like sound and light, etc. (Any 5-6)	Score 3: Explains with relevant examples the core issues seen in the play and related to the natural environment: genre of the story, communication, language, costumes and props, space use, scenery setting, special effects like sound and light etc. (Any 5-6)	Score 3: Superior Communication of ideas in a flowing and logical manner.	Learner earns one point if he/ she has added any relevant element unsolicited in the introduction.
		Score 2: States the core issues seen in the play and related to the natural environment:	Score 2: Explains with relevant examples the core issues seen in the play and related to the natural	Score 2: Basic Communication of ideas in a flowing and logical manner.	

Chapter ONE	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
		genre of the story, communication, language, costumes and props, space use, scenery setting, special effects like sound and light, etc. (Any 3-4)	environment: genre of the story, communication, language, costumes and props, space use, scenery setting, special effects like sound and light etc. (Any 3-4)		
		Score 1: States the core issues seen in the play and related to the natural environment: genre of the story, communication, language, costumes and props, space use, scenery setting, special effects like sound and light etc. (Any 1-2)	Score 3: Explains with relevant examples the core issues seen in the play and related to the natural environment: genre of the story, communication, language, costumes and props, space use, scenery setting, special effects like sound and light etc. (Any 1-2)	Score 1: Communication of ideas in a less coordinated manner.	
Total					/28

Chapter Summary

In this chapter, the learner has 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

By the end of this chapter, the learner 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.

Time: This chapter will take 12 periods.

Teacher Preparation

You will need:

Voice, music scores and space for the performances.

Teacher Instruction

Use 10 minutes to pair, guide and observe learners:

- i) sing a warm-up song of their choice.
- ii) read the learning outcomes on the chapter page and introductory notes on the second page of chapter two in the Learner's Textbook and as indicated below.

Introduction

In this chapter, you are to explore and demonstrate the meaning and effects of the following musical elements: treble clef; stave, 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 your composition and share ideas on how you will market it to the wider community.



Activity 2.1: Identifying rhythm in songs

This activity will take 70 minutes.

1. Guide and observe the learners:
 - i) sing the song ‘Butterfly tell me how you grow’. They may sing after you if they don’t know it.
 - ii) sing the song to syllables like wa, la, ku and then 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

2. Mark the rhythm of the song by:
 - a) Clapping
 - b) Stamping
 - c) Snapping
3. Facilitate the learners to come up with a product in form of:
 - a) Written rhythms of the song in their notebooks. Here is an example of the first line/ the phrase.

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



- Two rhythm passages of eight beats each including

; and rhythms e.g.



Pitch

What is pitch?

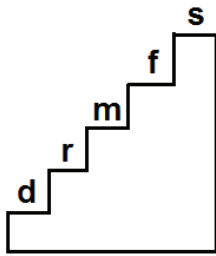
You learnt about pitch during your CAPE 1 lessons in Primary school. You drew the G clef and named the lines and spaces of the staff. You were learning to use pitch in music. In this section, you are going to learn more about pitch and use it to sing, compose and write music.



Activity 2.2: Recognising pitch in songs

This activity will take 2 periods.

1. Display lyrics of the song 'Butterfly tell me how you grow'.
2. Guide and observe the learners to:
 - i) sing the song to sol-fa.
 - ii) sing through the sol-fa on the music ladder upwards and downwards.



3. Divide the class into four groups and facilitate them to come up with a product in form of two written sol-fa passages of up to 8 notes without leaps
e.g. d r m f m r r d
(Be patient with learners as they engage in arguments to create their product)
4. Facilitate each group and have them engage in a 5 minutes' conversation about music by presenting their work to the class and pitch their notes correctly.
Ensure the learners listen to each other's views respectfully and work in teams.



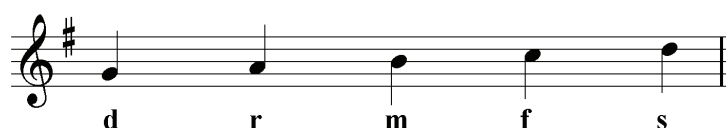
Activity 2.3: Writing music on the treble stave

1. Guide and observe individual learners:
 - i) draw a treble stave. (5 minutes)
 - ii) create at least five words out of letters A, B, C, D, E, F, G and arrange them correctly on the treble stave.

2. Below is the example given:



3. Write the key signature of key F major on the treble stave (placing the sharp \sharp on the top line F just after the clef and identifying the position of doh on line G. You may demonstrate to the learners how to find the position of doh by placing the 't' to the position of the last sharp and then descend the scale.
4. Read the music on this stave, pitching correctly as they clap the rhythm.



5. Facilitate the learners to come up with a product in form of written music compositions on the treble stave in F major as in the example number. The learners may use these sol-fa passages for pitch.
 - 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

6. Facilitate the learners to make a conversation on their compositions by:
 - i) sight reading them.
 - ii) sharing ideas about various ways of acquiring correct pitching.



Activity 2.4: Studying written music

This activity will take 2 periods.

1. Pair and observe learners studying the following music excerpt and guide them to do the activities 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.

