Grade 5 Creative Arts

Terms 1, 2 and 3 - notes for 14 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 Wind Musical Instruments

WHAT YOU WILL LEARN

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

- identify indigenous wind musical instruments from Kenyan communities
- explain the role of the parts of a wind instrument in sound production
- make a wind instrument using locally available materials
- care for an indigenous Kenyan musical wind instrument

KEY WORDS

wind instrument, mouthpiece, resonator, pitch, blow hole, reed, indigenous, maintain.

1. Indigenous Kenyan wind instruments

Wind instruments from around Kenya

A wind instrument makes sound when a player blows air through or across it. Kenyan communities have long made their own: bamboo or reed flutes, gourd whistles, and horn instruments made from animal horns.

Different communities have their own names and styles for these instruments, often played during ceremonies, herding or storytelling.

They are usually made from materials found locally: bamboo, reeds, gourds, horn, clay or wood.

2. Where different instruments are found in Kenya

Materials shape tradition

A community near bamboo forests is more likely to have bamboo flutes; a pastoral community may use animal horns from their livestock.

Looking at a simple map of Kenya, discuss which materials (bamboo, gourds, horn) might be common in which regions.

This shows instruments are not random - they grow out of what is locally available and each community's way of life.

3. Why indigenous wind instruments matter

Keeping tradition alive through music

Indigenous instruments carry a community's history, stories and identity from one generation to the next.

They are used in ceremonies (such as weddings or initiation), for communication (a herder calling animals or signalling), and simply for enjoyment and dance.

When nobody learns to make or play them anymore, a community risks losing part of its culture - so learning about them helps keep it alive.

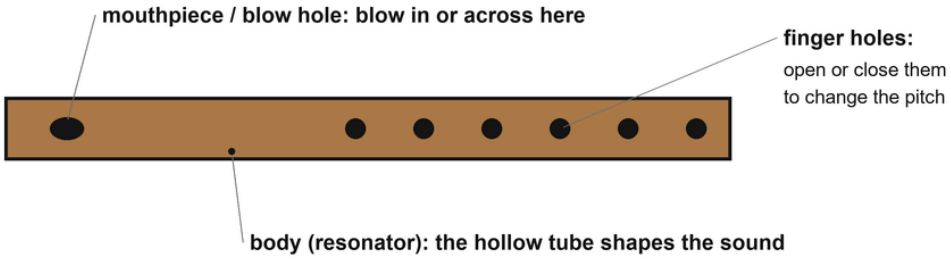
4. The parts of a wind instrument

Parts and their jobs

The mouthpiece (or blow hole) is where the player blows air in or across.

The body (or resonator) is the hollow tube or chamber that the air travels through; it shapes and strengthens the sound.

Finger holes (where present) let the player open and close them to change the length of air inside, which changes the pitch.



The parts of a wind instrument

5. How finger holes change pitch

Shorter air column, higher note

A longer column of vibrating air makes a lower note; a shorter column makes a higher note.

Covering all the finger holes on a flute makes the air column as long as possible (through the whole tube), giving the lowest note.

Opening a hole lets air escape earlier, shortening the column and raising the pitch.

6. Comparing two instruments' parts

Same job, different shape

A horn instrument may have a naturally wide, curved resonator and no finger holes, so pitch changes mostly with how the player blows.

A bamboo flute usually has a straight resonator with several finger holes, giving a wider range of different notes.

Both still have a mouthpiece or blow hole and a resonator - the basic parts are the same even when the shape is different.

7. Practical: choosing and preparing materials, safely

Practical: getting ready to build, safely

Materials: bamboo or dry gourd or reed, sandpaper, a bowl of water, a cloth.

A good material is hollow or can be hollowed out, is not too thick, and is dry (fresh green bamboo cracks as it dries later).

Clean the outside of your piece with water and a cloth, then let it dry completely before working on it.

Smooth any rough or sharp edges gently with sandpaper so the instrument is safe to hold and blow; wash your hands after handling rough or dusty materials.

