

JUNIOR SECONDARY SCHOOLS

CREATIVE ARTS AND SPORTS NOTES

GRADE 9 2025

1. FOUNDATIONS OF CREATIVE ARTS AND SPORTS

1.1. CAREERS IN CREATIVE ARTS AND SPORTS

- A career is an occupation that one wishes to pursue in the future.
- The field of Creative Arts and Sports is broad and fascinating, offering a wide range of interesting career opportunities that require specific skills and individual abilities to excel.
- These industries also provide a platform for creativity, innovation and personal expression.
- Furthermore, pursuing a career in Creative Arts and Sports can lead to both personal fulfillment and the opportunity to inspire others through one's work.

1.2. Careers in music

1. **Audio engineers** – Technical experts who manage sound and recording during music production.
2. **Composer** – A composer writes music, creating the melodies and harmonies for various types of performances.
3. **Dancers** – Dancers are artists who entertain people through body movements in rhythm with music.
4. **Disc jockey (DJ)** – A DJ plays music at clubs, parties and public events, mixing tracks for an audience.
5. **Instrumentalists** – These are musicians who play musical instruments like the guitar, drums and piano.
6. **Music producer** – A producer oversees the production of music, working with artists and sound engineers to create a polished final product.
7. **Music teacher** – An educator who teaches students how to play instruments, sing and understand music theory.
8. **Music therapist** – A professional who uses music to help individuals with emotional, psychological or physical challenges.
9. **Singers** – A singer is a person who performs music by singing songs.
10. **Songwriter** – A person who writes the lyrics and melody of songs, often collaborating with other musicians.
11. **Sound designer** – A person who creates and manipulates audio effects for films, television or video games.

1.3. Careers in theatre arts

1. **Actors or actresses** – Performers who portray characters in plays, films and other performances.
2. **Costume designer** – A professional who creates and designs costumes for performers in a play or film.
3. **Director** – A director guides actors and crew to interpret and bring a script to life, overseeing every aspect of the production.
4. **Drama or theatre teacher** – An educator who teaches drama techniques and the history of theatre to students at various levels.
5. **Lighting technician** – This person manages the lighting design for a production, ensuring that it complements the mood and action on stage.
6. **Playwright** – An individual who writes plays, creating the dialogue, characters and storylines.

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7. **Producer** – A producer manages the financial and organizational aspects of a theatre production.
 8. **Set designer** – A designer who creates the physical environment for a performance including stage layout and props.
 9. **Sound designer** – A professional who creates the sound effects and audio atmosphere for a performance.
 10. **Stage manager** – Responsible for organizing rehearsals, coordinating the crew and ensuring the production runs smoothly.
 11. **Theatre critic** – A person who reviews plays and other live performances, providing an analysis of the production.

1.4. Careers in art

1. **Animator** – Animators design moving images and visual effects for films, television and video games.
2. **Architect** – A professional who designs and plans buildings and structures focusing on both functionality and aesthetics.
3. **Art teacher** – Educators who teach the techniques, concepts and history of art in schools, colleges or community centers.
4. **Curator** – A professional responsible for managing and organizing art collections in museums or galleries.
5. **Fine artist** – A fine artist creates original artwork in various mediums like painting, sculpture and mixed media.
6. **Graphic designer** – Designers use visual elements to communicate messages, creating work for websites, advertisements, logos and more.
7. **Illustrator** – An artist who creates visual representations for books, magazines, advertisements and more.
8. **Interior designer** – A professional who plans and designs the aesthetics and layout of interior spaces.
9. **Muralist** – A painter who specializes in creating large-scale artworks on walls or ceilings.
10. **Photojournalist** – A photographer who documents real-life events and news through images.
11. **Printmaker** – An artist who creates artworks by printing images onto paper or fabric using various techniques.

1.5. Careers in sports

1. **Athlete** – Competes professionally in sports such as basketball, soccer, tennis or track and field events.
2. **Coach** – Guides and trains athletes to improve their skills and overall performance.
3. **Event coordinator** – A person who organizes sports events, managing logistics and ensuring everything runs smoothly.
4. **Fitness trainer** – A professional who helps individuals improve their fitness and physical health through personalized exercise programs.
5. **Physical therapist** – A healthcare professional who helps athletes recover from injuries and improve physical mobility.

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6. **Referee or umpire** – Officials who enforce the rules of a sport during competitions and ensure fair play.
 7. **Sports agent** – Represents athletes in contract negotiations, endorsements and other business dealings.
 8. **Sports journalist** – A journalist who covers sports events, writing articles and providing commentary for newspapers, magazines or television.
 9. **Sports manager** – Oversees the operations of sports teams, events and venues, ensuring smooth business and administrative functions.
 10. **Sports photographer** – A photographer who captures action shots during sports events for publications, media, and marketing.
 11. **Sports psychologist** – A psychologist who works with athletes to improve their mental health and performance.

1.6. Entrepreneurial opportunities in Creative Arts and Sports

1. **Art galleries and studios** – This involves collecting, curating and selling items in Creative Arts and Sports to people such as tourists, art enthusiasts and collectors.
2. **Art studio or gallery owner** – One can open a space where artists can display and sell their work. You can also host art classes or workshops.
3. **Constructing and running arts and sports facilities** – This includes building and managing gymnasiums, sports and arts venues/fields and sports and arts clubs.
4. **Content creation** – You can share your creative process, tutorials or art-related content.
5. **Crafts and handmade products** – You can create and sell handmade goods such as jewelry, pottery or home décor.
6. **Creating and selling digital art** – Artists can sell their works on platforms such as YouTube and Facebook. These artworks can include short films, drama and music.
7. **Dance instruction** – Dance instructors can offer classes in various dance styles, from contemporary to traditional and can organize performances and events.
8. **Event planning and management** – This involves creating income and employment by organizing events for sports and arts festivals.
9. **Freelance artists and designers** – This includes activities such as painting, sculpture, drawing, graphic design and web development, which individuals can practice and earn income from.
10. **Graphic designer** – You can offer design services for logos, websites and marketing materials.
11. **Manufacturing and selling arts and sports equipment** – This includes producing and selling sportswear, footballs, paints, drawing materials and equipment for film production and shooting.
12. **Music production and performance** – Musicians can compose, produce and perform music for various platforms, including live performances, streaming services and film soundtracks.
13. **Offering consultancy and advice** – Some individuals earn income by providing advice on how to succeed in Creative Arts and Sports. These individuals can be called coaches in sports and creative arts.
14. **Organizing art/sports education and workshops** – People can earn a living by educating students and learners in arts and sports through workshops and seminars.
15. **Photography or videography** – You can offer services for events, portraits or commercial needs.

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16. **Sports and arts journalism** – Media practitioners can focus on reporting, writing and broadcasting news about arts and sports events.
 17. **Sports and arts tourism** – Entrepreneurs can create and offer services to sports and arts tourists who travel to sporting events or arts festivals.
 18. **Sports coaching or personal training** – You can offer coaching in specific sports or general fitness training.
 19. **Sports equipment rental and retail** – Entrepreneurs can rent or sell sports equipment such as bikes, kayaks, skis or other gear, catering to both recreational and professional athletes.
 20. **Theater production** – Entrepreneurs can produce and manage theatrical performances, including acting, directing and producing plays or musicals for entertainment or educational purposes.

1.7. COMPONENTS OF CREATIVE ARTS AND SPORTS

1.8. Elements of a play

- A play is a live theatrical performance in which actors present a story to an audience through dialogue, action and visual elements on a stage.
- A stage play is performed in real-time in front of a live audience.
- It is a collaborative art form that combines elements such as the play script, acting, directing, set design, lighting, costumes and sound to create an emotionally rich experience.
- There are many elements of a play, but the basic ones include:
 1. **Setting:** The time and place in which the events of the play occur. The setting helps establish the context and atmosphere of a play.
 2. **Plot:** The sequence of events that make up the storyline of the play. It drives the narrative forward by creating challenges for the characters.
 3. **Character:** The individuals or entities that drive the action of the play. They interact mostly through dialogue and help move the plot along.
 4. **Dialogue:** The spoken exchange between characters in a play. Dialogue reveals characters' thoughts and emotions and develops the plot.
 5. **Theme:** The central idea or message that the play explores. Themes can address universal concepts such as love, unity or justice.
 6. **Conflict:** The struggle or tension that drives the plot forward. It can arise between characters, within characters or between characters and their environment.
 7. **Play Script:** The written version of a stage play. It contains the characters, dialogue and stage directions that guide the production.
 8. **Actors and Acting:** Actors are the performers who bring the characters to life. Acting involves interpreting the script through physical movement, voice and expression.
 9. **Stage and Set Design:** The stage is the physical space where the play occurs. Set design creates the visual environment that supports the play's themes and setting.
 10. **Costumes and Makeup:** Costumes help define a character's role, personality and social status. Makeup enhances the actors' appearance to ensure they are visible and true to their roles.
 11. **Lighting:** Lighting is used to brighten the stage and direct attention. It helps create mood and highlight important actions.

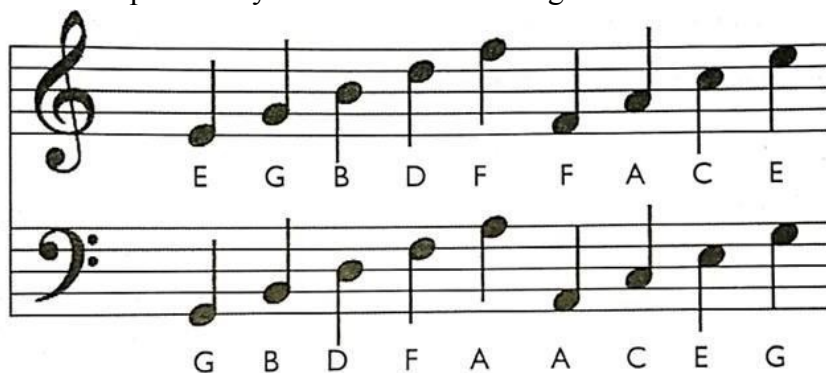
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12. **Sound and Music:** Sound and music enhance the narrative and emotions of a play. They can set the mood or indicate changes in time or setting.
13. **Audience:** The audience consists of the spectators who watch the play. Their reactions and engagement can influence the performance and help shape the experience.

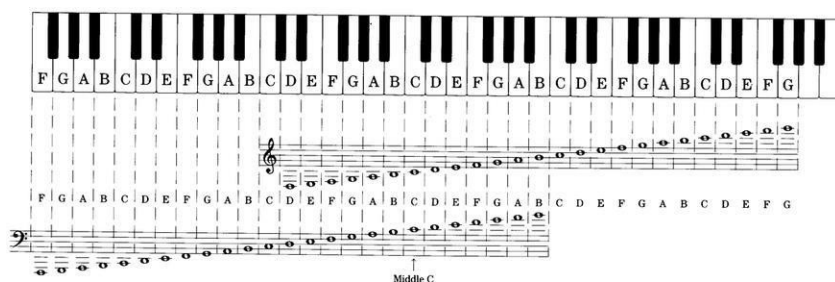
1.9. Components of fitness – power and reaction time

- **Physical fitness** is the ability to engage in activities that utilize body muscles over an extended period without undue rapid fatigue. It involves the efficient utilization of oxygen to generate energy for tasks like running, jumping, throwing and skipping.
- **Power** is the capacity of muscles to apply strength rapidly to facilitate swift movement. To develop power, one must engage in activities that enhance both strength and speed. These activities often involve the use of weights or resistance.
- **Reaction time** refers to the time taken by an individual to respond to a signal. It is a measure of how quickly someone can initiate a physical action in response to an external signal. It is a vital component of fitness in various sports.
- Reaction time and power are critical components of physical fitness that contribute to athletic performance, skill development and injury prevention.
- There are a range of activities and exercises that can be used to develop the components of power and reaction time.
- It is important to use a variety of activities to keep training interesting and motivating. Always attempt to vary activities and increase the duration of training. Music accompaniment helps to boost motivation in fitness activities.
- It also helps in maintaining the rhythmic elements of fitness activities by helping us keep time when performing activities at intervals.

1.10. The grand stave or grand staff

- The grand stave is a musical notation consisting of two staves joined together.
- It is primarily used for notating piano music but can also be used for other instruments that have a wide range, such as the harp or organ.
- The two staves are joined together by a brace on the left side and are usually connected by a vertical line, which helps visually link the two staves together.