- i) Sing the song to words over and over.
- ii) Sing the music over and over to sol-fa.
- iii) Clap the rhythm of the song while saying the French rhythm names.
- iv) Using 10 minutes, facilitate the learners to come up with a conversation about identifying:
 - a) How many systems are in the whole piece?
 - b) The number of bars in the music passage.
 - c) The bars with the highest and lowest notes.
 - d) The key of the song.

Ensure learners exhibit a positive attitude to looking for solutions to problems and learning to learn.

2. Facilitate the learners to come up a product in form of:
 - i) written rhythm of second bar of the song in French rhythm names.
 - ii) a written list of the three growth stages of a butterfly and the bars in the song where this information is found.
 - iii) a written copy of the music of the song in their notebooks.

Activity 2.5: Listening to music (aural tasks)

This activity will take two periods.

1. Listen to two pieces of music played to you in key F major.
2. Compare the features of the two pieces regarding rhythm, pitch, tempo and length.
3. Identify the sections that reflect the aspects of the natural environment.
4. Listen to four played melodies of four bars in simple duple time and write them on the treble stave in key F major.

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. The rhythm has been aligned to the words.

Name some plants with tap roots ground nuts car - rots beans

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 key F major.
3. Sing your melody to sol-fa and then to words.

Possible Responses

1.

d r m f s s f m r r d
Name some plants with tap roots ground- nuts car - rots beans

2.

Name some plants with tap roots ground - nuts car - rots beans

3. Depends on each learner's composition following the rhythm and words given.

Assessment Grid for Activity of Integration 2

Chapter 2.	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
Out put A four bar melody in simple duple time	1. A four bar simple duple melody in sol-fa notation	Score 3: Composes sol-fa notes of the diatonic major scale (in lower case) to the given rhythms passages.	Score 3: Aligns the pitch (with no leaps) to the given rhythms accurately and appropriately, starting and ending on doh	Score 3: Writes a tuneful and singable melody in conjunct movement.	The learner earns one point if he/she has added any relevant element that was unsolicited in the instruction
		Score 2: Composes sol-fa notes of the diatonic major scale to the given rhythms with disregard to the conventional lower case.	Score 2: Aligns the pitch to the given rhythms producing a singable melody but with disregard to leaps, starting, and ending on doh.	Score 2: Writes a singable but not so tuneful melody that may be either in conjunct or disjunctive movement	
		Score 1: Composes sol-fa notes beyond the diatonic major scale to the given rhythms with disregard to the conventional lower case.	Score 1: Aligns the pitch to the given rhythms producing a rather un-singable melody and with disregard to the conjunct movement, starting and ending on other notes other than doh.	Score 1: Writes an un-singable and untuneful melody that may be either in conjunct or disjunct movement.	

2. A four bar simple duple melody in staff notation.	Score 3: Uses the following in music: the treble stave, treble clef, the key signature of F major, time signature of simple duple time, staff rhythm symbols, bar lines and lyrics of the song. (any 6-7)	Score 3: Uses the following accurately: the treble stave, the treble clef, the key signature of F major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 6-7)	Score 3: Produces an exceptionally balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of word.
	Score 2: Uses the following in music: the treble stave, the key signature of F major, time signature of simple duple time, staff rhythm symbols and lyrics of the song. (any 4-5)	Score 2: Uses the following accurately: the treble stave, the treble clef, the key signature of F major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 4-5)	Score 2: Produces a basically balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen-separated syllables of words
	Score 1: Uses the following in music: the treble stave, the key signature of F major, time signature of simple duple time, staff rhythm symbols and lyrics of the song. (Any 1-3)	Score 1: Uses the following accurately: the treble stave, the treble clef, the key signature of F major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 1-3)	Score 1: Produces a fairly balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of words

3. A Performance of a four bar simple duple melody in sol- fa notation	Score 3: Sings the song to French rhythm names, sol-fa and words (All the three).	Score 3: Sings the song to words with accurate itches and rhythm in all the bars.	Score 3: Sings the whole song to sol-fa and words steadily and consistently
	Score 2: Sings the song to French rhythm names, sol-fa and words (Any two)	Score 2: Sings the song to words with accurate itches and rhythms in most of the bars.	Score 3: Sings most of the sections of the song to sol- fa and words steadily and consistently
	Score 1: Sings the song to French rhythm names, sol-fa and words (Any one)	Score 1: Sings the song to words but with inaccurate itches and rhythms in most of the bars.	Score 3: Sings a few sections of the song to sol-fa and words steadily and consistently

Chapter Summary

In this chapter, the learner has explored and demonstrated the meaning and effects of musical elements including the treble clef; stave, key signature of G major; simple duple time; eighth, quarter and half notes.

Chapter 3: Performing Arts in the Economy



Figure 3.1: At the Uganda National Theatre

Key Words

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

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

Teacher Preparation

You will need: newspapers, magazines, posters or the Internet.

Teacher Instruction

Work in Small Groups

Use 5 minutes to guide and observe learners read the introductory notes of this chapter in the Learner's Textbook and as indicated below.

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 career and making publicity for Performing Arts

This activity will take 2 periods

1. Divide learners into four groups, guide and observe them:
 - i) research about what people from the arts industry talk about career opportunities. You may provide them with newspapers, magazines or the internet.
 - ii) make a short write-up of the findings in their notebooks.
2. Let them 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) Present the findings to (i) above in the class.

