Grade 4 Creative Arts

Terms 1, 2 and 3 - notes for 13 topics

IN EVERY TOPIC

- What you will learn and the key words.
- Short, clear notes with worked examples.
- Questions to try and a topic test, with the answers at the back.

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Strand 1.0 Creating and Executing | Term 1

1.1 Percussion Musical Instruments

WHAT YOU WILL LEARN

By the end of this topic you should be able to:

- identify indigenous percussion musical instruments from different Kenyan communities
- classify indigenous Kenyan percussion musical instruments as melodic or non-melodic
- discuss the function(s) of parts of a percussion musical instrument
- improvise rhythmic patterns using indigenous percussion musical instruments
- make charcoal sticks for drawing
- create tonal value on a drawing of a percussion instrument using the smudging technique

KEY WORDS

percussion, indigenous, melodic, non-melodic, membrane, resonator, rhythm, charcoal, tone, smudging.

1. What percussion instruments are

Percussion

A percussion instrument makes sound when it is struck, shaken or scraped. Drums, shakers, rattles and clappers are percussion instruments.

Listen to a short clip of Kenyan percussion music and name any instrument heard.

2. Instruments from Kenyan communities

Name and community

Watch clips or look at pictures: isukuti drums (Luhya), the ohangla drum (Luo), the kayamba rattle (Mijikenda), leg rattles worn by dancers in many communities.

Learners add instruments from their own communities to a class table: name, community, how it is played.

3. How percussion instruments are played

Methods of playing

Struck with hands or sticks (drums, clappers), shaken (kayamba, shakers, leg rattles), scraped (a notched stick), stamped (rattles tied to the legs).

In groups, learners sort instrument pictures by method of playing.

4. Melodic and non-melodic instruments

Classifying

Melodic percussion instruments can play different pitches (high and low notes) to make a tune, for example a xylophone or a set of drums tuned to different notes. Non-melodic ones keep a beat with one kind of sound, for example a shaker, kayamba, leg rattle or clapper.

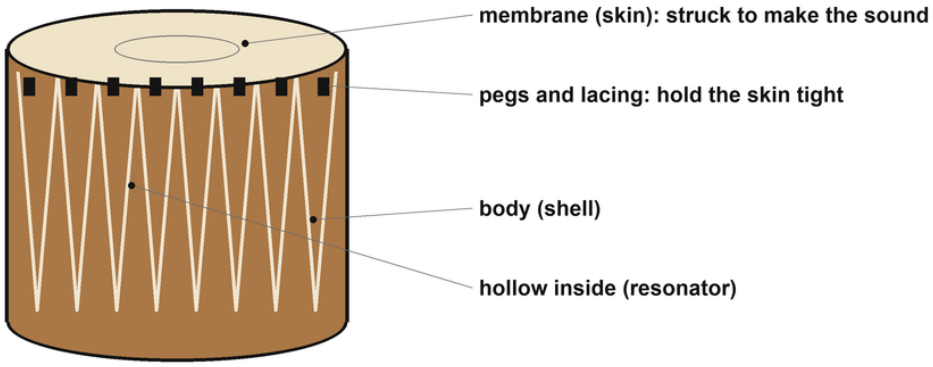
Listen to sounds and put each in the melodic or non-melodic column.

5. Parts of a drum

Parts

A drum has a membrane (skin) stretched over the top, a body or shell, a hollow inside (resonator), and lacing, pegs or nails holding the skin tight.

Learners label a drawing of a drum.



The parts of a drum

6. How the parts make sound

Functions

Striking the membrane makes it vibrate (shake quickly); the hollow resonator makes the sound louder; tight lacing gives a higher sound, loose lacing a lower sound.

Tap a drum softly and strongly and in the middle and near the edge; compare the sounds.

7. Copying rhythms

Echo rhythms

The teacher plays a short pattern of four beats (for example long, long, short-short, long) on a drum; learners clap it back, then play it on their instruments.

Take turns leading.

8. Improvising rhythms to accompany a song

Accompanying

In groups, learners sing a familiar song and make up their own rhythm on drums, shakers and rattles to go with it, keeping to the beat.

Each group performs; others say what they liked.

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9. Tone or value in art

Value

Tone (value) is how light or dark a part of a picture is. Changing from dark to light makes a drawing look solid and round.

Look at sample pictures and point to the darkest, middle and lightest parts.

10. Collecting materials for charcoal sticks

Field: collecting twigs

Charcoal sticks are made by heating thin twigs without air. In groups, learners collect thin, dry, fallen twigs of soft wood from the school compound, about the thickness of a pencil.

Take only fallen twigs; never break living branches.

11. Making charcoal sticks safely

Practical: making charcoal sticks
The teacher cuts the twigs to length and trims off the bark, packs them in a tin with a small hole in the lid, and heats it in a safe fire until smoke stops coming out. The tin is left to cool completely before opening.
Learners watch from a safe distance and describe each step: cutting, trimming, burning, cooling.