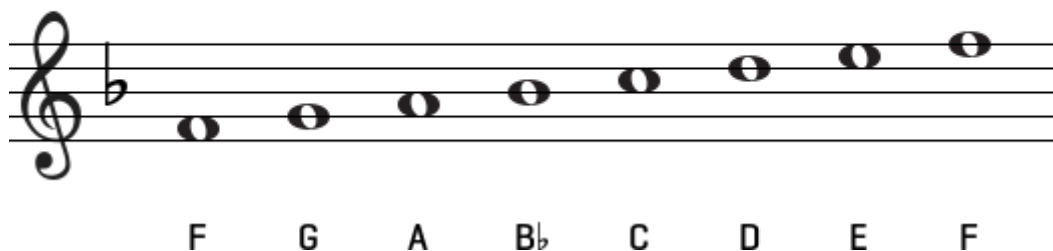
1.11. Note extension in $\frac{4}{4}$ time

- In $\frac{4}{4}$ time, also known as common time, each measure contains four beats, and the quarter note receives one beat.
- Grouping rhythms in $\frac{4}{4}$ time involves dividing these beats into various note values to create different rhythmic patterns. Note extension refers to extending the duration of a musical note beyond its initial value.
- A musical note can be extended using a dot or a tie. A dot extends the duration of a note by half of its value.
- For example, a dotted minim (half note) will be performed as a minim plus a dotted value (minim + dotted quarter note).
- A tie extends notes of the same pitch on the staff. For example, a tie connects two notes of the same pitch, making them sound as a continuous note.
- When grouping dotted rhythms:
 - A dotted **crotchet** (quarter note) should be followed by a **quaver** (eighth note).
 - A dotted **quaver** (eighth note) should be followed by a **semiquaver** (sixteenth note).

1.12. The scale of F major on a staff

- The Construction of major scales involves following a specific pattern of whole steps (W) and half steps (H).
- Whole steps are referred to as tones (T) and half steps as semitones (S). The formula, or order of steps, for a major scale is therefore as follows:
Whole step - Whole step - Half step - Whole step - Whole step - Whole step - Half step, or T-T-S-T-T-T-S.
- Using this formula, you can construct a major scale starting from any note.
- An arpeggio is a technical exercise where the three or more notes that make up a chord are played individually in a sequence, ascending and descending.
- The F major tonic arpeggio consists of the notes F, A and C.

F major key signature



1.13. Musical rhythmic elements

1. Dotted minim

- **Minim:** A minim is a note that lasts for 2 beats in common time (4/4).
- **Dotted minim:** When a minim is dotted, it increases its duration by half of its original value. A dotted minim lasts **3 beats** (2 + 1).

2. Dotted crotchet

- **Crotchet:** A crotchet (or quarter note) lasts for 1 beat in common time.
- **Dotted crotchet:** A dotted crotchet increases its duration by half of its original value. So, a dotted crotchet lasts **1.5 beats** (1 + 0.5).

3. Dotted quaver

- **Quaver:** A quaver (or eighth note) lasts for half a beat.
- **Dotted quaver:** A dotted quaver increases its duration by half of its original value. So, a dotted quaver lasts **3/4 of a beat** (0.5 + 0.25).

4. Rests

Just like notes, rests can be dotted to extend their duration:

- **Dotted minim rest:** Lasts for **3 beats**.
- **Dotted crotchet rest:** Lasts for **1.5 beats**.
- **Dotted quaver rest:** Lasts for **3/4 of a beat**.

Note/Rhythm	Symbol	Duration	Dotted Duration
Minim (half note)		2 beats	3 beats
Crotchet (quarter note)		1 beat	1.5 beats
Quaver (eighth note)		0.5 beat	0.75 beats

Minim Rest		2 beats	3 beats
Crotchet Rest		1 beat	1.5 beats
Quaver Rest		0.5 beat	0.75 beats

1.14. Basic elements of creative arts and sports

1. **Creative Arts and Sports** bring people together, fostering a sense of belonging, connection and shared identity within communities through collective participation in artistic activities, events and cultural celebrations.
2. **Creative Arts and Sports** help preserve and celebrate cultural traditions, heritage and identity by documenting historical events, customs, beliefs, and artistic practices through storytelling, visual representation and performance.
3. **Creative Arts and Sports** provide a means for individuals to express themselves, their emotions, experiences and perspectives through various mediums such as visual arts, music, literature and performing arts.
4. **Engagement with Creative Arts and Sports** promotes critical thinking, problem-solving, imagination and empathy, fostering intellectual and emotional growth, as well as enhancing cognitive abilities and academic achievement.
5. **The Creative Arts and Sports industries** contribute significantly to economic growth, job creation, and tourism by generating revenue from cultural products, arts events, festivals and creative enterprises.

1.15. Roles played by Creative Arts and Sports in the society

1. Community building – Art brings people together, fostering connection and inclusivity.
2. Cultural expression – Art helps communities express their identity and preserve traditions.
3. Economic impact – Creative industries create jobs and boost local economies.
4. Economic impact – Sports generate jobs and boost local economies through events and tourism.
5. Education – Art encourages creativity, critical thinking and emotional intelligence.
6. Emotional well-being – Art provides a way to process emotions and improve mental health.
7. Inspiration – Athletes serve as role models and inspire others to achieve their goals.
8. Life skills – Sports teach discipline, teamwork and leadership.
9. Physical health – Sports promote fitness, reduce stress and improve mental health.

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10. Social change – Art raises awareness of social issues and inspires change.
 11. Social interaction – Sports create opportunities for people to connect and build community.
 12. Unity – International sports events unite people across borders and cultures.

2. CREATING AND PERFORMING IN CREATIVE ARTS AND SPORTS

2.1. DRAWING AND PAINTING

- Drawing and painting are both powerful ways to create visual images, but they use different techniques.
- **Drawing** involves making marks on a surface, often with pencils, charcoal or ink to form images.
- **Painting** uses colors, usually through brushes or other tools, to create pictures by smearing the paint onto a surface.
- Art is more than just applying colors or shapes; it's about **expressing ideas, emotions and stories** in a way that feels meaningful and connected.
- Two important ideas to help you create strong, impactful artwork are **harmony** and **unity**

2.2. Harmony and unity in a picture

- **Harmony** is the arrangement of elements in your artwork so that everything works together smoothly, creating a sense of balance and flow.
- Harmony and unity help an artwork feel balanced, complete and satisfying to look at.
- Harmony in art refers to the way different elements such as colors, shapes, lines and textures, work together.
- **Unity** is the sense of oneness or wholeness in your artwork. It ensures that all parts of the piece come together to form a complete and cohesive image.
- Unity is about making sure all parts of your artwork belong together. It's like fitting pieces of a puzzle to form a complete picture.



- Texture, as an element of visual art, refers to the roughness or smoothness of an object. It is how a surface feels.

- This can be perceived visually or felt by touch. When a surface is touched, the feeling can be pleasurable or repelling.
- One can draw or paint a surface to appear smooth or rough. The surface will only appear rough or smooth, but not actually be rough or smooth.



- In drawing or painting, texture is used to create shape and form. It is also used to make a surface lively and interesting. Additionally, when different textures are used, harmony is created.

2.3. Analogous colors

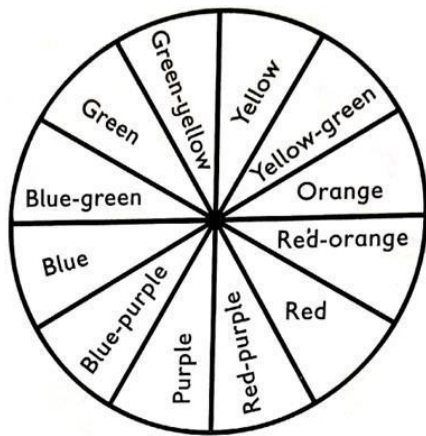
- These are colors that lie next to each other on the color wheel and share a common color.
- They usually look good together and create a calming and harmonious feeling in art.
- A color wheel is a circular arrangement of colors and how they interrelate. Colors are classified according to their characteristics and behavior, which leads to their qualities.
- Colors can have a harmonious or contrasting relationship. When colors are in harmony, it means they are closely related.



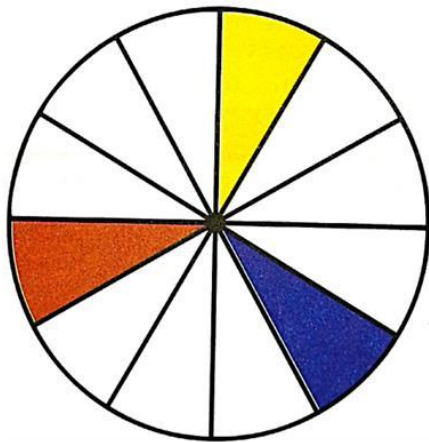
- Examples of analogous colors include:
 - Red, Red-Orange, Orange
 - Orange, Yellow-Orange, Yellow
 - Yellow, Yellow-Green, Green
 - Green, Blue-Green, Blue
 - Blue, Blue-Purple, Purple
 - Purple, Red-Purple, Red
 - Red, Red-Orange, Orange-Red
 - Yellow-Green, Green, Blue-Green
 - Blue-Green, Blue, Blue-Purple
 - Yellow-Orange, Orange, Red-Orange

2.4. Painting a colour wheel to classify analogous colours

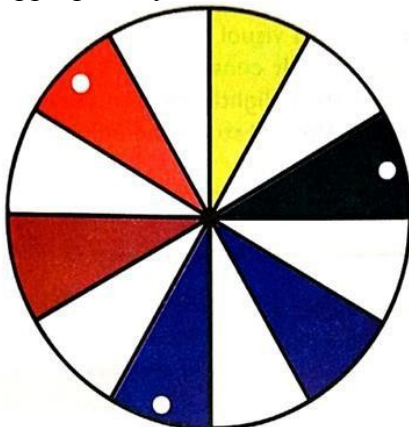
1. Collect the following tools for painting: primary colour paints, brushes, a palette and water in a container.
2. In your drawing book or on a piece of paper, draw the colour wheel and label the colours faintly.



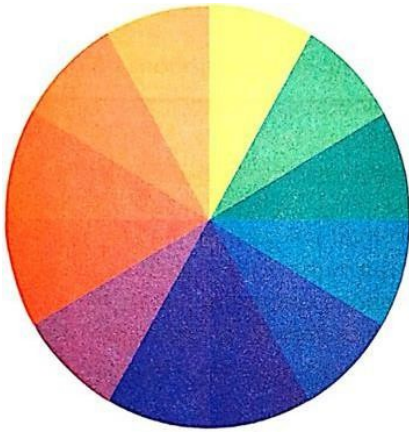
3. Mix each of the three primary colours in a container (for example, red, blue and yellow) and apply them in their correct positions. Caution: Remember to wash your brush thoroughly before moving on to the next colour.



4. Mix two primary colours in equal proportions to obtain secondary colours and apply them appropriately.



5. Mix the secondary colours with neighboring primary colours in equal proportions to obtain the tertiary colours and apply them appropriately to complete the colour wheel.



2.5. Color strip gradation

- A **color strip gradation** refers to a smooth transition or blending of colors arranged in a linear format, where each color gradually shifts into the next, creating a gradient effect.
- This can be seen in a variety of ways:
 - ❖ **Linear gradients** – The colors change smoothly from one hue to another in a straight line. This is often used in digital design, artwork, and backgrounds.
 - ❖ **Multi-color strips** – A series of color bands arranged side-by-side, where each band transitions into the next, creating a strip-like effect of color changes.
 - ❖ **Fade or smooth transition** – In a color strip, the shift from one color to another is usually gradual rather than abrupt, making the transition seamless.



- A color strip gradation can be applied in different directions (horizontal, vertical, diagonal) and is widely used in various fields like graphic design, fashion, interior decor and digital media to create depth, interest and visual appeal.

2.6. Painting a scenic composition to express harmony and unity

- Painting is the art of applying color, pigment or other substances to a surface such as canvas, paper, wood or walls to create an image, design or expression.
- A landscape is the scenery seen when a section of land is viewed. When a section of the sea is viewed, the scenery is known as a seascape.

- When a painting is done using analogous colors, a feeling of harmony is created. This is because the colors used share a common hue.
- Dabbing texture refers to a technique where small, repeated strokes or dots of paint are applied to a surface to create a textured effect. This technique is often used to give a sense of depth, dimension and variation in the surface of the artwork.
- Artists use various tools for dabbing such as a brush, sponge or even fingers to apply paint in a way that leaves behind a pattern or texture.
- The result can replicate the look of natural textures like foliage, rough surfaces or soft, blended areas, depending on the tool used and the pressure applied. For example in painting, dabbing might be used to create the look of leaves on a tree, the rough surface of a rock or the dappled effect of sunlight filtering through foliage.
- The technique can add interest and detail to a piece, making it more dynamic and engaging for the viewer.
- **Here's the procedure of Painting a scenic composition to express harmony and unity**
 1. Prepare your painting containers, brushes, paints, mixing surface and water.
 2. In your drawing book or on a piece of paper, create a picture plane as shown below.
 3. Sketch your idea of a landscape or seascape within the picture plane in preparation for painting.
Sketch of the landscape depicting vegetation.
 4. Decide on your color scheme for the composition based on analogous colors.
 5. Paint a thin wash using the brushstroke technique to create the background. Make sure your painting expresses texture, color harmony and color unity.
 6. Use repeated dots of paint to create a textured effect.
 7. Leave the background to dry before adding details to your composition.
 8. Add details to the landscape and leave to dry.
 9. Wash the brushes and palette, then clean your working area.
 10. Keep your materials and tools in a safe place.
 11. Arrange your paintings neatly in your portfolio.
 12. Display your paintings in class and talk about them.

2.7. RHYTHM

- When a note is dotted, its duration is increased by half of its original value. This extension can also be shown using a tie or a pause.
- A tie connects two notes of the same pitch, which increases the total duration of the note. A pause, or fermata, is indicated by a symbol placed above or below a note or rest.
- It tells you to hold the note or rest for a little longer than its usual duration, roughly half again of the note's value.
- Rests can also be extended with a dot.