Activity of Integration: Preparing for a Commercial Arts Performance

This activity will take two periods.

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 the school both in the community and the country.

Task:

1. Identify and write about any six-professional people that will work towards the success of this performance.
2. In five ways, explain the range of audiences where the products of these performing art works could be sold.
3. Design a poster publicising this performance

Possible Responses

1.
 - i) **Producer:** Gathers ideas for the performing group, composes the music for the group, selects songs or the items to be performed, etc. (any two)
 - ii) **Booking Agent:** Responsible for booking live performances and performance venues.
 - iii) **Music Promoter:** Responsible for publicizing a concert.
 - iv) **Music Publisher:** Ensures the song writers and composers receive payment when their songs are used commercially.
 - v) **Tour Manager:** Manages transportation, scheduling, and the financial aspects of the Performing Arts time on the road.
 - vi) **Theatre Manager:** Manages the concert hall and oversees all activities and employees in the venue.

- vii) **Director of Marketing:** Works to promote live events by advertising the event.
 - viii) **Stage Manager:** Makes sure that the day to day operations of a concert hall run smoothly.
 - ix) **Music Journalist:** Writes music criticism and music news for print, online and broadcast media.
- 2.
- i) Everyone: Recordings of these works can be marketed to everyone through social, print and broadcast media.
 - ii) Demographics can also determine the audience. Products of this performance can be sold to parents, teachers and students from other schools.
 - iii) Other audiences could be targeted by location. For example, a song can easily be marketed in the area of the language it is performed.
 - iv) Attitude and opinion. Some audiences are targeted based on how people feel. Products from these school performances could sell better to audiences concerned with education.
 - v) Lifestyle. A lifestyle is how people spend their time. For example, these products could target people who enjoy spending weekends in theater to relax.
3. Any design of a poster with:
- i) Name of school
 - ii) Name of the show
 - iii) Venue for the performance
 - iv) Date for the performance
 - v) Fee
 - vi) Initials of poster designer (optional)

Assessment Grid for Activity of Integration 3

Chapter 3	Basis of assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
Output A production of a commercial arts performance.	1. Professionals in the Performing Arts industry	Score 3: Identifies 5-6 professionals in the Performing Arts industry particularly relevant to this kind of performance.	Score 3: Assigns duties of 5-6 professionals appropriately	Score 3: Explains duties of 5-6 professionals in a logical way.	Learner earns one point if he/she has added any relevant element unsolicited in the instruction.
		Score 2: Identifies 4-3 professionals in the Performing Arts industry particularly relevant to this kind of performance	Score 2: Assigns duties of 4-3 professionals appropriately	Score 2: Explains duties of 4-3 professionals in a logical way.	
		Score 1: Identifies 1-2 professionals in the Performing Arts industry particularly relevant to this kind of performance	Score 1: Assigns duties of 1-2 professionals appropriately	Score: 1 Explains duties of 1-2 professionals in a logical way.	
	2. Market places for Performing Arts products	Score 3: Identifies 5-6 situations where Performing Arts products can be marketed.	Score 3: Writes about 5-6 market places using appropriate terms and examples	Score 3: Writes about 5-6 market places using convincing and flowing ideas.	
		Score 2: Identifies 3-4 situations where Performing Arts products can be marketed.	Score 2: Writes about 3-4 market places using appropriate terms and examples	Score 2: Writes about 3-4 market places using convincing and flowing ideas.	



Chapter 3	Basis of assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
		Score 1: Identifies 1-2 situations where Performing Arts products can be marketed.	Score 1: Writes about 1-2 market places using appropriate terms and examples	Score 1: Writes about 1-2 market places using convincing and flowing ideas.	
	3. A poster to publicize the music show	Score 3: Designs the poster with 5-6 of the following: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer, etc.	Score 3: Designs the poster with 5-6 of the following appropriately positioned: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer, etc.	Score 3: Designs the poster with 5-6 of the following in given logical letter font, size and colour; Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer, etc.	
		Score 2: Designs the poster with 3-4 of the following: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer etc.	Score 2: Designs the poster with 3-4 of the following appropriately positioned: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer etc.	Score 2: Designs the poster with 3-4 of the following given in logical letter font, size and colour: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer, etc.	

Chapter 3	Basis of assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
		Score 1: Designs the poster with 1-2 of the following: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer etc.	Score 1: Designs the poster with 1-2 of the following appropriately positioned: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer etc.	Score 1: Designs the poster with 1-2 of the following given logical letter font, size and colour: Name of school, Name of the show, Venue for the performance, Date for the performance, Fee, Initials of poster designer etc.	
Total				28	

Chapter Summary

In this chapter, the learner has 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 their school and beyond.

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

Chapter 4: Performing Arts Making Using African Styles



Figure 2.1: performing a folk dance

Key Words

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

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

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

Teacher Preparation

You will need: voice, instruments, costumes, props, makeup, and space for the performance.

Teacher Instruction

Pair work

Use 5 minutes to guide and observe learners read the introductory notes of this activity in the Learner's Textbook and as indicated below.

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

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.



Figure 2.2: Performing Ugandan traditional folk songs



Activity 4.1: Composing music in African traditional style

You will need: voice, Ugandan traditional music instruments and space for the performance

Dance

Like much of Uganda's music, Ugandan dances are inspired 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.

compose their own song in the African traditional style.

