

## **GRADE 8 CREATIVE ARTS AND SPORTS**

### **STRAND 2.0: CREATING AND PERFORMING IN CREATIVE ARTS AND SPORTS**

#### **PICTURE MAKING**

Picture Making is the custom design and production of pictures, from either your own digital image files or from our gallery images, to create a unique and exciting art piece, perfect for your space.

#### **Drawing**

**Drawing** is a visual art that uses an instrument to mark paper or another two-dimensional surface. The instrument might be pencils, crayons, pens with inks, brushes with paints, or combinations of these, and in more modern times

#### ***Principles of Visual arts.***

There are two principles of visual arts namely:

1. Principle of dominance.
2. Principle of proportion.

#### ***Principle of dominance(emphasis) in Visual Arts.***

- ❖ Dominance is when a single element is so large and/or different compared to the rest of the design that it dominates. It grabs your attention.
- ❖ It contributes to organic unity by emphasizing the fact that there is one main feature and that other elements are subordinate to it

#### ***Elements of visual arts***

Artists use many tools to get their jobs done- paintbrushes, pens, pencils, easels, canvas, etc.- but what most people don't see are the principles and elements that guide the use of these tools. If pencils and paintbrushes are the tools of art, then the principles and elements are how one uses these tools. They give artists structure and balance, which is key to creating a beautiful art piece.

There are seven main elements and eight main principles that guide all art forms.

The elements are:

- ❖ Shape
- ❖ Space
- ❖ Texture
- ❖ Form
- ❖ Color
- ❖ Line
- ❖ value.

The principles are balance, unity, variety/repetition, perspective, proportion, harmony, emphasis, and rhythm/movement.

All art uses some blend of many or all of these aspects in order to be pleasing to the eye or to communicate its message. For example, Grant Wood's Fall Plowing uses a blend of color, repetition, line, shape and balance to bring his piece to life. He uses bold greens, yellows and reds, hard, flowing crop lines, and repetition of fun shapes to guide the viewer's eye over what seems to be a fairly serene scene of a freshly plowed field.

- ❖ To analyze the visual elements of visual arts one has to Consider the composition, colors, textures, size, space, and other visual and material attributes of the artwork

### **The seven principles of visual arts**

#### **1. Balance**

refers to the visual weight of the elements of the composition. It is a sense that the painting feels stable and "feels right." Imbalance causes a feeling of discomfort in the viewer.

Balance can be achieved in 3 different ways:

- ***Symmetry***, in which both sides of a composition have the same elements in the same position, as in a mirror-image, or the two sides of a face.

- **Asymmetry**, in which the composition is balanced due to the contrast of any of the elements of art. For example, a large circle on one side of a composition might be balanced by a small square on the other side
- **Radial symmetry**, in which elements are equally spaced around a central point, as in the spokes coming out of the hub of a bicycle tire.



### **Contrast**

This is the difference between elements of art in a composition, such that each element is made stronger in relation to the other. When placed next to each other, contrasting elements command the viewer's attention. Areas of contrast are among the first places that a viewer's eye is drawn. Contrast can be achieved by juxtapositions of any of the elements of art. Negative/Positive space is an example of contrast. Complementary colors placed side by side is an example of contrast.

Notan is an example of contrast.



### **Emphasis**

This is when the artist creates an area of the composition that is visually dominant and commands the viewer's attention. This is often achieved by contrast.

## **Movement**

is the result of using the elements of art such that they move the viewer's eye around and within the image. A sense of movement can be created by diagonal or curvy lines, either real or implied, by edges, by the illusion of space, by repetition, by energetic mark-making.

## ***Pattern***

is the uniform repetition of any of the elements of art or any combination thereof. Anything can be turned into a pattern through repetition. Some classic patterns are spirals, grids, weaves. For examples of different pattern types see the Artlandia Glossary of Pattern Design. A popular drawing practice is Zentangles, in which an abstract or representational outline is divided into different areas, each of which contains a unique pattern.

## **Rhythm**

This is created by movement implied through the repetition of elements of art in a non-uniform but organized way. It is related to rhythm in music. Unlike pattern, which demands consistency, rhythm relies on variety.

Unity/Variety You want your painting to feel unified such that all the elements fit together comfortably. Too much unity creates monotony, too much variety creates chaos. You need both. Ideally, you want areas of interest in your composition along with places for your eye to rest.