2.8. Effects of note extension on rhythmic patterns

Note extension means making a note last longer than usual. It can change how a rhythm feels in many ways:

a) Changes in rhythm and speed

- Slower tempo – When a note is stretched out, the rhythm becomes slower, making the music feel more relaxed or smooth.
 - Unexpected rhythms – If a note is extended beyond where you'd expect it, it can create surprise and make the rhythm feel off-balance or interesting.
- b) **Changing the beat**
- Beat breakdown – If you stretch a note over multiple beats, it can make the rhythm feel different. For example turning a quarter note into a half note might make you hear the beats in a new way.
 - Different feel of the beat – Extending notes can change how you hear the strong beats in a measure like making the music feel softer or uneven.
- c) **How it works with other notes**
- Blending rhythms – Extending notes might cause them to blend with other notes, making the rhythm feel smoother or less defined.
 - Harmonies and rhythm together – When notes are held longer, it can change how the music's chords and rhythm work together.
- d) **Emotional and expressive effects**
- Tension and suspension – Extending a note can make it feel like time is stretched out, which can create a sense of waiting or tension, adding emotion to the music.
 - More space in the music – A longer note can make the music feel less crowded, letting it 'breathe' and giving it a more open feeling.
- e) **Changing the music's structure**
- Support or break the rhythm – Longer notes can either support the rhythm by giving a pause or break it by making the rhythm feel unpredictable.
 - New rhythms – Extending notes can also create new patterns, especially in styles of music where the tempo is flexible and the rhythm isn't strict.
- f) **Rhythmic variety**
- Syncopation – Extending a note can make it hit on unexpected parts of the beat, creating a feeling of surprise or tension.
 - Cross-rhythms – Extending some notes while shortening others can create complex rhythms where different beats happen at the same time.

2.9. Listening to tunes involving dotted minim note

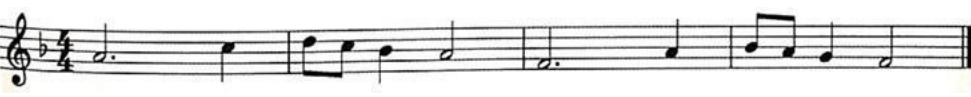
The teacher plays the following melodies as the learners listen.

a) 

b) 

c) 

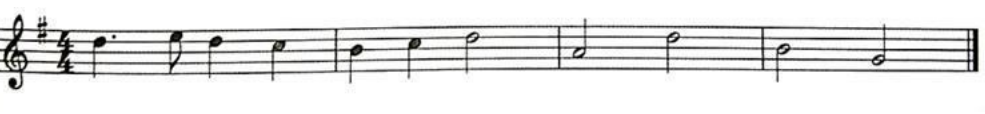
d) 

e) 

2.10. Tunes involving dotted crotchet and a quaver

a) 
Ten me-rry la-ssies in a ring ten me-rry la-ssies in a ring.

b) 

c) 

d) 

e) 
I help moth-er with the dish-es, Just as of-ten as she wish-es.

f) 
Ten mer-ry las-sies in a ring Ten mer-ry las-sies in a ring

2.11. Procedure for composing a four-bar rhythmic pattern in 4/4 time

1. Know the time signature - 4/4 means there are 4 beats in each measure (or bar), and each beat is a quarter note. So, each measure will have 4 beats like this: 1, 2, 3, 4.
2. Pick the types of notes - You can use different kinds of notes to fill up the beats:
 - Quarter notes = 1 beat.
 - Eighth notes = half a beat.
 - Half notes = 2 beats.
 - Whole notes = 4 beats.
 - You can also use rests, which are silences.
3. Start simple - Begin with a simple rhythm for each measure. Example for Measure 1: 1 quarter note, 1 quarter note, 1 quarter note, 1 quarter note. Example for Measure 2: 2 eighth notes, 1 quarter note, 1 quarter note.

4. Make it more interesting - Add variety in your rhythm by mixing different note types. Example: Measure 1: 1 quarter note, 2 eighth notes, 1 quarter note. Example: Measure 2: 1 half note, 2 quarter notes.
5. Balance long and short notes - Use a mix of short notes (like eighth notes) and long notes (like half notes or quarter notes). For example, you could use: Measure 3: 1 half note (2 beats), 2 quarter notes.
6. Add some syncopation (optional) - Syncopation means putting accents or strong beats on unexpected places (like the "off" beats). For example: Measure 1: 1 quarter note, 2 eighth notes, 1 quarter note.
7. Make sure each measure has 4 beats - Every measure must have exactly 4 beats, even if you use rests or different note types. Example: Measure 1: 1 quarter note, 1 quarter note, 2 eighth notes, 1 quarter note = 4 beats.
8. Check your rhythm - Play or clap the rhythm to see if it sounds good and flows well. Make sure it feels natural.
9. Optional: Add Dynamics - You can also add dynamics (loud or soft) to certain notes for more feeling. For example, make the second beat louder.



- 4/4 time is also known as simple quadruple time. The main beat is the quarter note (crotchet). There are four quarter notes (crotchets) in each measure or bar.
- The stress pattern for the beats is Strong, weak medium, weak (SWMW). Musical notes can combine to make different note patterns.
- The note patterns and rests are organized in the time signature to form the rhythmic pattern.

2.12. Playing two-part imitative rhythmic patterns in 4/4 time using body excursions

- Performing music involves singing, body movements or gestures and accompanying instruments to express the rhythm or the message in the song.
- Sight-reading melodies requires keenness and accuracy when performing the rhythm. The eyes should focus ahead on the music to keep time and ensure a smooth flow of the rhythm.
- Keep track of the main beat consistently to maintain the time signature.





2.13. ATHLETICS AND MOSAIC

- Athletics, often known as track and field in many parts of the world, includes a wide variety of events involving running, jumping, throwing and walking.
- Success in this sport requires more than just natural ability; it demands a blend of technique, physical conditioning and mental strength.
- Athletics provides athletes with the opportunity to demonstrate their speed, strength, agility and stamina.
- Whether competing alone or as part of a team, athletes in this dynamic sport aim for excellence, continually pushing the limits of human performance while embodying values such as discipline, perseverance and sportsmanship.

2.14. Phases in triple jump

- The triple jump is an athletic event in which participants jump as far as possible after a hop, a step and a jump.
- The triple jump is a competitive athletic sport involving a short run, a hop, a step, and a jump. The progression ends with landing in the landing pit.
- The triple jump is performed in a facility consisting of a runway and a landing pit filled with sand.
- It starts with a short run and ends with landing in a sand pit.
- The sequence of performing the activity has four major and distinct phases:
 - a) Approach Phase - The athlete runs towards the take-off point, building speed. It involves a fast and controlled run. They focus on controlling their strides to set up for the jump.



- b) Take-off Phase – The athlete pushes off the ground with one leg, starting the hop. The leg is referred to as the takeoff foot or the drive foot. They lift their knee and prepare to land on the opposite leg.



- c) Flight Phase - The athlete is airborne after the hop, moving towards the step phase. They adjust their body to prepare for the next jump.



- d) Landing Phase - The athlete lands on the opposite leg, transitioning into the step. Finally, they push off and land in the sandpit, aiming for the farthest distance.

- Observe the following safety measures when performing triple jump activities:
 - Wear appropriate and well-fitting attire and sports shoes.
 - Take turns jumping to avoid collisions on the runway and in the landing pit.
 - Use a safe runway and a soft-landing pit. Ensure the runway and landing pit are free from injury-causing objects.
 - Always warm up adequately before performing the triple jump and cool down appropriately afterwards.

2.15. Long distance running

- Long-distance running includes participation in events such as the 3000m, 5000m and 10,000m races.
- These races are performed on an athletics track. Special skills should be developed for one to be successful in long-distance running.
- Running events in athletics may be categorized
 - ❖ sprints
 - ❖ barrier events
 - ❖ relays
 - ❖ middle-distance races

-
- ❖ long-distance races
 - ❖ cross-country
 - ❖ road races
 - ❖ marathons

2.16. Skills in long-distance running

1. **Running form:** Good running form enables the athlete to conserve energy and minimize the chance of injury. Observe the following aspects of running form:
 - Maintain an upright posture with a slight forward body lean.
 - The head should face up, with eyes focused ahead and shoulders relaxed.
 - Swing the arms naturally and close to the body with slightly bent elbows. The fingers and hands should be loosely curled.
 - Land with the midfoot or balls of the feet to reduce stress that may occur from landing on the heels.
 - Adopt a natural stride length to avoid the stress and inefficient coordination that would result from overstriding.
 - Keep your body well aligned during the race, with core muscles engaged for stability.
 - Be relaxed to facilitate the flow of fluids in the body and enhance breathing. Breathe deeply to draw more oxygen for metabolic activities in the body.
2. **Pacing:** Pacing is a strategy that allows the athlete to maintain a consistent speed throughout the race. Do the following when pacing in long-distance running:
 - Start the race at a comfortable, moderate pace. Running too fast in the early stages of the race can cause fatigue to set in quickly.
 - Split the race into various segments or laps. Determine the time to be taken in each segment.
 - Focus on running the second half of the race faster than the first half.
 - Be strong mentally and do not give up when the going gets tough.
 - Run close to the shoulders of the leading athlete to avoid interfering with their race plans.
3. **Active recovery:** After finishing the race, keep the body active by performing slow, relaxing activities like jogging, walking and stretching. This will help the body return to its normal state faster.

2.17. Techniques for long-distance running

a) Trotting

- This is a slow, relaxed running technique that is often used to warm up or recover during longer runs.
- It involves maintaining a steady, easy pace with minimal effort, allowing the runner to conserve energy for the longer duration.
- Here's the procedure of practicing trotting:
 1. Mark a path 20 meters long, showing the starting and finishing points.

-
2. Stand in a line with your peers along the marked path.
 3. Keep your arms akimbo, your body straight and lean slightly backward.
 4. Move forward with speed, keeping your legs straight.
 5. Vary the speed from low to high.
 6. Repeat the activity several times, depending on your ability.

b) Striding

- This is a technique that involves lengthening the stride while maintaining a consistent pace.
- Striding helps increase speed and efficiency, often used during intervals or when a runner wants to cover ground more quickly without sprinting.
- Here's the procedure of practicing striding:
 1. Mark a path 20 meters long, showing the starting and finishing points.
 2. From the starting point, run with short steps, a low knee lift and rhythmic arm action from start to finish. Repeat the activity several times, depending on your ability.
 3. Repeat the activity with a moderate stride, a high knee action and active arm action.
 4. Repeat the activity with long strides and synchronous arm action.

c) Skipping

- A rhythmic movement that alternates between hopping on one foot and then the other, often used for drills or warming up.
- It engages both the lower body and the core, helping with coordination and explosive power, though it's not typically used for continuous long-distance running.
- Here's the procedure of practicing skipping:
 1. Mark a path 20 meters long, showing the starting and finishing points.
 2. Raise the knee of the right leg and the left arm at the same time.
 3. Raise the left knee and the right arm at the same time.
 4. Perform the activity repeatedly as you move forward.
 5. Vary the speed from low to high.
 6. Repeat the activity several times, depending on your ability.

d) Pacing

- It refers to the strategy of maintaining a steady, controlled speed throughout a race or long run.
- Proper pacing is critical in long-distance running to avoid burnout and optimize performance over the entire distance.
- It involves managing effort and adjusting based on the race's demands.
- Here's the procedure of practicing pacing:
 1. In a group of 5 to 6 learners, agree on how long you will run around the track.
 2. Select one of you to set the pace by being in the lead on the track.
 3. Start running around the track for the agreed duration, following the pace-setter.
 4. Ensure you maintain proper running form.

2.18. Mosaic

- Mosaic is a picture-making technique that involves pasting small cut pieces of one type of material onto a surface to create an image.
- When pasting the pieces, spaces are left between them. The small cut pieces are called tesserae, while the spaces left between them are called interstices.
- These interstices create an effect that looks cracked, known as the crackled effect. When the pieces of material used to create a mosaic are placed side by side, the process is known as juxtaposition.



2.19. Characteristics of mosaic

1. Small pieces: Mosaics are made from tiny tiles of materials like glass, stone or ceramic arranged to form a design.
2. Durability: Mosaics are very durable and can last for centuries often found in both indoor and outdoor settings.
3. Colorful and shiny: Mosaics use vibrant colors and sometimes gold tiles to create light effects and depth.
4. Intricate designs: Mosaics can show detailed patterns or pictures from abstract designs to complex scenes.
5. Tactile: The small pieces give mosaics a textured surface that invites touch.

-
6. Labor-intensive: Creating mosaics requires a lot of time and skill to place each piece carefully.
 7. Versatile: Mosaics can decorate walls, floors, furniture and outdoor spaces.