- iii) Design, practice and perform their music piece to the rest of the class.
- iv) With the whole class, discuss what distinguishes Ugandan folk songs from other African folk songs in general.

Activity 1.2: Composing dances in African Traditional Style

Divide learners into four groups. Prepare a film of an African folk dance or a live performance for them to:

- i) watch a film or live performance of an African traditional dance and identify key themes, motifs and patterns.
- ii) use some of the ideas from it and create a new related dance.
- iii) design, practice and perform their dance piece to the rest of the class.
- iv) with the whole class, discuss what distinguishes Ugandan folk dances from other African folk dances in general.



Activity 1.3: Composing drama using African traditional drama styles

This activity will take 2 periods:

Divide learners into four groups, guide and observe them:

- i) select a Ugandan traditional tale that they know well or read a script of an African traditional tale from folklore.
- ii) identify features and compare them to those they identified in the song and dance.
- iii) create and perform a 10 minutes' skit from this, relating to a key theme in the traditional tale considering the exposition, climax and resolution and using the

elements of role, focus, action, tension, time, and space.

As a whole class, discuss what distinguishes Ugandan folk drama from other African traditional drama in general.

Possible Responses

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

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

Task:

- i) Expect the learners to design a 10 minutes' art work in African traditional style, integrating the music, dance and drama pieces composed this term.
 - a. The learners should be able to compose own song, create a dance and a play based on the characteristics of the African style such as the use of improvisation in terms of costumes, props, dialogue and staging. etc.
 - b. The learners should exhibit skill of singing i.e. taking lead roles, working together to perform as they act.
- ii) Expect the learners to perform the art work with appropriate, costumes, props and stage design.
- iii) Expect learners to make a short write-up on the effect of the performance to the whole school.

Assessment Grid for Activity of Integration 4

Chapter 4	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
Output A Performance of an original arts composition in African style	1. A design of an art work in African style.	Score 3: Identifies 5-6 of the following items for the performance: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium	Score 3: Uses correctly 5-6 of the following items for the performance: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium	Score 3: Performs with 5-6 of the following items integrated in a logical and flowing manner: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium	Learner earns one point if he/she has added any relevant element unsolicited in the instruction.
		Score 2: Identifies 3-4 of the following items for the performance: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium	Score 2: Uses correctly 3-4 of the following items for the performance: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium	Score 2: Performs with 3-4 of the following items integrated in a logical and flowing manner: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium	

Chapter 4	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
		Score 1: Identifies 1-2 of the following items for the performance: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium	Score 1: Uses correctly 1-2 of the following items for the performance: songs, music instruments, a dance, a skit, costumes, props, stage and an auditorium.	Score 1: Performs with 1-2 of the following items integrated in a logical and flowing manner: songs, music instruments, a dance, a skit, costumes,	
	2. A performance of a contemporary art work in African style.	Score 3: Appropriate choice and use of props, costumes, instruments, songs and stage that enhanced performance	Score 3: Outstanding accuracy in expressions, styles, tempo, phrasing and dynamics throughout the performance.	Score 3: Superior blend and balance of music dance, drama and accompaniment and appropriate choice of props and costumes achieved throughout the performance both within and between sections.	

Chapter 4	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
		Score 2: Basic choice and use of props, costumes, instruments, songs and stage that enhanced performance	Score 2: Basic accuracy in expressions, styles, tempo, phrasing and dynamics in most sections of the performance.	Score 2: Blend and balance of music dance, drama and accompaniment and appropriate choice of props and costumes basically achieved throughout the	
		Score 1: Some sense of choice and use of props, costumes, instruments, songs and stage.	Score 1: Occasional accuracy in expressions, styles, tempo, phrasing and dynamics in many sections of the performance.	Score 1: Blend and balance of music dance, drama and accompaniment and appropriate choice of props and costumes rarely achieved throughout the performance both within and between sections.	
	3. A write-up on the effect of the performance to the whole school.	Score 3: Identifies 5-6 effects such as: Positive mindset, reducing stress, improved memory, improved team work, more school engagement,	Score 3: explains with relevant examples and correct English any 5-6 effects such as: positive mindset, reducing stress, improved	Score 3: explains in a logical manner 5-6 effects such as: positive mindset, reducing stress, improved	

Chapter 4	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
		maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	memory, improved team work, more school engagement, maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	memory, improved team work, more school engagement, maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	
		Score 2: identifies 3-4 effects such as: positive mindset, reducing stress, improved memory, improved team work, more school engagement, maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	Score 2: explains with relevant examples and correct English any 3-4 effects such as: positive mindset, reducing stress, improved memory, improved team work, more school engagement, maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	Score 2: explains in a logical manner 3-4 effects such as: Positive mindset, Reducing stress, Improved memory, improved team work, more school engagement, Maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	

Chapter 4	Basis of Assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellency
		Score 1: Identifies 1-2 effects such as: positive mindset, reducing stress, improved memory, improved team work, more school engagement, maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	Score 1: Explains with relevant examples and correct English any 1-2 effects such as: positive mindset, reducing stress, improved memory, improved team work, more school engagement, Maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	Score 1: explains in a logical manner 1-2 effects such as: positive mindset, reducing stress, improved memory, improved team work, more school engagement, maintaining better attendance records, improved reading comprehension, improved communication skills, etc.	
Total				28	

Chapter Summary

In this chapter, the learner has 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 5: Exploring the Elements of Music

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.