8. Practical: making the blow hole

Practical: marking the blow hole

Materials: prepared bamboo/gourd/reed, a pencil, a sharp tool for the teacher only.

Mark with a pencil where the blow hole should go, near one end of your material.

A sharp tool (a hot nail, a drill bit or a knife) is needed to bore the hole cleanly - this step is done by the teacher for safety, never by a learner alone.

Once the hole is bored, check it is smooth inside with no sharp edges, using sandpaper or a rolled cloth if needed.

9. Practical: testing and tuning the sound

Practical: test, listen, adjust

Materials: your instrument-in-progress, sandpaper, a cloth.

Blow gently and steadily across or into the hole; a weak, airy or hissing sound usually means the angle of blowing needs adjusting, not the hole itself.

If there is truly no sound after several tries, check that the hole is clear of dust or shavings, and wipe it clean.

Only the teacher should widen a hole further if truly necessary; widening too much can crack the material or ruin the pitch.

10. Finishing and decorating the instrument

Practical: a neat, decorated finish

Materials: your instrument, string or raffia, natural dyes or paint if available.

Sand any remaining rough spots so the instrument is smooth and comfortable to hold.

Bind any joints or cracked areas with string, raffia or beeswax to strengthen them.

Decorate with simple patterns (burnt lines, carved marks, paint or tied string) inspired by patterns you have seen in your own community's crafts.

11. Why we care for instruments

Looking after what you have made

An instrument took time, skill and materials to make, so damaging it wastes all that effort.

Natural materials like bamboo, gourd and reed can crack if left in strong sun or very dry air, or grow mould if left wet.

Caring for it also honours the tradition it represents and allows it to be used and enjoyed for a long time.

12. How to clean and store an instrument

Cleaning and storing

Wipe the outside with a dry, soft cloth after each use to remove dust and fingerprints.

Let any moisture from blowing dry out naturally in open air before storing - never seal it away while damp.

Store it somewhere safe from direct sun, rain and being sat or stepped on, such as wrapped in cloth on a shelf.

13. Caring for an instrument through the seasons

Caring for an instrument over time

During a very hot, dry season, check regularly for cracks and keep the instrument out of direct sun.

During a wet, rainy season, check it has not absorbed moisture, and air it out in a dry spot indoors.

Before a long break, clean it, make sure it is fully dry, and store it wrapped and somewhere safe where nothing will fall on it.

14. Practical: a class performance and showcase

Practical: sharing what we made

Materials: every learner's finished instrument.

In turn, each learner blows their instrument and plays a short, simple pattern - even just a few notes.

Classmates listen quietly and respectfully, then clap or comment kindly on what they heard.

Discuss as a class: which instruments had similar sounds, which were different, and why.

15. Reflecting on identity, parts, making and caring

Bringing it all together

We learnt that Kenyan communities have long made wind instruments from local materials, each suited to their own traditions.

We learnt the parts of an instrument (mouthpiece, resonator, finger holes) and how they work together to make and change sound.

We made and cared for our own instrument - a small way of taking part in a much older, ongoing tradition of Kenyan craftsmanship and music.

TRY THESE

1. Name one material a wind instrument can be made from.
2. How does a wind instrument make sound?
3. Why might a forest community be more likely to use bamboo instruments?
4. Why might a pastoral (herding) community use horn instruments?
5. Give one reason indigenous wind instruments are important.
6. What could happen if nobody learns to make these instruments?
7. What part of a wind instrument does the player blow into?
8. What does the body (resonator) of an instrument do?
9. Does a longer air column give a higher or lower note?
10. If you open more finger holes on a flute, does the note get higher or lower?
11. Name one part that both a horn instrument and a flute share.
12. Why might a horn have no finger holes?
13. Name one material that is good for making a simple wind instrument.
14. Why should the material be dry before you start?
15. Where should the blow hole be marked?
16. Who should bore the hole with a sharp tool?
17. What should you try first if your instrument makes no sound?
18. What might block a hole and stop it working?
19. Why sand the instrument one more time at the finishing stage?
20. What could be used to bind a crack or joint?
21. Give one reason to care for a wind instrument.
22. What can happen if a bamboo instrument is left in strong sun for a long time?
23. What should you wipe an instrument with after use?
24. Why should you let it dry before storing it?
25. What should you check for during a hot, dry season?
26. What should you check for during a wet season?
27. How should classmates behave while someone plays their instrument?
28. Give one reason two instruments made from similar materials might still sound different.
29. Name one Kenyan wind instrument and what it is made from.
30. Name the three main parts of a simple wind instrument.