2.20. Creating a mosaic pictorial composition inspired by an athletic event

1. Collect the materials and tools for the mosaic picture such as waste papers from old magazines, banana fibers, used cardboard, cutters and improvised adhesives.
Note: The materials will determine the type of surface and adhesive used.
2. Brainstorm ideas for athletic events to inspire the mosaic composition.
3. After selecting a suitable surface, transfer your sketch onto it.
4. Come up with a color scheme for the composition and label it.
5. Using a pair of scissors or a cutter, cut the papers into small pieces of different shapes.
6. Sort the pieces of paper according to color.
7. Paste the pieces of paper onto the surface side by side, leaving spaces between them according to the plan or color scheme, until completion.
8. Leave the mosaic to dry.
9. Finish by varnishing and mounting your picture.
10. Clean your working area and your hands after keeping all the tools and materials safely.

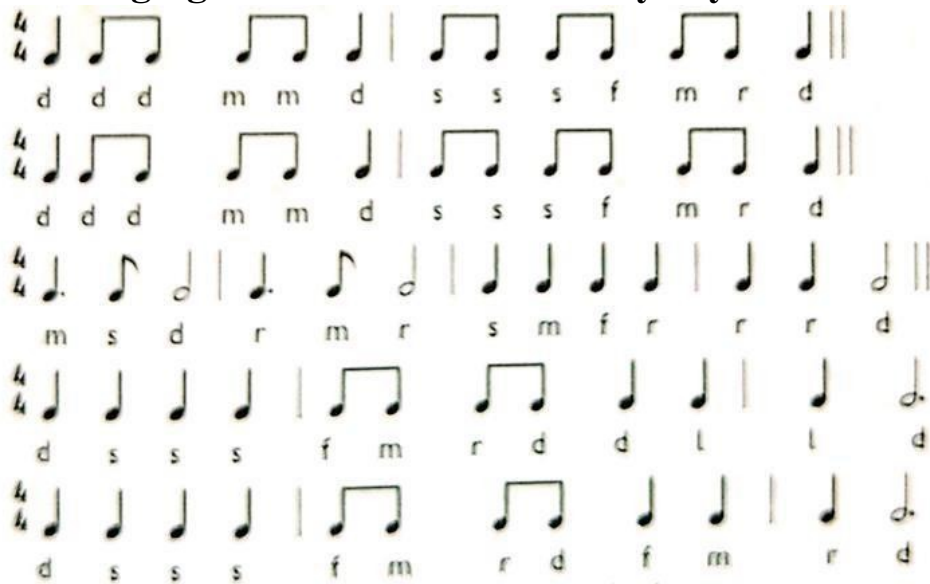
2.21. MELODY

Composing a melody is a creative process that involves crafting a series of musical notes to form an organized and memorable tune. In this lesson, we will explore the techniques used in melody writing.

2.22. Use of variation in composing a melody

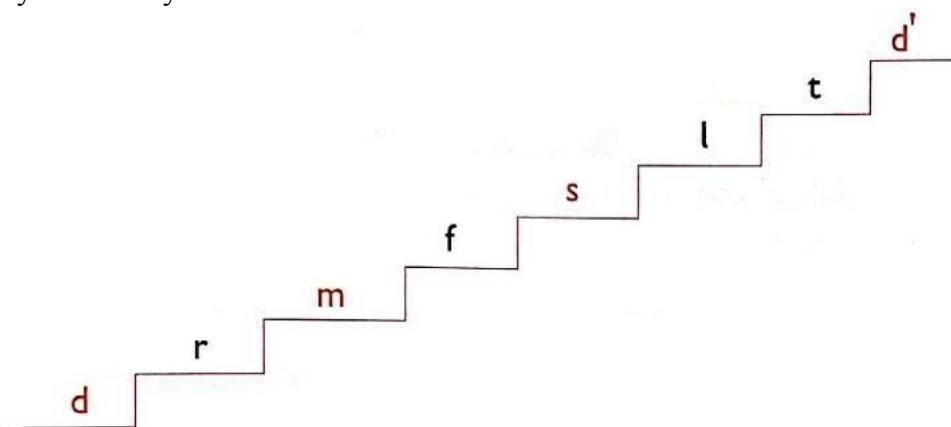
- It is also known as a tune.
- A melody is the combination of rhythm and pitch.
- Melodies are made up of phrases.
- A phrase is a meaningful section or sentence in music.
- A phrase mark is used to indicate a phrase.
- Variation in pitch, rhythm or dynamics makes a melody more interesting.

2.23. Singing familiar tunes to identify rhythmic variation.



2.24. Performing the F major scale and the tonic arpeggio

- Arpeggios are cords which are performed 'spread out'.
- They are also known as broken cords.
- They are usually marked in red



- Variation in melody is the process of altering or changing a musical theme while retaining its essential characteristics.
- Instead of repeating a melody exactly as it is, variations introduce changes that keep the listener engaged and add creativity to the music.
- Variation in melody can be achieved through the following ways:
 - a) By changing rhythm – This involves modifying the rhythm of the melody. You can change the note values by:
 - ❖ Note extension - Making notes longer.
 - ❖ Breaking notes into smaller units - For example, turning long notes into shorter notes (e.g.,

quarter notes into eighth notes).

- ❖ Use of rests - Introducing silence at various points in the melody.
- ❖ Change in tempo - Speeding up or slowing down the melody.
- b) By pitch variation – You can alter the pitch of the melody, changing the notes to create variation. This could mean altering the melody's higher or lower notes or introducing new pitches that still maintain the melodic shape but offer a new version of the original tune.
- c) By dynamic change – The dynamics (loudness or softness) of the melody can be varied. This can affect the emotional impact of the melody. Dynamic changes include:
 - ❖ Forte (f): A loud volume.
 - ❖ Piano (p): A soft volume.
 - ❖ Crescendo (cresc): Gradually becoming louder.
 - ❖ Diminuendo (dim): Gradually becoming softer.

2.25. Composing four-bar melodies in F major in 4/4 time

- To compose a four-bar melody in F major in 4/4 time, let's work step-by-step, creating a melody that follows the key signature of F major (which includes the notes F, G, A, Bb, C, D and E) and fits the 4/4 time signature.
- Here's one possible approach to a simple melody in F major:

Melody Outline:

- Bar 1: F (quarter note), A (quarter note), Bb (quarter note), F (quarter note)
- Bar 2: G (quarter note), F (quarter note), D (quarter note), C (quarter note)
- Bar 3: Bb (half note), C (quarter note), D (quarter note)
- Bar 4: F (dotted half note), E (quarter note), F (quarter note)

This melody uses the natural notes in F major and adheres to the 4/4-time signature by grouping quarter and half notes evenly across the bars.

Sheet Notation Example:

1. Bar 1: F (quarter) - A (quarter) - Bb (quarter) - F (quarter)
2. Bar 2: G (quarter) - F (quarter) - D (quarter) - C (quarter)
3. Bar 3: Bb (half) - C (quarter) - D (quarter)
4. Bar 4: F (dotted half) - E (quarter) - F (quarter)

- This melody moves primarily by steps, using the key notes of F major to give it a harmonic feel.



2.26. Writing a two-bar answer phrase to a given question phrase in 4/4 time major

- In musical composition, the answer phrase is a response to the question phrase.
- It often maintains a similar rhythmic and melodic structure but with slight variations to provide contrast while still sounding cohesive.
- Step-by-step approach:
 1. Key & time signature: We'll stick with F major and 4/4 time as the context.
 2. Question phrase: A simple two-bar question phrase might be something like this:
 - ❖ Bar 1: F (quarter), G (quarter), A (quarter), Bb (quarter)
 - ❖ Bar 2: C (quarter), D (quarter), C (quarter), F (quarter)
 3. Creating the Answer Phrase: The answer phrase should mirror the question phrase in terms of structure but introduce some variation such as different rhythm, note choices or direction.
- Example answer phrase:
 - ❖ Bar 1: F (quarter), E (quarter), D (quarter), Bb (quarter)
 - ❖ Bar 2: G (quarter), F (quarter), D (quarter), F (quarter)
- Explanation:
 - The question phrase (Bars 1-2) is based on an ascending melody in F major, moving from F to G, A, and Bb, and then descending from C to D and resolving back to F.
 - The **answer phrase** (Bars 3-4) retains the basic contour and rhythm, but it introduces some slight changes:
 - In Bar 1, instead of ascending to A, the melody moves to E (a descending motion).
 - In Bar 2, the response brings a slight variation by starting with G and returning to F, echoing the original phrase while introducing enough variation to make it feel like a response.
- Full example (question + answer):
 - ❖ Bar 1 (Question Phrase): F (quarter), G (quarter), A (quarter), Bb (quarter)
 - ❖ Bar 2 (Question Phrase): C (quarter), D (quarter), C (quarter), F (quarter)
 - ❖ Bar 3 (Answer Phrase): F (quarter), E (quarter), D (quarter), Bb (quarter)
 - ❖ Bar 4 (Answer Phrase): G (quarter), F (quarter), D (quarter), F (quarter)

2.27. Composing two-bar question phrase to a given answer phrase in a 4/4-time F major

- The scale of F major has one flat (Bb).
- A major scale gets its name from the letter name that begins the scale such as C, G or F major.
- A key signature shows the sharpened or flattened notes in a major scale.
- The key signature is written at the beginning of the staff.
- Scales can be written with or without a key signature.
- When creating a melody, consider the following:
 1. Vary the rhythm by using note extensions and rests.

-
2. Use sol-fa pitches (do, mi, or so) to begin your melody.
 3. Write the pitches using steps and leaps to create a good melodic contour.
 4. Write the melody in question-and-answer form.
 5. The question phrase should end on either **s t** or **r**.
 6. End the answer phrase on **doh**.

2.28. Notating two-bar melodies in 4/4-time F major

- When notating music on the staff, remember to observe the direction of notes with stems or tails according to the rules of notation.
- Beams or tails of notes are guided by the value of the main beat indicated in the time signature.
- Create a melodic contour when composing your melody.
- Balance the bars.
- Vary the rhythm and pitch in your melodic phrases to create interest.
- Begin your phrases on pitches of the tonic chord (do, mi, sol) and end your melody on do.
- Notating a two-bar melody in 4/4 time in the key of F major involves several steps:
 - a) Time signature and key signature: The **4/4-time signature** indicates there are 4 beats per measure and each beat is a quarter note. The key of **F major** has one flat, **Bb**, which will be indicated by a key signature after the clef.
 - b) Write the clef: Start by drawing the **treble clef** (or bass clef if appropriate). This choice depends on the voice or instrument you're writing for.
 - c) Key signature: Place a **Bb** symbol after the clef on the staff, indicating the key of F major.
 - d) Notate the melody: For each bar, make sure you're using only the notes of the F major scale (F, G, A, Bb, C, D, E). Ensure that each measure has 4 beats, and the total duration of the melody spans 2 bars.
- Example notation
- Let's notate a simple two-bar melody in F major, 4/4 time:
 - ❖ Bar 1: F (quarter note), A (quarter note), Bb (half note)
 - ❖ Bar 2: C (quarter note), D (quarter note), E (quarter note), F (quarter note)
- Here's the breakdown:
 - ❖ Bar 1: The first measure has F (1st beat), A (2nd beat) and Bb (3rd and 4th beats as a half note).
 - ❖ Bar 2: The second measure starts with C (1st beat), D (2nd beat), E (3rd beat) and F (4th beat).

2.29. Performing melodies in F major in 4/4 time

- Here's an example of a melody in **F Major** in **4/4 time** written in standard notation using basic harmonic and melodic principles:

Key: F Major
Time Signature: 4/4
Tempo: Moderate (e.g., 100 beats per minute)

Melody:

Measure	Notes
1	F - A - C - F
2	G - A - F - D
3	E - F - G - A
4	F - E - D - C
5	D - F - G - A
6	B $\flat$ - G - F - C
7	D - E - F - G
8	F (hold)

- Breakdown:
 - ❖ The melody starts with a simple outline of the F major chord (F - A - C).
 - ❖ It includes some movement to the dominant (C), subdominant (B $\flat$) and relative minor (D minor).
 - ❖ Melodic intervals vary from steps (e.g. F to E) to skips (e.g. F to C).
 - ❖ Phrasing ends with a final F note, creating a sense of resolution.
- Technical exercises enhance vocal preparedness during a singing exercise.
- They may include singing the major scale in different keys, singing the major scale using sequences, or performing the arpeggios of a major scale.
- Phrases in a melody are marked by phrase marks.
- A phrase mark is a curve drawn above the staff to indicate the phrase.
- Dynamics refer to sound intensity. They are shown by signs placed above the staff to guide the performer.

2.30. Uses of melody in Creative Arts

1. Music: Expresses emotions (e.g. joy, sadness). Tells stories, often through recurring themes. Makes songs memorable.
2. Film and TV: Enhances emotions and sets the tone (e.g. heroic or sad themes). Creates character themes, linking specific melodies to characters.
3. Dance: Guides movement and expression, with melodies influencing choreography.
4. Theater: In musicals, songs drive the plot and emotional arcs.
5. Visual arts: Inspires visual representation, especially abstract art, based on the rhythm and tone of melodies.
6. Literature and poetry: Rhythms and sounds in poetry create mood and reinforce themes.
7. Advertising: Jingles and melodies make brands memorable (e.g. McDonald's 'I'm Lovin' It').
8. Video games: Melodies set the mood, guide gameplay and provide feedback (e.g. success or failure tunes).
9. Performance art: In spoken word or performance, melody in voice adds emotional depth.
10. Spiritual and ritual practices: Chants and hymns use melody for meditation, prayer and connection.