Write the name of the group of vertebrates

Key words

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

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

Teacher Preparation

You will need: voice, music scores and space for the performances.


Teacher Instruction

Work in small groups

Use 5 minutes to guide and observe learners read the introductory notes of this activity in the Learner's Textbook and as indicated below.

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 stave 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

Divide the class into four groups:

- i) Sing the song 'vertebrates'. They may sing after you if they don't know it.
- ii) Sing the song for 5 minutes to French rhythm names and then mark its rhythms by:
 - a) clapping
 - b) stamping
 - c) snapping
- iii) Write the French rhythms of the song in their notebook and match them with rhythm in staff notation. (5 minutes)
- iv) Compose five rhythm passages of eight beats each using  rhythms.
- v) Read their compositions by use of French rhythm names and clapping.
- vi) Compose sol-fa notes (without leaps) to the rhythm passage below and write their composition on the treble stave in key F major.



 Goats give us milk, meat and skins and wool

- vii) Sing the song you have composed.



Activity 5.4: Studying written music

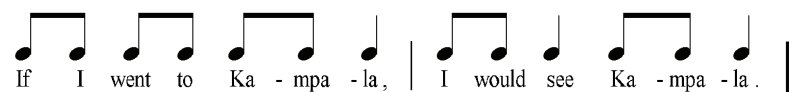
Guide and observe learners study the song 'vertebrates' in the learners' textbook and:

- i) sing the whole song to sol-fa appropriately.
- ii) use French rhythm names to write the rhythm of the second system.
- iii) identify the length of the song verse in terms of bars.
- iv) identify the bar they think is more complex and explain their answer.
- v) tell the number of systems the whole piece has.
- vi) identify the different classes of vertebrates giving three examples of each and naming the bars in which they are found.
- vii) sing the section of the song below and write sol-fa notes above it.



Activity of Integration 5: Composing and performing songs to the 'if' clauses in English language.

Your cousin in Primary Six would like 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.

Possible Responses

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'

If one

d d d r m m m r r r m m m //

If I go to Ka - mpa - la, I will see Ka - mpa - la. //

If two

d d d r m m m r r r m m m //

If I went to Ka - mpa - la, I would see Ka - mpa - la. //

If three

d d d r m m m r r r r m m m //

If I'd gone to Ka - mpa - la, I would have seen Ka - mpa - la. //

2. Write your compositions on the treble stave using key G major.

Ntubiro Godfrey 2020

d d d r m m m / r r r m m m //

If I go to Ka - mpa - la, I will see Ka - mpa - la.

Ntubiro Godfrey 2020

d d d r m m m / r r r m m m //

If I went to Ka - mpa - la, I would see Ka - mpa - la.

Ntubiro Godfrey 2020

d d d r m m m / r r r r m m m //

If I'd gone to Ka - mpa - la, I would have seen Ka - mpa - la.

3. Observe the learner sing his/her compositions, interpreting pitch and rhythm appropriately. The recordings of the songs you make are the products of the learners' work for the assessment of this item.

Assessment Grid for Activity of Integration 5


Chapter 5	Basis of assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
Out put A four bar melody in simple duple time.	1. A four bar simple duple melody in sol-fa notation.	Score 3: Composes sol-fa notes of the diatonic major scale (in lower case) to the given rhythms passages.	Score 3: Aligns the pitch (with no leaps) to the given rhythms accurately and appropriately, starting and ending on doh.	Score 3: Writes a tuneful and singable melody in conjunct movement.	Learner earns one point if he/she has added any relevant element that was unsolicited in the instruction.
		Score 2: Composes sol-fa notes of the diatonic major scale to the given rhythms with disregard to the conventional lower case.	Score 2: Aligns the pitch to the given rhythms producing a singable melody but with disregard to leaps, starting, and ending on doh.	Score 2: Writes a singable but not so tuneful melody that may be either in conjunct or disjunct movement.	
		Score 1: Composes sol-fa notes beyond the diatonic major scale to the given rhythms with disregard to the conventional lower case.	Score 1: Aligns the pitch to the given rhythms producing a rather unsingable melody and with disregard to the conjunct movement, starting and ending on other notes other than doh.	Score 1: Writes an unsingable and untuneful melody that may be either in conjunct or disjunct movement.	