## **PAINTING**

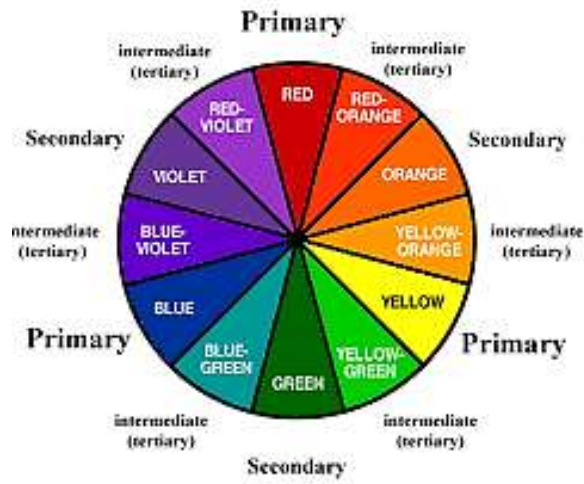
### **Colour wheel**

Colour wheel a diagram used in the visual arts to represent the colours of the visible spectrum and their relationships to one another.

The colours are arranged systematically into a circle, with each hue usually falling into one of three categories:

1. Primary

2. Secondary
3. intermediate.



### *Colour gradation strip for colour contrast*

Start with your chosen colour at the top of the column on your palette (cool blues below the cool blue column, warm reds below the warm red column) and apply in a broad band on your canvas.

Back to your palette, add white to your colour and mix it in the column below the first colour.



### *Still life drawing*

Still Life drawing is literally creating a two dimensional image of inanimate objects. Various media are used to emphasize a skill or topic. Still Life drawings created as preliminary studies for paintings are typically pencil, pastels, or pen and ink.

A still life drawing is created by placing objects in a design setting that utilizes available light and contrasts in shapes in an eye pleasing manner. The artist sketches the basic shapes first and continues to fill in details and/or color until the desired outcome is achieved.

The placement design may be random or organized to depict an event, emphasize a study in specific shapes, or send a message or statement.

### **What is the example of still life drawing?**

Examples of still life drawings include memento mori and vanitas drawings. The memento mori depict the impending mortality of man.

Vanitas drawing allude to the vanity of man as corruption and doom. Both styles use skulls to represent death and clocks or watches to represent time passing.

### **Still life with complementary colours**

The aim of this exercise was to make a colour study of a still life using a narrow range of colours comprised of one colour, its complementary and white to lighten tones.



## **RYTHMS**

Rhythm is the pattern of sound, silence, and emphasis in a song □ Melody- a melody is a combination of pitch and rhythm.

To understand and be able to write rhythmic patterns dictated, one needs to follow the following tips:

- ❖ Establish the beat of the rhythm patterns.
- ❖ Clap or tap the full rhythm before you start writing.
- ❖ Break down the rhythm into bars and write one bar at a time while clapping the whole rhythmic pattern.
- ❖ Clap through the rhythmic pattern you have written to check if it conforms to the rhythm dictated.

This time signature gives us three beats per measure, with the quarter note getting one beat. It's the signature behind the graceful waltz and many folk and pop songs. If you count a rhythmic one-two-three, one-two-three, you're feeling the sway of the 3/4 time.

The number of notes allowed in each measure is determined by the **time signature**. As you saw in the time signature examples above, each time signature has two numbers: a top number and a bottom

number: **2/4** time, **3/4** time, **4/4** time, **3/8** time, **9/8** time, **4/2** time, **3/1** time, and so on.

The bottom number of the time signature indicates a certain kind of note used to count the beat, and the top note reveals how many beats are in each measure. If you look at the American note names from the chart above, there is a fun little trick to it:

Take the 2/4-time signature for example - with the 2 on the top of the time signature you know there are 2 beats for one measure, and this leaves you with a fraction of 1/4—a quarter, the note-length the time signature is indicating to you then is a quarter note.

Therefore, you know that there are two quarter notes worth of time in every measure:



- ❖ Let's try another one. In 9/8 time, you know that in every measure there are 9 notes in a 1/8 length.



- ❖ How about in 4/2 time?



- ❖ In 4/2 time, each measure has 4 notes of 1/2, so we have 4 1/2 notes:
- ❖ Now try 3/1 time.
- ❖ In 3/1 time, so we have 3 notes of a 1/1 length, so 3 whole notes!



The time signature 3/4 tells a musician that a quarter note represents one beat in a measure (the lower number) and that there will be three beats in each measure (the top number).