2.31. RUGBY

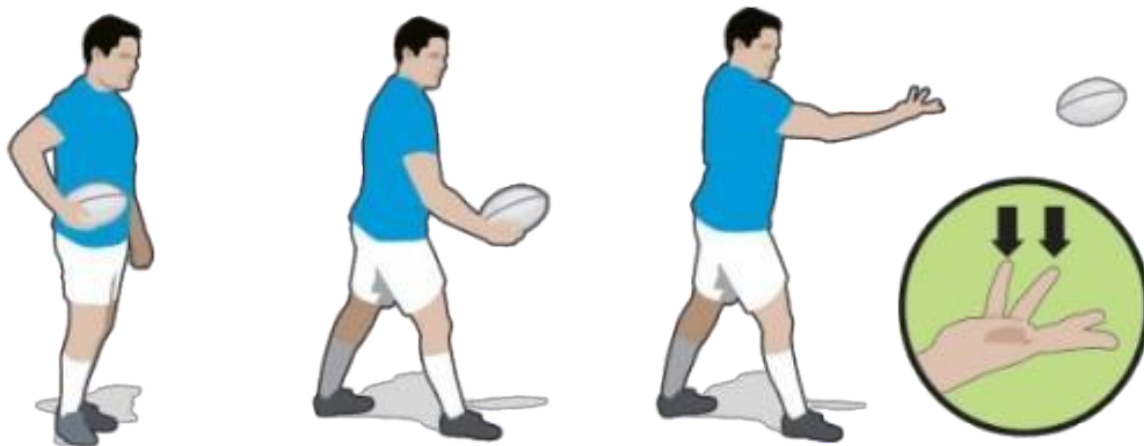
- Rugby is a contact sport played with an oval-shaped ball, where two teams of 15 players compete against each other.
- There are also variations of the game with 13, 10, and even 7 players on each team.
- The goal of rugby is to score more points than the opposing team by grounding the ball behind their try line, within the in-goal area or by scoring through conversions, dropped goals during open play and penalty kicks.
- Key actions in rugby include:
 - ❖ Catching
 - ❖ Passing
 - ❖ Running
 - ❖ Kicking
 - ❖ Mauling
 - ❖ Scrummaging
 - ❖ Rucking
 - ❖ Grounding the ball

2.32. Distinguishing passes in rugby by skill

- In rugby, a pass refers to the action of transferring the ball from one player to another.
- This can be done by either throwing or handing the ball to a teammate.

a) Spin or spiral pass

- This is a type of pass where the player rotates the ball while passing it to a teammate.
- This spinning motion adds speed and accuracy to the pass, allowing it to reach its intended target quickly and with precision.

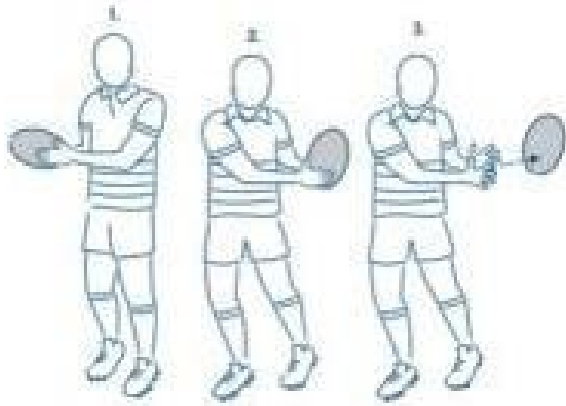


- To perform the spiral pass:
 1. Hold the ball at the lower end with your fingers and thumb around it using your dominant hand, while the non-dominant hand is at the top.
 2. Look at your partner, who will receive the pass.
 3. Pull the ball back, away from the direction of your teammate or the receiver.

-
4. Swing the ball across your body in the direction of the receiver, at chest level.
 5. Release the ball by flicking your wrists and fingers up to ensure that the ball spins.
 6. Follow through by continuing the movement of the arm towards the direction of the pass.

b) Pop pass

- This is a short, quick pass where a player pops the ball up to a teammate who is running towards the ball at pace.
- The ball is typically passed with a quick flick of the hands or a short, upward motion, allowing the receiver to catch it while maintaining momentum.
- This pass is used to deliver the ball to a nearby teammate and is often employed to change the direction of the game such as during a player's 'switch.'
- To perform a pop pass:



1. Grip the rugby ball firmly with both hands. Your hands should be spread wide apart, with your fingers on the front half of the ball and your thumbs pointing down.
2. Start running forward with the ball securely held in both hands.
3. As you approach the teammate you want to pass the ball to, lower your body slightly by bending your knees and hips. This provides stability and control as you make the pass.
4. Use your dominant hand as the guiding hand and your non-dominant hand as the support hand.
5. Bring the ball close to your chest.
6. While keeping your eyes on the target or the receiver, push the ball backwards and slightly upward using both hands.
7. Flick your wrists to impart spin on the ball for accuracy.
8. Follow through with your arms and hands in the direction of the pass. This helps with accuracy and control.

c) Basic pass

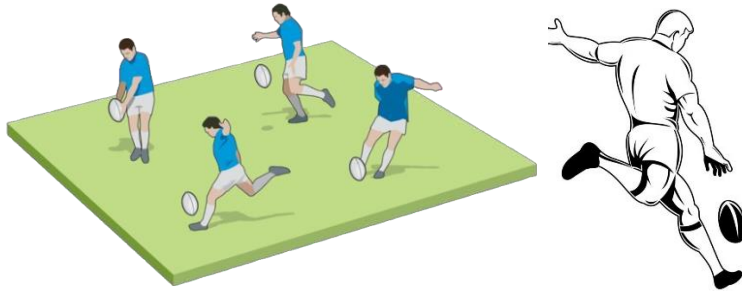
- This type of pass is also called a 'two-handed pass.'
- It involves using both hands to transfer the ball to a teammate.
- To perform a basic pass:

1. Grip the ball. Hold the ball with both hands, fingers spread wide for better grip and control.
2. Face your intended receiver and position yourself to pass the ball accurately.
3. Bring the ball close to your chest while keeping your elbows bent at about 90 degrees.
4. Extend your arms forward, pushing the ball towards your teammate with equal force from both hands.
5. After releasing the ball, continue the movement of your arms to ensure accuracy and control of the pass.

2.33. Kick techniques in rugby

a) Drop kick

- A drop kick involves releasing the ball from the hands and then kicking it immediately after it lands on the ground.
- A drop kick is used in the following situations during the game:
 - Kick-off
 - Restarting the game after a score
 - Restarting the game for the second half
 - Taking penalties
 - Making drop goals in open play

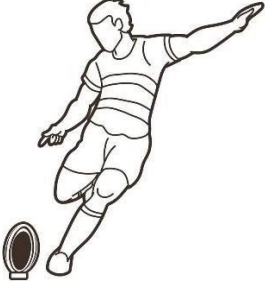


- When using the drop kick to restart the match, the ball must travel at least 10 meters before it is considered a successful kick.
- **How to perform a drop kick:**
 1. Hold the ball with one oval end pointing to the ground. This will cause the ball to bounce straight upwards at the same angle.
 2. Release the ball from your hands to allow it to bounce on the ground in front of you.
 3. Extend the arm of your non-kicking side fully for balance.
 4. Swing the kicking foot forward to hit the ball as it touches the ground, using the inside of the foot.
 5. Follow through in a natural arc onto the toes of your non-kicking foot.

a) Place kicks

- A place kick is an important skill in rugby as it can contribute to the team's score by converting a try through a penalty kick at the goalposts.
- When taking a place kick, players may use a tee to hold the ball off the ground, enabling them to make better contact with the ball.

- This increases their accuracy in scoring points.



- **Follow the steps below to perform a place kick:**
 1. Tee the ball upright with its valve pointing towards the target.
 2. Stand over the ball with your kicking foot placed close behind it. Place your non-kicking foot where it will be positioned when you make contact with the ball.
 3. Move back to a comfortable position.
 4. Relax in preparation for the approach.
 5. Run towards the ball and kick it using the laces of the boot. Aim to kick the ball so it passes between the posts and above the crossbar.
 6. Follow through with the kicking foot, crossing over to the toes of the non-kicking foot.

2.34. PHOTOGRAPHY

- Photography is the practice of taking pictures using a camera.
- It involves capturing images of people, places, objects or events using light.
- The word *photography* comes from Greek words meaning ‘drawing with light.’
- People use cameras to take still photos or videos.
- Photography can be done with both film or digital cameras.
- The process includes deciding what to take a picture of, how to frame it and adjusting things like light and focus.
- After taking the picture, photographers might also edit the image to improve it.

2.35. Viewpoints in photography

- A viewpoint is the position or angle from which you take a picture.
- It affects how the subject looks in the photo and can make the image more interesting or tell a different story.
- The viewpoint is determined by the position and placement of the camera, as well as the angle from which the photographer is positioned.
- The object or person in a photograph is called the subject.
- Some of the viewpoints in photography are:
 - a) **A bird's eye view** in photography is when you capture an image from a high point, looking down on the scene. Imagine you're a bird flying high above the scene.



- b) A **normal viewpoint** in photography is the view we see every day, standing or sitting at eye level. When you take a photo from this viewpoint, it's like capturing what you see in front of you.



- c) A **worm's eye view** in photography is when you take a picture from a low angle, close to the ground, looking up at the scene. This can make objects appear taller. Picture yourself as a tiny worm on the ground looking up.



- Scenery in photography refers to the natural or built features that make up a landscape.
- In photography, one has the option of choosing indoor or outdoor sceneries.
- Outdoor sceneries can include:
 - ❖ Buildings
 - ❖ Clouds
 - ❖ Lakes
 - ❖ Mountains
 - ❖ Rivers
 - ❖ Roads
 - ❖ The atmosphere
 - ❖ Valleys

2.36. Taking photographs of scenery from a normal-eye viewpoint

1. From a standing level, use a digital device to take photographs of scenic views in front of you. For example, geographical features such as mountains or hills, buildings, vegetation and objects.
2. Select a scenery as instructed by your teacher.

-
3. Using a smartphone, tablet or camera, focus on the scenery from a natural standing position and capture it.
 4. Take several shots of the same scenery.
 5. Review the shots, select the best one, and save it on a digital device.

2.37. Taking photographs of scenery from a bird's-eye viewpoint

1. From a higher place such as the top of a tall building, a hill or a mountain, use a digital device to take photographs of scenes below you. Take as many shots as possible. For example, a bird's-eye view of a landscape.
2. Stand on top of a building, focus on the street or yard around the building from directly above it as much as possible. If using a drone, fly it directly above the subject with the camera set to take shots automatically.
3. Take several shots of the same scenery.
4. Review the shots, select the best one and save it on a digital device.

2.38. Taking photographs from a worm's-eye view

1. Position your camera very close to the ground, as if you are seeing the subject from a worm's perspective.
2. Point your camera slightly upwards to capture the subject from a low angle.
3. Make sure your main subject is clearly in focus, whether it's a person, an object or a part of nature like a flower.
4. Consider the background. Since you are shooting from a low angle, the sky or other tall elements might be in the background. Think about how these elements will appear in your photo.
5. Press the shutter button to take your picture. Review the image and adjust if needed.
6. Store the picture in your device's storage.

2.39. DESCANT RECORDER

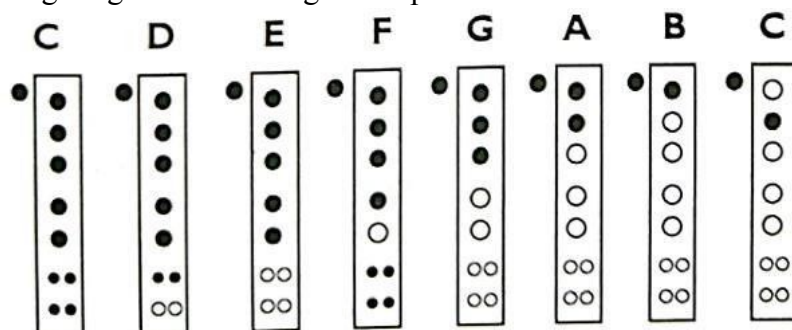
- A descant recorder is a small wind instrument that is part of the recorder family.
- It is commonly used in music education and for playing simple melodies.
- The descant recorder is typically made of wood or plastic and has a bright, high-pitched sound.



- It is played by blowing air into one end while covering and uncovering holes on the front of the instrument with your fingers to create different notes.
- It is often the first type of recorder that children learn to play because it is easy to handle and play.
- It is tuned to a higher pitch, usually in the key of C, making it the highest of the common recorder types.

2.40. The F major scale on a descant recorder

- Fingering is how the fingers are placed on a descant recorder during playing.