Chapter 5	Basis of assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
	2. A four bar simple duple melody in staff notation.	<p>Score 3: Uses the following in music: the treble stave, treble clef, the key signature of G major, time signature of simple duple time, staff rhythm symbols, bar lines and lyrics of the song. (any 6-7)</p>	<p>Score 3: Uses the following accurately: the treble stave, the treble clef, the key signature of G major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 6-7)</p>	<p>Score 3: Produces an exceptionally balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of word.</p>	
		<p>Score 2: Uses the following in music: the treble stave, the key signature of G major, time signature of simple duple time, staff rhythm symbols, lyrics of the song. (any 4-5)</p>	<p>Score 2: Uses the following accurately: the treble stave, the treble clef, the key signature of G major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 4-5)</p>	<p>Score 2: Produces a basically balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of word</p>	
		<p>Score 1: Uses the following in music: the treble stave, the key signature of G major, time signature of simple duple time, staff rhythm symbols, lyrics of the song. (any 1-3)</p>	<p>Score 1: Uses the following accurately: the treble stave, the treble clef, the key signature of G major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 1-3)</p>	<p>Score 1: Produces a fairly balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of word</p>	

Chapter 5	Basis of assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
	3. A Performance of a four bar simple duple melody in sol-fa notation.	Score 3: Sings the song to French rhythm names, sol-fa and words (All the three)	Score 3: Sings the song to words with accurate pitches and rhythm in all the bars.	Score 3: Sings the whole song to sol-fa and words steadily and consistently	
		Score 2: Sings the song to French rhythm names, sol-fa and words (any two)	Score 2: Sings the song to words with accurate pitches and rhythms in half of all the four bars.	Score 2: Sings most of the sections of the song to sol-fa and words steadily and consistently	
		Score 1: Sings the song to French rhythm names, sol-fa and words (Any one)	Score 1: Sings the song to words but with inaccurate pitches and rhythms in most of the bars.	Score 1: Sings a few sections of the song to sol-fa and words steadily and consistently	

Chapter Summary

In this chapter, the learner has 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 6.1: At the Uganda National Theatre

Key words

- Marketing
- Publicity
- Public performance
- Exhibition
- Profit

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

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

Teacher Preparation

You will need: voice, instruments, costumes, props, makeup, and space for the performance.

Teacher Instruction

Pair work

Use 5 minutes to guide and observe learners read the introductory notes of this activity in the Learner's4 Textbook and as indicated below.

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 the art works that 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 3.1: Identifying career and making publicity for Performing Arts

Divide the class into four groups, guide and observe as they:

- i) identify and perform either a song, a dance or a drama piece of their choice
- ii) present their performance to the class.
- iii) explain what they would consider making their performance worthy of a public performance.
- iv) present their discussion to the class in the next lesson.
- v) discuss ways that this art work could be marketed in their community.
- vi) discuss what art works appeal to communities and what preferences they have of their own for exhibitions and performances.
- vii) collect examples of articles and programmes that describe art exhibitions.
- viii) 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.

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

Chapter Summary

In this chapter, the learner has learnt to market performing art works for profit within the community.

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

Chapter 7: Performing Arts in African Styles



Key Words

- Folk songs
- Folk dances
- Skit
- African style

By the end of this chapter, the learner 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.

Teacher Preparation

You will need: voice, instruments, costumes, props, makeup, and space for the performance

Teacher Instruction

Pair work

Use 5 minutes to guide and observe learners read the introductory notes of this activity in the Learner's Textbook and as indicated below.

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 may in future lead you to gainful employment for individual and community benefit.

Music

African music involves mainly singing and playing of 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:

- Singing is usually accompanied with one or more music instruments.
- 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).
- Sometimes it is solo - where one person sings alone.
- Other times it is chorus - where many people sing the same words together.



Figure 3.1: Performing an African traditional folk song



Activity 3.1: Performing African traditional folk songs and studying their characteristics

This Activity will take 2 periods.

Pair work

Have learners study the picture in Figure 3.1 and:

- i) Involve them in a conversation to explain what the people in the picture are doing.
- ii) Guide and observe them identify what the person in front of the picture and those in the background are doing.
- iii) Involve them in a conversation on where they think the people in the picture are.
Help learners to develop communication skills such audibility, confidence and appropriate gestures.

Group Work

- i) Divide learners into four groups and guide and observe them sing and accompany the folk song related to the picture. *Emphasize teamwork, tolerance and cooperation here.*
- ii) Observe and guide each group to prepare and perform their song for 7 minutes. *(Emphasize the value of time management)*
- iii) Use any available recording device to record the learners' performance for your portfolio (products for continuous assessment)
- iv) Involve learners in a conversation to identify some of the characteristics of the African folk song they have sang giving examples where possible. *Ensure the learners listen to each other's view respectfully and work in teams.*

Possible Responses to Activity 3.1

- i) Singing an African traditional folk song.
- ii) She is a soloist leading a folk song. The people in the background are responding in a chorus.
- iii) Any place where the singing is taking place is known as a stage. It could be an open space or a raised platform in a building.
- iv) Singing appropriately an African folksong with emphasis to the tone of the community where the song originates.
- v) Playing an appropriate African music instruments to accompany the song.
- vi) Use any available recording device to record the learners' performance for your portfolio (products for continuous assessment)
- vii) Find these in the introduction notes of this activity.
- viii) This will vary from the different songs performed.

Performing Dances with African Styles

Teacher Preparation

You will need: voice, instruments, costumes, props, makeup and space for the performance.

Teacher Instruction

Pair work

Use 15 minutes to guide and observe learners to:

- i) read the introductory notes about activity 3.2 in the learner's textbook.
- study the picture in Figure 3.2 and: work out activity 3.2.