12. The smudging technique

Smudging
Shade an area with charcoal, then rub gently with a finger, tissue or cotton wool to spread it into a soft grey. Press harder for dark, lightly for light.
Make a tonal strip of five boxes from darkest to lightest.

13. Drawing a percussion instrument

Drawing
Learners place a real instrument (or picture) in front of them and draw its outline lightly with a charcoal stick, then add details such as lacing and pegs.
Look carefully at the shape before drawing.

14. Adding tone to the drawing

Tonal variation
Decide where light comes from. Smudge darker tones on the side away from the light and leave the lit side light. Blend gently between them.
Step back and check that the instrument looks round.

15. Playing and drawing together

Finishing
Learners finish and sign their drawings. Groups then rehearse their improvised rhythm to accompany a song for the class showcase.
Clean hands and tables after charcoal work.

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16. Showcase of instruments and drawings

Showcase
Display the drawings. Groups perform their rhythms. Each learner says one thing done well and one thing to improve in a peer's drawing or performance.
Use fair words: "I like how you...", "Next time you could...".

17. Percussion instruments review

Review
Quiz in groups: name an instrument and community; melodic or non-melodic; parts and functions; steps to make charcoal; how smudging makes tone.
Instruments keep culture alive, accompany songs and dances, and bring communities together.

TRY THESE

1. How does a percussion instrument make sound?
2. Name a percussion instrument.
3. Which community plays isukuti drums?
4. What is the kayamba?
5. How is a kayamba played?
6. How are leg rattles played?
7. What can a melodic instrument play?
8. Is a kayamba melodic or non-melodic?
9. What is the skin of a drum called?
10. What holds the skin tight?
11. What does the membrane do when struck?
12. What does the resonator do?
13. Clap back the pattern.
14. Play it on your instrument.
15. Which song did your group choose?
16. Did your rhythm keep to the beat?
17. What is tone?
18. Point to the darkest part.
19. What are charcoal sticks made from?
20. Should we break living branches?
21. What is the first step?
22. Why is there a small hole in the lid?
23. What is smudging?
24. How do you make a dark tone?
25. Which instrument are you drawing?
26. Draw the outline lightly.
27. Where is your light coming from?
28. Which side is darker?
29. Sign your drawing.
30. Rehearse your rhythm.
31. Say one strength in a friend's drawing.
32. Say one thing to improve.
33. Name an instrument and its community.
34. Is a shaker melodic or non-melodic?

TOPIC TEST

T1. Name an instrument that is shaken.
T2. Find out an instrument from a community you do not belong to.
T3. Can a drum be played with sticks and hands?
T4. Why can a set of drums be melodic?
T5. Name the parts of a kayamba.
T6. Why do drummers warm drum skins near a fire?
T7. Make an eight-beat pattern.
T8. Add a second, different pattern on another instrument.

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T9. Where does light fall on a drum on a sunny day?
T10. Why do we use fallen twigs?
T11. Why must the tin cool before opening?
T12. Smudge a circle to look like a ball.
T13. Draw a second instrument beside it.
T14. Add a shadow on the ground.
T15. Add a soft introduction to your rhythm.
T16. Explain how you made your tones.
T17. Why should we keep indigenous instruments alive?

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Strand 1.0 Creating and Executing | Term 1

1.2 Netball

WHAT YOU WILL LEARN

By the end of this topic you should be able to:

- discuss the skills of passing and catching in netball
- make a ball using the macramé technique
- perform the skills of passing and catching in netball

KEY WORDS

netball, chest pass, overhead pass, catch, macramé, overhand knot, improvise, teammate.

1. The game of netball

Netball

Watch a short clip or live game. In netball, players pass the ball to teammates and shoot into a ring; they may not run while holding the ball. Good passing and catching keep the ball in the team.

Learners name the passes and catches they saw.

2. Warming up and handling the ball

Warm-up

Jog, swing arms, stretch gently. Then pass the ball around the body and from hand to hand to get a feel for it.

Coaching points: fingers spread, eyes on the ball, soft hands.

3. The chest pass

Chest pass

Hold the ball at the chest with fingers spread and thumbs behind. Step towards your partner and push the ball straight out, ending with arms straight and thumbs pointing down.

Drill: pairs stand three metres apart and pass ten times.

4. The overhead pass

Overhead pass

Hold the ball above the head with both hands, elbows slightly bent. Step forward and throw by straightening the arms, releasing the ball above the head.

Drill: pairs pass over a third learner standing in the middle with arms up.

5. Double-handed catching

Catching

Watch the ball, reach out with both hands, fingers spread in a W shape, and pull the ball in to the chest to cushion it.

Drill: catch passes from a partner at different heights.

6. Passing and catching on the move

Drill: moving passes

Pairs move down the court: the receiver runs into space, the passer passes ahead, the receiver catches, lands and stops, then passes back.

Coaching point: land and stop before passing; no running with the ball.