- The **F major scale** on a descant recorder consists of the following notes:

F - G - A - B $\flat$ - C - D - E - F

- Here is how you can play it on a descant recorder:
 1. **F** (Thumb + 1st, 2nd, and 3rd holes covered)
 2. **G** (Thumb + 1st and 2nd holes covered)
 3. **A** (Thumb + 1st hole covered)
 4. **B $\flat$** (Thumb + 1st hole covered, and press the back hole)
 5. **C** (Thumb + no finger holes covered)
 6. **D** (Thumb + 2nd hole open)

7. **E** (Thumb + 2nd hole covered)
 8. **F** (Thumb + all holes covered)
- This scale is played by covering or uncovering the finger holes while blowing air through the instrument.
 - Start from the low **F** note and work your way up to the higher **F** note.

2.41. Techniques of playing a descant recorder

Technique	How it is executed
a) Fingering	The correct finger positions must be mastered for each note. The fingers should cover the holes properly and move smoothly between notes.
b) Tuning	A descant recorder has a fixed tuning. For it to sound its best, ensure that all parts are properly fixed and aligned. Make sure your itis not exposed to conditions such as excessive cold or humidity; they can affect sound quality.
c) Blowing	Proper breath control is essential for a clear sound. The player must blow with steady, consistent pressure into the mouthpiece.
d) Tonguing	The tongue interrupts the airflow to articulate each note. This creates a clean, sharp start to the sound.
e) Pinching	Pinching adjusts the pressure on the recorder's body to affect the tone. It helps to create a sharper sound and can slightly alter pitch.
f) Breath Support	Strong diaphragm support ensures a steady air supply. It helps maintain consistent tone and prevents breathy notes.
g) Articulation	Articulation involves how notes are played to add expression. It changes the attack, smoothness, or detachment of notes.
h) Vibrato	Vibrato adds a slight variation in pitch for a warmer sound. It is produced by controlling air pressure during a note.

2.42. Interpreting performance directions when playing the descant recorder

- Performance directions are instructions given by a composer to guide a performer on the elements of music and the general style of performance for a written piece of music.
- The following are examples of performance directions and their meanings:
 - a) **Crescendo** – A performance direction for dynamics. It means gradually becoming louder, creating a sense of build-up and intensity. It is abbreviated as **cresc.** and is indicated using the symbol <. This direction helps to convey increasing emotional or dramatic tension in the music.
 - b) **Diminuendo** – The opposite of crescendo. It means gradually becoming softer, creating a sense of release or calm. It is abbreviated as **dim.** and is indicated using the symbol >. This direction can be used to create a feeling of fading away or a decrease in emotional intensity.
 - c) **Piano (p)** – Perform softly. It refers to playing at a quiet volume. It helps to create a delicate or intimate atmosphere in the music. When a piece indicates **p**, the performer should reduce the volume without sacrificing tone quality.

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- d) **Forte (f)** – Perform loudly. It indicates a strong, powerful sound and is used to emphasize certain sections of music. It adds energy and strength to the performance and performers should play with confidence and volume when this marking appears.
 - e) **Fortissimo (ff)** – Perform very loudly. This is an even stronger version of forte and is used to indicate sections where maximum volume and intensity are required. It is often used in powerful or dramatic moments in music.
 - f) **Pianissimo (pp)** – Perform very softly. This is the opposite of fortissimo and requires a very quiet, delicate sound. Pianissimo is used in parts of the music where subtlety and sensitivity are needed such as a soft, reflective passage.
 - g) **Subito** – it means suddenly and is often paired with dynamic directions like *subito piano* (suddenly soft) or *subito forte* (suddenly loud). It indicates a sudden change in volume or intensity within a piece.
 - h) **Meno** – It means less and is often used in conjunction with other directions. For example, *meno forte* means less loud, instructing the performer to decrease the volume gradually or abruptly.
 - i) **More** – It means more and can be used to indicate a gradual increase in volume. For example, *more crescendo* would mean to continue building the volume even more than before.

2.43. PLAY

- A play is a dramatic performance in which actors portray characters and act out a scripted story in front of an audience.
- It combines elements of storytelling, dialogue, and physical action to convey emotions, themes and plot.
- We will study the structure and format of a play, explore the key components that make up a play and practice acting out roles in a play performance.
- This will help you understand the creative and technical aspects of theatre, from script interpretation to live performance.

2.44. Format of a play script

- Format is the overall structure or style of a theatrical production.
- This includes elements such as genre, style, narrative structure, characterization, language, stage directions and performance space.
- Each of these elements plays a key role in shaping the play and how it is interpreted and performed by actors.
- The format provides a framework for the story to unfold, guiding the actors, director and designers in their creative decisions and helping the audience connect with the performance.

2.45. Components of a play format

1. **Title** – The name that identifies the play.
2. **List of characters** – The participants in the events of the play.
3. **Setting** – The place and time when the events of the story happen.

-
4. **Acts and scenes** – Numbered sections of the script that present dialogue and action happening at various settings.
 5. **Scene description** – A paragraph that provides the details of what the audience can see and hear at the beginning of a scene, including setting, stage environment, atmosphere and movement/actions of characters.
 6. **Character name** – The name that identifies the speaker of the dialogue part that follows.
 7. **Dialogue** – The words of a character, separated from the character's name by a colon.
 8. **Stage directions** – Instructions or explanations, usually written in italics or enclosed in brackets, that describe how a character or setting should appear or how a character's action should be performed.
 9. **Prologue** – An introductory section of the play, often delivered by a character or narrator, that provides background information or sets the stage for the events that will follow.
 10. **Epilogue** – A concluding section of the play that wraps up the story, often providing closure or reflecting on the themes or lessons learned.
 11. **Monologue** – A long speech by a single character, often revealing their thoughts, emotions or plans.
 12. **Soliloquy** – A type of monologue in which a character speaks to themselves, expressing their inner thoughts and feelings often while alone on stage.
 13. **Aside** – A remark made by a character directly to the audience or to themselves, typically not heard by other characters on stage.
 14. **Chorus** – A group of characters who comment on the action of the play, often providing additional context or insight into the themes and events.
 15. **Climax** – The moment of greatest tension or conflict in a play, usually marking a turning point in the story.
 16. **Denouement** – The final part of the play where loose ends are tied up and the story concludes.

2.46. Elements of drama

1. **Storyline** – The storyline or plot, is the sequence of events that unfold in a play's story. It includes the beginning (exposition), middle (development) and ending (resolution).
2. **Characters** – Characters are the individuals or entities who inhabit the world of the play, driving the action and conveying its themes and conflicts. They may be main or central characters, supporting characters or minor characters who play supportive roles. They could also be classified as protagonists or virtuous characters, or antagonists.
3. **Themes** – Themes are the underlying ideas, concepts or messages explored within a play, providing insight into the human condition, societal issues or moral lessons.
4. **Language use** – Language use refers to the textual elements employed in the script to convey meaning, evoke emotion and propel the narrative forward. It includes dialogue, monologues, soliloquies, figurative language, symbolism and other linguistic and stylistic devices.
5. **Conflict** – Conflict is the problem or struggle that drives the plot forward and creates dramatic tension within the play.
6. **Style** – The distinctive way in which a play is written or performed including choices related to language, tone and presentation. This can include realism, surrealism, absurdism and more.
7. **Structure** – The organization of the play including how it is divided into acts, scenes and the progression of events. Common structures include linear (chronological), episodic or cyclical

formats.

8. **Tone** – The overall mood or atmosphere of the play, which can shift depending on the themes and emotions expressed. Tone can range from light-hearted to serious, comedic to tragic.
9. **Foreshadowing** – A literary device where hints or clues are given about future events in the story, building suspense or anticipation.
10. **Irony** – The use of words or situations where the meaning is opposite to what is expected. Types include dramatic irony (when the audience knows something the characters do not) and situational irony (when actions have an opposite effect).
11. **Symbolism** – The use of objects, characters or actions to represent abstract ideas or themes within the play.
12. **Character development** – The process by which characters change or evolve throughout the play, whether through internal reflection, external conflict or interactions with others.
13. **Mood** – The emotional atmosphere that the play evokes in the audience, which can shift based on the events or tone of the story.
14. **Motif** – A recurring theme, idea or element in the play, often helping to reinforce the central message or theme.
15. **Dialogue vs monologue** – Dialogue refers to the exchange of speech between characters, while a monologue is an extended speech by a single character. Both are essential for conveying character development and plot progression.

2.47. Answering questions about a play

1. Who is a playwright of a play?

A playwright is a person who writes the script for a play.

The playwright is responsible for crafting the story and how it unfolds on stage, through the actions and interactions of the characters.

2. How to identify the general setting in a play

The setting of a play refers to the time, place, and context in which the story takes place.

To identify the setting, look for:

- ❖ Stage directions: Often, these will describe the physical environment, including location (e.g. a living room, a street corner) and time of day (e.g. night, morning).
- ❖ Dialogue: Characters might mention where they are, what time it is or any historical or cultural context that gives clues about the setting.
- ❖ Costumes and props: These can also indicate the setting. For example, if characters wear 1920s clothing or if there are modern technological devices, it gives a clue about the time period.

3. How to discuss characters in a play

When analyzing characters, it's important to understand their roles in the story. Here's how to categorize and describe them:

a) Who is the hero in a play?

The hero (also known as the protagonist) is the central character around whom the story

revolves.

The hero typically faces challenges and undergoes a journey, which could be both external (like battling an enemy) and internal (like personal growth or overcoming fears).

The hero is often the one the audience roots for, although this can be complicated in modern plays where anti-heroes might be present.

b) Who is the villain in a play?

The villain (or antagonist) is the character who opposes the hero, creating conflict in the story.

Villains can be evil or have personal goals that clash with the hero's values.

Sometimes, the villain is a person, but it can also be an abstract force (like society, nature or the character's own flaws).

c) Who are the main characters?

The main characters are the key players in the story.

They are often directly involved in the plot's central conflict and are integral to the development of the story.

These can include the hero, villain and any other characters who significantly influence the plot.

d) Who are the supporting characters?

Supporting characters are important but not central to the story. They help to develop the plot or the main characters by providing assistance, advice or obstacles. They can add depth to the story and enrich the world in which the play takes place.

e) Who are the minor characters?

Minor characters play a smaller role in the plot.

They often serve to move the action forward or provide background information, but their presence is not crucial to the central conflict.

These characters can be used to add realism or color to the setting.

4. How to describe the character traits of the actors in a play

- Physical traits: Describe how the character looks, their posture, gestures, and expressions. This might give insight into their personality (e.g. nervous, often fidgets or tall and commanding).
- Behavioral traits: Discuss how the character behaves, interacts with others, or reacts in different situations (e.g. kind-hearted, impulsive, ruthless).
- Internal traits: These are the psychological or emotional aspects of a character, such as self-doubting, brave or manipulative.
- Evolution of traits: Consider how the character changes throughout the play. For example, do they grow in courage or become more conflicted?

5. Difference between dialogue and stage directions

- Dialogue: This is the spoken part of the play. Dialogue consists of what characters say to each other and is central to moving the plot forward and revealing character relationships. It may include verbal exchanges, monologues or soliloquies.
- Stage Directions: These are the instructions given by the playwright for the actors and crew, detailing how the play should be performed. They provide information on the setting, character movements, emotions, tone of voice and actions that are not explicitly spoken. Stage directions are typically written in italics or parentheses and are not spoken aloud.

6. How to discuss the general format of a play script

- **Title page:** Includes the title of the play, the playwright's name and sometimes the date of the first performance.
- **Acts and scenes:** Plays are often divided into acts, which are further divided into scenes. Each act represents a major section of the play while scenes represent smaller shifts in location or time.
- **Character list:** At the beginning of the script, a list of characters is usually provided with brief descriptions.
- **Dialogue:** The main text where characters' lines are written. Each character's name is usually capitalized and placed above their dialogue.
- **Stage directions:** These are interspersed throughout the script, guiding the actors and director on how to perform the scene. They may include movement, gestures or emotional tone.
- **Parentheticals:** These are brief notes in the dialogue (usually in parentheses) to indicate how a line should be delivered or to suggest a pause or tone.
- **Subheadings or scene titles:** These might appear to indicate where and when each scene takes place (e.g. Scene 1: A Living Room, Afternoon).

2.48. Creating a one-act play

- A one-act play is a short, self-contained drama that typically takes place in a single location, with a limited number of characters and no intermissions.
- It focuses on a single theme or issue and unfolds in one continuous action. Here's how to get started:

1. Choose a Theme or Message

Decide on a societal issue or personal experience that you want to explore. Some examples could be:

- **Love:** A relationship in crisis or discovering love in unexpected places.
- **Power:** The effects of power dynamics in relationships or politics.
- **Identity:** Struggles with self-identity or fitting into society.
- **Justice:** Questions of fairness or inequality.
- **Redemption:** A character seeking forgiveness or trying to change.
- **Environment:** Environmental degradation or conservation efforts.
- **Health:** Mental health struggles or overcoming illness.
- **Loss:** Dealing with grief or emotional loss.
- **Peace:** The quest for personal or social peace.

2. Develop Characters

- **Protagonist:** Who is the central character? What do they want or need? What obstacle or challenge are they facing related to the theme?
- **Antagonist:** Who or what stands in the way of the protagonist's goal? This can be another character, society, or an internal struggle.
- **Supporting Characters:** Other characters who influence the protagonist or the plot, such as friends, family, or mentors.