Performing African Traditional Folk Dances and Studying their Characteristics

Dance

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

- i) They are accompanied by mostly singing, music instruments and clapping.
- ii) They are based on themes such as marriage, war, death and rituals such as circumcision.
- 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.
- v) Dance is learnt by imitating those who already have the skills.

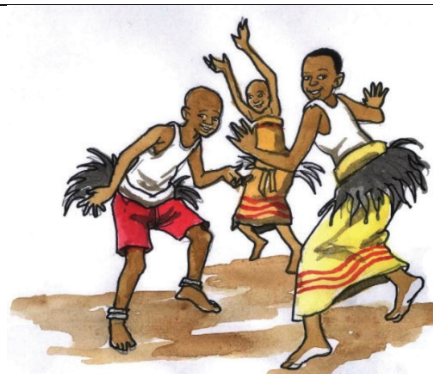


Figure 3.2: Performing a folk dance



Activity 3.2: Performing African traditional folk dances and studying their characteristics

This activity will take 2 periods

Group work

- i) Guide the learners to get involved in a conversation to suggest the name of this dance.
- ii) Divide learners into four groups, guide and observe them dance to an accompaniment related to the picture. *Emphasize teamwork, tolerance and cooperation here.*
- iii) Observe and guide each group to prepare and perform their dance for 7 minutes. *Emphasize the value of time management*
- iv) Use any available recording device to record the learners' performance for your portfolio or products for formative assessment.
- v) Involve learners in a conversation to identify some of the characteristics of the African folk dance they have performed giving examples where possible. *Ensure the learners listen to each other's' views respectfully and work in teams.*
- vi) Involve learners in a conversation on what the message is in the dance they have performed. *Ensure learners exhibit a positive attitude to looking for solutions to problems and learning to learn.*

Possible Responses

The reading of the introductory notes should enable the learner to acquire some knowledge and identify the characteristics of African traditional dance. This is a resource which will enhance the achievement of the set learning outcome.

- i) This will depend on the learners' knowledge of the different African dances.
- ii) Performing any traditional folk dance.
- iii) Some of these characteristics are in the introductory notes.
- iv) The themes will vary depending on the dance performed.
- v) The audiences will vary depending on the age group, ceremony and place.
- vi) Use any available recording device to record the learners' performance.

Teacher Preparation

You will need: Voice, instruments, costumes, props, makeup, and space for the performance.

Teacher Instruction

This activity will take 4 periods.

1. Guide and observe learners read the introductory notes about this activity in the Learner's Textbook.

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, wars, or worship.

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

- i) Plays are developed from folk tales 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 moral lessons.

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 3.3: Performing African traditional drama and studying its Characteristics.

Divide learners into four groups, guide and observe them work out the following activities based on the folk tale they have read.

Guide the learners to:

- i) Involve in a conversation to identify the major conflict in the folk story they have read and the characters involved.
- ii) Involve in a conversation to explain the causes and effects of the conflict in the story and how it ends.
- iii) Involve in a conversation to explain the themes in the story.
- iv) Involve in a conversation to explain the moral lessons they learn from the story.
- v) Select the actors and actresses to take up roles in the skit that they are going to develop (*casting*).
- vi) Create a dialogue using their own words to add on to the ones that Mother Kite and Mother Hen used.
- vii) Come up with appropriate costumes, makeup and props that will help them to act out their skit in the next lesson.
- viii) Dress up in their appropriate costumes, makeup and props that will help them to act out their skit.
- ix) Rehearse in their groups.
- x) Perform a drama in their groups to the class.
- xi) Involve in a conversation to explain the characteristics of African drama in their play.

Possible Responses

Activity of Integration

It is the fourth week of the term and the District Education Office will visit your school next Friday. The headmaster has invited parents and members of the community to attend the function. Your class has been chosen to entertain the visitors. Prepare and present African traditional music, dance and drama performance in 80 minutes.

Possible Responses

The learner should identify items with characteristics of African traditional music such as solo and response, African instruments for accompaniment, African costumes and props.

The learner should identify and choose a traditional dance.

Chapter Summary

In this chapter, the learner has 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)

Ntubiro Godfrey 2018

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and lyrics. The lyrics are:

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 - bms[unintelligible] 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 - womms 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(amd) smart

wash ba - sin and soap to wash my bo - dy

Illustrations include: a bar of soap, a toothbrush, a comb, a nail clipper, a razor, a handkerchief, and a hand being washed with soap.

Key Words

- Music scores
- Sharp
- Flat

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

Teacher Preparation

You will need: voice, music scores, and space for the performances.




Teacher Instruction

Pair work

Use 10 minutes to guide and observe learners read the introductory notes of this activity in the Learner's Textbook and as indicated below.

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 # 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

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

a)

d d r m f m m r d

b)

d r m f m f s s f m r m

Composing sol-fa to given rhythm in staff notation




- i) Compose sol-fa notes without jumps to the rhythm passages given below.
- ii) Write the composed melodies on the treble stave in key G and F.
- iii) Write a suitable time signature.
- iv) Sight and sing your compositions.
- v) 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.
- ii) (Remember  is one beat and  is also one beat while  is two beats)
- iii) Write the compositions on the treble stave in key G.
- iv) Sight read your compositions.
- v) Put bar lines in each melody to make it four beats each bar read the compositions.