TOPIC TEST

T1. Ask an elder at home if they know of any traditional wind instrument from your community, and bring back what you learn.

T2. If you had to make an instrument only from what grows or is found near your own home, what would you choose and why?

T3. Write three sentences on why you think it is worth learning to make a traditional instrument.

T4. Blow across two bottles, one nearly empty and one nearly full of water. Which makes a higher sound, and why?
T5. Why might a very long instrument, like some horns, be especially good for low, deep notes?
T6. Design a simple instrument of your own on paper. Label its mouthpiece and resonator.
T7. Why might using a locally available material, rather than buying one, be a better choice for this project?
T8. Why is it dangerous to let a child use a hot nail or a knife to bore a hole without supervision?
T9. Two learners' instruments are the same length but sound different. What could cause this?
T10. Design a decoration pattern and explain what it represents to you.
T11. Name one object at home that needs regular care to stay useful, and compare how it is cared for.
T12. Why might wrapping an instrument in cloth protect it better than leaving it bare on a shelf?
T13. Make a short care routine (a list of 3-4 steps) for your own instrument and say how often you would do each step.
T14. Write one sentence about what you learnt from making your own wind instrument.
T15. If you were to teach a younger learner about this whole topic in two minutes, what four things would you tell them?

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Strand 1.0 Creating and Executing | Term 1

1.2 Football

WHAT YOU WILL LEARN

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

- execute the skills of kicking, stopping and dribbling in football
- prepare papier mâché for casting cones
- cast marking cones using papier mâché for a football game

KEY WORDS

kicking, stopping, dribbling, papier mâché, mould, cast, cone, marking, foul, throw-in.

1. Warm-up and the basics of kicking

Warm-up and the basic kick

Warm up with jogging, stretching the legs, and gentle passes before any hard kicking.

To kick with control, use the inside of your foot (not the toe), plant your standing foot beside the ball, and strike through the middle of the ball, following through towards your target.

Football is popular partly because it needs only a ball and some space, and can be enjoyed by anyone, anywhere.

2. Passing over a longer distance

Longer passes

For a longer pass, swing your kicking leg further back and follow through more fully, while still striking through the middle of the ball.

Keep your eyes on the ball at the moment of contact, then look up to check your partner's position.

Practise in pairs, starting close and moving further apart as passes become more accurate.

3. Stopping (receiving) the ball

Cushioning the ball

To stop a ball, meet it with the inside (or sole) of your foot and pull your foot back slightly as it arrives - this is called cushioning.

Watch the ball all the way onto your foot, keeping your eyes on it rather than looking up too early.

Once stopped, keep the ball close and look up quickly to see your options.

4. Dribbling with control

Dribbling drill

Dribbling means moving with the ball under close control, using light touches with the inside and outside of the foot.

Keep the ball close to your feet (not too far ahead) so an opponent cannot easily take it.

Practise weaving between cones: push the ball gently with the inside of one foot, then the outside, changing direction smoothly around each cone.

5. Simple attacking and defending positions

Basic roles in a team

An attacker tries to move the ball towards the opponent's goal and create chances to score.

A defender tries to stop the other team's attackers and win the ball back.

The goalkeeper stays near their own goal and may use their hands inside the penalty area to stop the ball going in.