3. Create a Simple Plot

A one-act play has a focused plot that moves quickly. It usually follows this structure:

- **Exposition:** Introduce the characters, setting, and problem.
- **Rising Action:** The main conflict or challenge begins to unfold.
- **Climax:** The turning point or the most intense moment.
- **Falling Action:** The conflict starts to resolve.
- **Resolution:** The outcome, where the theme is made clear or the issue is addressed.

4. Write Dialogue and Stage Directions

- **Dialogue:** Keep it natural and true to your characters. The dialogue should reveal their thoughts, emotions, and relationships, as well as move the plot forward.
- **Stage Directions:** Briefly describe actions, movements, and emotions to guide the actors. This helps set the mood and tone.

5. Focus on the Theme

Since one-act plays are short, keep the theme central and avoid unnecessary subplots. Every scene and piece of dialogue should help convey the theme or message clearly.

6. Revise and Refine

Once you've written your play, read it over to make sure the pacing is smooth, the characters are well-developed, and the theme is clear. Make adjustments as needed to tighten the script.

Example of a One-Act Play Theme:

- **Theme:** Redemption
 - **Characters:** A man who has wronged a close friend, now seeking forgiveness.
 - **Plot:** The man visits the friend after years of silence, trying to make amends. The conversation grows intense, bringing up old wounds, but ultimately leads to a moment of understanding and healing.

2.49. Rehearsing for a play

- Perform the following vocal and physical warm-up activities in preparation for the play performance:
- a) **Vocal warm-ups:**
 - ❖ Perform breathing exercises by inhaling deeply through your nose, filling your lungs then exhaling slowly through your mouth, pushing out all the air.
 - ❖ Perform lip trills by relaxing your lips and blowing air through them, causing them to vibrate.
 - ❖ Recite tongue twisters slowly, then gradually increase the speed. This helps improve articulation and clarity. Example: "Peter Piper picked a peck of pickled peppers."
 - ❖ Perform vocal sirens starting at your lowest pitch and smoothly sliding up to your highest, then back down.
 - ❖ Hum different pitches to warm up your vocal cords and improve resonance.
 - ❖ Perform vowel sounds, pronouncing each vowel sound (A, E, I, O, U) separately and clearly, exaggerating the movements of your mouth and lips.
 - ❖ Inhale deeply as if you're about to yawn, then exhale with a gentle sighing sound.
- b) **Physical warm-up activities:**
 - ❖ Perform gentle stretching exercises to loosen up muscles and improve flexibility.
 - ❖ Dance can be a good way to warm up the body, improve coordination and express emotion.
 - ❖ Relax to calm your nerves.
 - ❖ Talk about other warm-up exercises that can be done before performing a play.

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- Conduct technical and dress rehearsal sessions and actively participate in the process. Pay attention to the following:
 - Project your voice to ensure that your lines are audible to the audience.
 - Use body language, gestures and facial expressions to communicate with the audience.
 - Move purposefully on the stage in a way that supports the dramatic action of the play.
 - Make props and costumes for your play using locally available materials.
 - Use music and sound effects in your play performance. Discuss how you can use all the elements to make your acting interesting.

2.50. Performing a play

- Carry out the following activities before staging the play.
 - a) Ensure the venue of the performance is well-prepared and familiar to the actors.
 - b) Check everything that will be needed in the performance to ensure nothing is missing or faulty.
 - c) Do warm-up exercises before the performance begins.
 - d) Put on your costume, apply makeup, and then get on stage.
 - e) After the show, meet and greet the audience and take in their feedback for the benefit of growth as an actor.
 - f) With the help of your teacher or director, carry out de-roling activities to get out of character and back to self.
- Remember to record your performance on a digital device and save it in your portfolio for future reference.

2.51. BASKETBALL AND LOGO DESIGN

- Basketball is a team sport that involves a variety of basic playing skills such as passing, dribbling and shooting.
- Mastering these skills is important as they contribute to the overall performance of the team.
- Among these skills, passing is crucial for maintaining possession, creating scoring opportunities and facilitating effective team play.
- Passing allows players to move the ball quickly around the court, helping to break down defensive formations and find open teammates.
- There are different types of passes—such as the chest pass, bounce pass, and overhead pass—each suited for specific situations.
- Developing good passing skills requires practice, timing, and communication between teammates.
- Players must learn to read the defense, anticipate where their teammates will be and make passes that are both accurate and timely.
- A well-executed pass can be the difference between a fast break and a turnover, making passing an essential skill in basketball.
- Mastering these techniques not only improves individual performance but also strengthens the overall coordination and success of the team.

2.52. Passes in basketball

a) Overhead pass

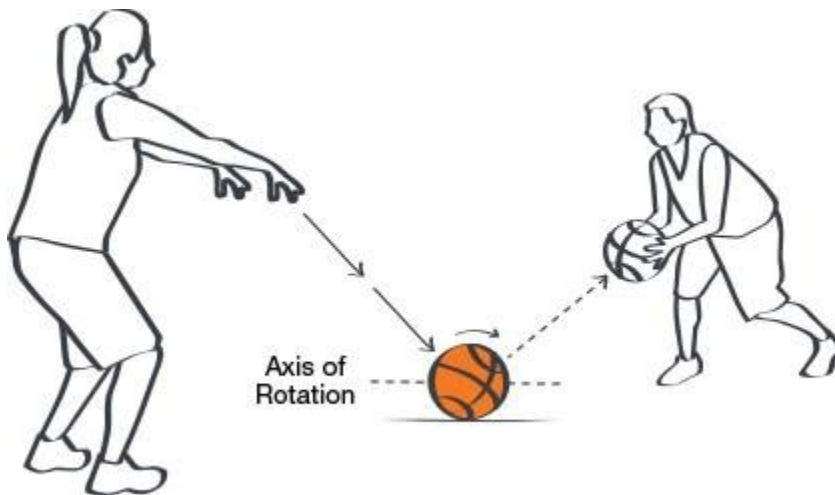
- An overhead pass in basketball involves holding the ball above the head with both hands and passing it to a teammate by swinging the arms forward.



- This pass is effective for long distances and when trying to pass over defenders.
- It requires good timing and accuracy to avoid turnovers or interceptions.
- To perform an overhead pass:
 - a) Stand with your feet shoulder-width apart, facing your teammate to whom you intend to pass the ball.
 - b) Hold the basketball firmly using both hands, ensuring your fingers are spread comfortably over the ball, with your thumbs positioned behind it for stability.
 - c) Bring the basketball above your head, extending your arms fully while keeping a firm grip on the ball. Your elbows should be bent at an angle of approximately 90° .
 - d) Push the ball forward and release it with a wrist action at a point slightly in front of your forehead, towards your teammate.
 - e) Allow your arms to continue their downward motion after releasing the ball to ensure control and accuracy.

b) Bounce pass

- A bounce pass in basketball is a way of delivering the ball to a teammate by bouncing it off the floor.
- With proper execution, the pass is very accurate, as it delivers the ball to the teammate's hands at waist level.
- The bounce originates from a low path made by the passing player.
- The pass is usually used to deliver the ball to a closely guarded player.



- Use the following learning points to perform a bounce pass:
 - a) Stand with your feet shoulder-width apart, facing your teammate to whom you intend to pass the ball.
 - b) Hold the basketball firmly using both hands at chest level, ensuring your fingers are spread comfortably over the ball and your thumbs are positioned behind it for stability.
 - c) Lower your body slightly by bending your knees, getting ready to make the pass.
 - d) Push and release the ball with controlled force toward the floor, sending it on a low path to your teammate at an appropriate distance.
 - e) Step forward in the direction of the pass and allow your arms to continue with a forward and downward motion. Keep your wrists flexed after the release.

c) Chest pass

- A chest pass is the most common and basic way of passing in basketball.
- It involves passing the ball directly from the chest of the passer to the chest of the recipient.



- It is usually used for short and medium passes because it is quick and accurate.
- To perform a chest pass, do the following:

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- a) Stand with your feet shoulder-width apart and bend your knees slightly. Raise your hands to about chest level and keep your head and eyes forward.
 - b) Grip the ball with both hands, with your fingers well spread over the ball. The thumbs should be behind the ball for stability.
 - c) Bend your body slightly forward, moving one foot ahead.
 - d) Extend your arms forward, pushing the ball toward your teammate. Flex the wrists outward as you release the ball.
 - e) Complete the pass by allowing your arms to continue moving in the forward direction and lifting the heel of your rear foot off the floor.

2.53. Dribbling in basketball

- Dribbling in basketball refers to the skill of repeatedly bouncing the ball on the floor while stationary or moving around the court, as guided by the rules of the game.
- Dribbling is an essential skill that enables the team to maintain possession of the ball, advance with the ball, and create scoring opportunities.
- It can be used in both team offense and defense.
- Mastering dribbling helps players maneuver around defenders and set up plays.
- Consistent practice is key to developing better control and fluidity with the ball.
- A **low dribble** is used in the game to keep close control of the ball. The ball bounces to the height of the knee.



- Use the following learning points to perform a low dribble:
 - a) Assume the basic basketball stance. Position your feet shoulder-width apart, then bend your knees slightly to provide stability when dribbling. Keep your torso leaning slightly forward and your head up for awareness of your surroundings and teammates. Relax your shoulders and arms to the side for balance.
 - b) Position the dominant or controlling hand on top of the ball with your fingers spread. The non-dominant hand should protect the ball from opponents.
 - c) Bounce the ball on the floor repeatedly with the dominant hand, controlling it with your fingertips rather than the palm. The height of the bounce should not exceed knee level. Attempt to also dribble using the non-dominant hand.
- A **high dribble** in basketball is where the ball bounces slightly above waist level, in comparison to a low dribble.

- The high dribble allows the player to:
 - i) Have a clear view of the surroundings
 - ii) Accelerate with ease or drive toward the basket
 - iii) Shield the ball with their body from opponents



- Practice the following to perform a high dribble:
 - a) Stand tall, keeping the torso upright but leaning slightly forward.
 - b) Position your head up and your eyes focused on the court. Keep your shoulders relaxed, facing the direction of movement.
 - c) Bend your knees slightly for better stability and balance.
 - d) Adopt a wide, athletic stance with your feet shoulder-width apart.
 - e) Extend the non-dribbling arm slightly to the side for balance and protection.
 - f) Bounce the ball repeatedly on the floor using the fingertips, slightly above waist level.

2.54. Designing a basketball team logo

- A logo is a visual symbol or mark used to represent a company, organization, product, brand or individual.
- It uses pictures, symbols and words to create a unique symbol.
- This special symbol helps people recognize and remember the brand, company or team.
- A good logo shows what the brand is all about and makes it easy for people to remember.
- It's like a special mark that distinguishes a business from others.





- **Layout:** This refers to the arrangement of elements within the logo.
- **Colour:** Colour refers to the visual element derived from reflected light. It's one of the most powerful tools artists use to convey mood, emotion and meaning in their work. Colour encompasses various aspects including hue, value and saturation.
- **Message:** The message or theme of a logo communicates the underlying concept or idea. It's what the artist is trying to convey to the viewer.
- **Images:** The images or subject matter depicted in the logo. They usually carry specific meanings and associations that contribute to its overall message.

2.55. Procedure for designing a logo for a basketball team

1. Look for inspiration from various sources such as nature, architecture, art or even other logos. Do not copy existing logos.
2. Collect images, colors, shapes and typography that suggest the desired feel for the team.
3. Brainstorm different concepts and visual elements that could represent the brand. Consider the team's name, any relevant symbols or icons and unique characteristics that set it apart.
4. Sketch rough concepts based on your brainstorming. Start with quick, loose sketches to explore different ideas without worrying about perfection. Focus on capturing the basic shapes, forms and compositions.
5. Refine your sketches by experimenting with different arrangements and variations, fine-tuning the overall composition.
6. If the logo includes text, pay attention to the lettering. Experiment with different fonts, letter forms and arrangements to find the best fit for the brand. Make sure the writing is readable and complements the other elements of the logo.
7. Finalize your sketch and display it in class.

2.56. INDIGENOUS KENYAN CRAFTS

- Indigenous Kenyan craft refers to the traditional craft practices of Kenya's local people, often rooted in their cultural heritage, customs and beliefs.
- These crafts are typically passed down through generations and play a significant role in preserving and expressing the cultural identity of indigenous communities in Kenya.
- Indigenous crafts encompass a wide range of techniques, materials and art forms, reflecting the diverse cultural landscapes and histories of indigenous Kenyan people.

2.57. Coil techniques in pottery

- Pottery is the art of modeling functional forms such as pots, cups, flower vases, flower pots and bowls using clay.
- These pottery items can be made using various techniques.
- One of the simplest of these techniques is called the coil method.



2.58. Modelling a verse using the coil method

1. Wedge the prepared clay to remove air pockets.
2. Roll the clay into strips or coils of even thickness.
3. Start coiling from the base of the form.
4. Join the coils as you build the form.
5. Continue building the coils successively to the top, according to the design.
6. Smooth the inside as well as the outside of the form, then leave it to dry slightly.
7. Come up with the decoration design and decorate using the incising technique.
8. Let the form fully dry under a shade.
9. Fire the completely dry vessel using an open-pit kiln.
10. Display your final vessels in class and comment on your crafts.