Follow this example:



d d d r d r m m r r d

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:



d d d r d r | m m r r d

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.

Sol - utes and sol - vents | will make so - lu - tions

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.

Possible Responses

1. Compose a melody to the given words and rhythm using sol-fa without leaps. Start and end on doh.

Sol - utes and sol - vents | will make so - lu - tions

2. Write your composition on the treble stave using key G major.

Sol - utes and sol - vents | will make so - lu - tions

3. Observe the learner sing his/her composition interpreting pitch and rhythm appropriately. The recording of the song you make is the product of the learner's work for assessment.

Assessment Grid for Activity of Integration 8

Chapter 8	Basis of assessment	Criteria 1 Relevancy	Criteria 2 Accuracy	Criteria 3 Coherence	Criteria 4 Excellence
Out put A four bar melody in simple duple time.	1. A four bar simple duple melody in sol-fa notation.	Score 3: Composes sol-fa notes of the diatonic major scale (in lower case) to the given rhythms passages.	Score 3: Aligns the pitch (with no leaps) to the given rhythms accurately and appropriately, starting and ending on doh	Score 3: Writes a tuneful and singable melody in conjunct movement.	Learner earns one point if he/she has added any relevant element that was unsolicited in the instruction
		Score 2: Composes sol-fa notes of the diatonic major scale to the given rhythms with disregard to the conventional lower case.	Score 2: Aligns the pitch to the given rhythms producing a singable melody but with disregard to leaps, starting, and ending on doh.	Score 2: Writes a singable but not so tuneful melody that may be either in conjunct or disjunct movement.	
		Score 1: Composes sol-fa notes beyond the diatonic major scale to the given rhythms with disregard to the conventional lower case.	Score 1: Aligns the pitch to the given rhythms producing a rather un-singable melody and with disregard to the conjunct movement, starting and ending on other notes other than doh.	Score 1: Writes an un-singable and untuneful melody that may be either in conjunct or disjunct movement.	



<p>2. A four bar simple duple melody in staff notation.</p>	<p>Score 3: Uses the following in music: the treble stave, treble clef, the key signature of F or G major, time signature of simple duple time, staff rhythm symbols, bar lines and lyrics of the song. (any 6-7)</p>	<p>Score 3: Uses the following accurately: the treble stave, the treble clef, the key signature of F or G major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 6-7)</p>	<p>Score 3: Produces an exceptionally balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of word.</p>
	<p>Score 2: Uses the following in music: the treble stave, the key signature of F or G major, time signature of simple duple time, staff rhythm symbols, lyrics of the song. (any 4-5)</p>	<p>Score 2: Uses the following accurately: the treble stave, the treble clef, the key signature of F or G major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 4-5)</p>	<p>Score 3: Produces a basically balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of word</p>
	<p>Score 1: Uses the following in music: the treble stave, the key signature of F or G major, time signature of simple duple time, staff rhythm symbols, lyrics of the song. (Any 1-3)</p>	<p>Score 1: Uses the following accurately: the treble stave, the treble clef, the key signature of F or G major, time signature of simple duple time, staff rhythm symbols, bar, lyrics of the song written below the stave and not cramping with the notes. (any 1-3)</p>	<p>Score 1: Produces a fairly balanced and unified song with equal bars, well placed bar lines, well-spaced and hyphen separated syllables of word</p>

	3. A performance of a four bar simple duple melody in sol-fa notation.	Score 3: Sings the song to French rhythm names, sol-fa and words (All the three)	Score 3: Sings the song to words with accurate pitches and rhythm in all the bars.	Score 3: Sings the whole song to sol-fa and words steadily and consistently	
		Score 2: Sings the song to French rhythm names, sol-fa and words (Any	Score 2: Sings the song to words with accurate pitches and rhythms in half of all the four	Score 2: Sings most of the sections of the song to sol-fa and words	
		Score 1: Sings the song to French rhythm names, sol-fa and words. (Any one)	Score 1: Sings the song to words but with inaccurate pitches and rhythms in most of the bars.	Score 1: Sings a few sections of the song to sol-fa and words steadily and consistently	

Chapter 9: Performing Arts in the Economy

Key Words

- Audience preference
- Advert

After learning this chapter and performing its activities, you will be able to:

Appreciate the causes of audience preference and understand the role of Performing Arts to national development.

Teacher Preparation

You will need: voice, instruments, costumes, props, makeup, and space for the performance.

Teacher Instruction

Pair work

Use 5 minutes to guide and observe learners read the introductory notes of this activity in the Learner's Textbook and as indicated below.

Introduction

In this chapter you are going to explore the role of commercial Performing Arts to society. 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

Divide the class into 4 groups. Guide and observe them:

- i) brainstorm the role of commercial Performing Arts to society.
- ii) talk about what experiences they have of Performing Arts in their own community and beyond, and compare features.
- iii) consider the circumstances in which Performing Arts usually take place and

- discuss the role or purpose these performances have.
- iv) gather any examples of adverts and consider any key themes and structures.
 - v) 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, the learner has learnt to:

- i) Perform, music, dance and drama with some African characteristics.
- ii) read and write music in key G and F on the treble stave.
- iii) use the music elements of dynamics, pitch, duration, tempo and present works of music.
- iv) 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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