2.59. Making a frame loom for weaving

Requirements:

- ❖ Wood
- ❖ Wood glue
- ❖ Hammer
- ❖ Sandpaper
- ❖ Hacksaw
- ❖ Tape measure
- ❖ Small and large nails

Procedure:

1. Measure four equal strips of wood using a tape measure.
2. Cut the strips to the same length using a hacksaw.
3. Measure 45 degrees on each end of the four strips.
4. Align the four strips to ensure they fit perfectly, and join each of the two ends using wood glue.
5. Smooth the frames using sandpaper.
6. Reinforce the frames with small nails for stability.
7. On two opposite ends of the frame, measure and mark the nail points to be equidistant, as shown.
8. Using a hammer, drive the nails onto two opposite sides of the frame as shown.
9. The frame loom is ready for use. Display the frame in class.

2.60. Making a fabric using $\frac{2}{1}$ weaving technique

1. Select your threads for the weft and wind them onto a shuttle.
2. Interlace the wefts by weaving under two and over one warp until the end of the loom.
3. Beat down the wefts close together using a beater after each line to secure them in place.
4. Continue the process, ensuring that a diagonal pattern is formed until you reach the top end of the loom.
5. Cut the warps off the loom and finish off the fabric by either securing it with a needle, tying groups of warps into knots or inserting beads and tying to secure the ends.

2.61. SWIMMING

2.62. Body position in water entry in swimming

- Water entry is a crucial stage in any swimming activity.
- A good entry into the water is indicated by minimal turbulence.
- Proper water entry allows for efficient swimming, reducing resistance that may have been caused by a body that is not properly streamlined.
- The standing dive is a water entry technique where you enter the water with your body streamlined from the hands to the legs.
- It is typically performed either from the edge of the swimming pool or from the diving board.
- When using the standing dive, the body takes the following position during water entry in swimming:
 - a) Arms, head, and body are aligned.
 - b) The body is streamlined.
 - c) The head is aligned with the arms.

2.63. Phases in performing a forward dive

a) Approach Phase

During the approach phase of the standing dive:

- ❖ Stand at the edge of the pool at the deep end, with feet together.

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- ❖ Hands raised up and slightly in front of the head. The body is compact and upright.

b) Take-off Phase

- ❖ Bend your knees slightly with arms fully raised above the head. Your body should lean forward slightly, ready for action.
- ❖ Using your legs, push up and forward towards the swimming pool.

c) Flight Phase

- ❖ Jump off so your body becomes airborne.
- ❖ The arms should be ahead of the body with the feet trailing.
- ❖ Keep the body compact and streamlined.
- ❖ During this phase, the body forms an inverted U shape.

d) Entry Phase

- ❖ Enter the water with fingers first, followed by the head and torso. The toes should be the last to enter the water.
- ❖ Enter the water cleanly and without splash, maximizing efficiency and reducing resistance.

2.64. Describing the phases in butterfly stroke in swimming

- The butterfly is an interesting swimming technique that is performed with both arm and leg action. It is executed with the body in a prone position, similar to the breaststroke.
- The prone position means that the body faces the pool bed, with the eyes focused ahead. The head is aligned centrally with the body during the swimming action.
- The hips move in line with the shoulders and are parallel to the direction of movement.
- The execution of the butterfly stroke can be described in the following phases:
 1. **The Entry** - This is the phase where the arms enter the water, extended forward, slightly wider than shoulder-width apart. The palms face downward, preparing for the catch phase.
 2. **The Catch** -
The catch is when the hands begin to "catch" the water by pulling the body forward. The arms move outward and downward, with the elbows slightly bent, to create propulsion.
 3. **The Pull** -
During the pull, the arms move inward and backward in a circular motion, pushing the water toward the body. This is the most powerful phase, propelling the swimmer forward.
 4. **The Upsweep** -
After the pull, the arms transition into the upsweep phase, where they move upward and outward to prepare for the recovery. This helps maintain the flow and rhythm of the stroke.
 5. **The Recovery** -
In the recovery phase, the arms are brought out of the water, with the elbows leading the motion. The arms swing forward in a relaxed, circular motion to re-enter the water.
 6. **The Kick** -
The kick involves both legs moving simultaneously in a dolphin-like motion, with the feet performing an up-and-down motion. The kick helps maintain body position and contributes to propulsion.
 7. **The Breathing** -
Breathing occurs during the recovery phase, when the swimmer lifts the head out of the water to

inhale. Exhalation happens underwater, typically during the pull and upsweep.

2.65. Activities to practice the phases of the standing dive and butterfly stroke

a) Body Alignment Drill

- Swim with a focus on maintaining the proper body position for the butterfly stroke.
- Emphasize a flat and horizontal body position with a slight rising and falling motion.

b) Arm Action Drill

- Perform butterfly stroke drills focusing solely on the arm motion.
- Emphasize the simultaneous pull of both arms, followed by the recovery over the water.

c) Breathing Drill

- Practice breathing technique by incorporating breaths into the butterfly stroke.
- Experiment with different breathing patterns to find what works best for you.

2.66. KENYAN INDIGENOUS GAMES

- Board games are tabletop games that usually involve moving pieces, objects or cards on a pre-marked surface or board according to the rules.
- These games often require strategic thinking, planning, or sometimes luck to win. In board games, players usually compete against each other.
- Some board games are cooperative, where players work together to achieve a common goal
- These board games are generally referred to as Mancala games, which involve moving seeds from one pit to another.

2.67. Board games

- Board games are play activities that involve players moving pieces or objects on a marked surface or board.
- The participants may use small balls, pebbles or cards to execute moves while playing the games.
- Some board games are played by two people while others are played by four or more. In Kenya, we have three popular indigenous board games.
- These are:
 1. Bao
 2. Ajua
 3. Shishima
- These games have similar features in that:
 1. They are played by two players.
 2. The playing action involves placing or dropping small pebbles in pits carved in a block of wood. These balls or pebbles are known as "seeds." The action of dropping the seeds in the pits is known as sowing. Sowing is done in a strategic order, either clockwise or anticlockwise.
 3. In both games, players aim to capture each other's seeds from the pits. The action of capturing seeds is also known as harvesting.
- **How is Ajua different from Bao?**

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- The main difference between Ajua and Bao la Kiswahili is that the Ajua playing board has 2 rows with 8 pits and a large storage pit at the end, whereas the Bao la Kiswahili board game has 32 pits arranged in 4 rows.

Ajua Board

Bao la Kiswahili Board

- When playing the Ajua game, the game ends as soon as a player has captured the majority of seeds or when a player has nothing to move at the start of their turn. The game is won by the player who has more than 24 seeds or whose opponent is unable to move at their turn.
- When playing Bao, the game ends when a player has no seeds in their inner row or cannot make any legal moves anymore. The player who wins is the first player to empty their opponent's front row or make it impossible for them to move.
- The following are the main playing skills in Ajua and Bao games:
 1. Sowing: This skill involves distributing seeds either clockwise or anticlockwise in the pits on the board.
 2. Capturing or Harvesting: Picking seeds from the first row of your opponent if the last seed was dropped opposite an opponent's pit with seeds.
 3. A Move: This is a series of sowing and capturing. After capturing seeds, sowing is done from "Kichwa" to the direction of "Nyumba."

3. APPRECIATION IN CREATIVE ARTS AND SPORTS

3.1. ANALYSIS OF CREATIVE ARTS AND SPORTS

- The practice of analyzing a play involves assessing how the elements, features or components of the play work together to create an engaging performance that communicates the intended message.
- In the following activities, watch a play and use appropriate criteria to evaluate the selected performance.
- A play performance refers to the presentation of a theatrical production in front of an audience. It involves actors bringing scripted characters to life on stage, typically following a written text called a script.
- Play performances can take place in various settings, such as theatres, auditoriums or outdoor venues, and they may range from small, intimate productions to large-scale, elaborate shows.
- During a play performance, actors deliver dialogue, portray characters and enact scenes based on the storyline and direction provided by the play's director. The performance often incorporates various elements, including set design, lighting, sound effects, costumes and props, to create a visually and emotionally engaging experience for the audience.
- Play performances serve as a means of storytelling, entertainment and artistic expression.

3.2. Examining ethical issues in sports

- Sports are guided by rules and regulations developed by various sports federations, confederations and movements like the Olympics to determine how sports should be conducted.
- These rules guide the behavior of players, coaches, team managers, and other parties involved.
- Ethics is the basis for judging right and wrong, good and bad, and fair and unfair within a society. It involves values and rules that guide our behavior.
- Ethics helps individuals and societies determine what actions are morally acceptable. In sports, ethical concerns are evident in various stages such as the selection of athletes, training, and competition.
- Doping is a major ethical concern that affects sporting activities. Doping is an illegal practice where athletes or players use unlawful substances or methods to enhance performance in sports.
- Some players, under the influence of coaches and doctors, use drugs to gain an unfair advantage to win a competition.
- Such drugs include, but are not limited to:
 - a) Stimulants like caffeine
 - b) Cannabinoids like marijuana
 - c) Glucocorticoids that help in the metabolism of carbohydrates
 - d) Anabolic steroids that help the body develop masculinity
 - e) Erythropoietin hormone that increases the levels of red blood cells, which transport oxygen in the body

3.3. Dangers of doping in sports

Doping exposes athletes to the following risks:

1. **Health risks**

There are many health risks associated with doping, such as:

- a) High blood pressure
- b) Liver damage
- c) Kidney damage
- d) Infertility
- e) Cancer

2. **Psychological effects** like anxiety, depression, and aggressive behavior.

3. **Ethical and legal consequences** such as:

- a) Being banned or suspended from competition
- b) Damage to one's reputation
- c) Loss of medals, property, and funds acquired from sporting rewards
- d) Loss of public trust and humiliation

- **Anti-Doping**

Anti-doping refers to the efforts and measures taken to prevent, detect, and penalize the use of prohibited substances or methods by athletes to enhance their performance.

Anti-doping aims to:

- a) Ensure fair competition
- b) Protect the health and safety of athletes
- c) Maintain the integrity of sports

Educating players, parents, and coaches about the dangers and consequences of doping is a major anti-doping activity that helps promote clean sport.

3.5. Analyzing mobile vocal performance

- Music analysis involves critically listening to a musical performance in order to give a personal or professional opinion on how the different elements of music contribute to the whole piece.

- To analyze a piece of music effectively:

1. **Listen attentively to the performance.**

Pay close attention to the overall sound, structure and nuances of the music.

2. **Aurally identify the elements.**

Identify the different elements of music such as melody, harmony, rhythm, texture, dynamics and form.

3. **Evaluate the performance techniques.**

Assess how the musicians' techniques such as articulation, phrasing and expression, contribute to the overall performance.

4. **Write down your observations.**

Record your thoughts, focusing on how each element works together to create the mood, style and impact of the piece.

3.6. Critique Exhibited Artworks for Inspiration

Preparing an exhibition involves several key steps to ensure that the artworks are well presented and convey a clear message or theme. These steps help in organizing and curating an exhibition that effectively communicates the artist's intentions and engages the audience. Here are some important aspects of preparing and evaluating an exhibition:

a) Organization of Work

- This involves arranging the artworks in a way that they complement each other and create a cohesive visual experience. When organizing the exhibition, it's important to consider:
 - **Size:** Ensure the artworks are the right size for the display space and that they are proportionate to each other.
 - **Hierarchy:** Some artworks should stand out more than others, either because of their visual impact, subject matter, or artistic significance. Place these pieces in positions where they will capture attention, while ensuring the overall flow of the exhibition remains balanced.
 - **Arrangement:** Consider the relationship between the artworks, such as color harmony, subject matter, and the story they tell when viewed together.

b) The Subject Matter

- The subject matter refers to the main topics or themes represented in the exhibition. This could include specific events, actions, or visual elements that appear in the artworks.
- The subject matter provides the foundation for the viewer's understanding of the exhibition. It answers questions like:
 - What is the exhibition about?
 - What topics or issues are being explored?
 - How do the individual works reflect the chosen subject?

c) Theme

- The theme is the overarching concept or message that ties all the artworks together. It's the idea that the artist wants to express or explore through their work. The theme could be anything from social issues, personal reflections, nature, cultural identity, or abstract concepts.
- Evaluating the theme involves asking:
 - How well does the theme unify the works on display?
 - Does the theme enhance the viewer's understanding of the artist's intentions?
 - Is the theme conveyed clearly through the subject matter, colors, and composition?

3.7. Evaluating exhibited artwork

When you evaluate an artwork in an exhibition, you are considering several factors to determine its artistic value, effectiveness, and emotional impact:

1. **Creativity:** How original and innovative is the artwork? Does it offer something new or thought-provoking?
2. **Craftsmanship:** How well is the artwork made? Is it technically proficient? Does the artist demonstrate mastery of materials and techniques?
3. **Emotional Impact:** How does the artwork make you feel? Does it evoke emotion, spark curiosity, or make you think deeply about the subject matter or theme?

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4. **Composition:** Is the artwork well-composed? Does it have balance, harmony, and unity? How does the arrangement of elements (line, shape, color, texture) contribute to its overall effect?
 5. **Conceptual Depth:** How well does the artwork communicate its intended message or idea? Does it offer insight or provoke thought in a meaningful way?