**Time Signature 3/4 Explained** Time Signature 3/4 is one of the most popular meters in western music. Each measure (or bar) has 3 quarter notes beats in it. The waltz is a classic piece of music in 3/4 and listening to it gives you the ‘swing’ feel of this meter.

### What Is Time Signature 3/4?

The time signature or meter 3/4 is show in the music as a 3 above a 4.

# 3 4

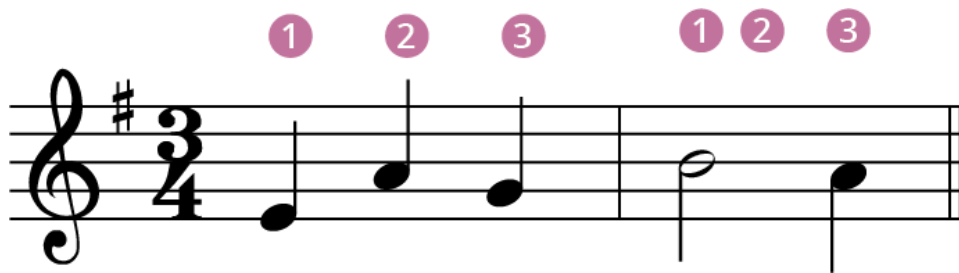
This comes before the music starts but after the clef and key signature. The ‘3’ stands for 3 beats per measure and the ‘4’ tells us that each beat is a quarter note. This means that the notes in each measure will add to three quarter notes.

See if you can spot the three quarter note beats in this line of music.



Now here it is with the beats labelled.





## Master Time Signatures With Our Free Mini Course

Get 10 video lessons complete with worksheets and quiz to learn about simple, compound and irregular meters.

### How To Count In 3/4

3/4, like all meters, has a distinctive feel to it. We count 3/4 as 1..2...3....1...2....3 and you can see this on the music below.



These three quarter-note beats are counted regardless of how those beats are divided up.

Here is a piece by Chopin. It contains more complex rhythms with a variety of note lengths, however this piece would still counted with three quarter-note beat. Can you spot where each beat falls?

55  
**Valse**  
(Posthumous)

Revised and fingered by Rafael Joseffy

F. Chopin. Op. 69, No. 1  
(1834)

Lento (♩ = 138)

9.

The image shows the first system of a musical score for a waltz. It consists of two staves: a piano (p) staff and a grand (g) staff. The piano staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Lento' with a metronome marking of a quarter note equal to 138. The piece is in the key of B-flat major. The piano staff contains a melodic line with various ornaments and dynamics, including 'p con espressione' and 'cresc.'. The grand staff contains a harmonic accompaniment with chords and arpeggios. The score is numbered '9.' at the beginning of the piano staff.

Now here it is with the beats added.

### 3/4 Is A Simple, Triple Time Signature

There are three broad types of time signature: simple, compound and irregular.

55  
**Valse**  
(Posthumous)

Revised and fingered by Rafael Joseffy

F. Chopin. Op. 69, No. 1  
(1834)

Lento (♩ = 138)

9.

This image is identical to the one above but includes pink circles above the notes in the piano staff to indicate the beat structure. The circles are placed above the first, second, and third notes of each measure, corresponding to the 3/4 time signature. The circles are numbered 1, 2, and 3 respectively for each measure, showing that each measure contains three quarter notes.

Simple time signatures have beats that divide into two. Compound time signatures have beats that divide into three and irregular time signatures have a mixture of beats.

In time signature 3/4 each beat is a quarter note and therefore can be divided into TWO eighth notes. This makes 3/4 a Simple Time Signature. It is a Triple time signature because there are

The notes below show how each quarter note beat in 3/4 time can be divided into two eighth notes.



### **Athletics and Montage**

Athletics is a sport that includes a number of events involving running, jumping, throwing or walking.

#### **Middle distance races.**

Middle distance race starts with a standing start, athletes start from an upright, standing position the crouch forward with one foot about 18 inches behind the other. The leading foot and shoulder both point forward.

The upper body should not be twisted.

#### **Strategies applied by middle distance runners during a race:**

- ❖ Pacing
- ❖ Stride
- ❖ length
- ❖ Recovery.

Pacing – rate at which an athlete runs. An athlete knows how long it takes him or her to cover a certain distance.

Stride length – it is the uniform length of steps taken during running.

Recovery - It is a stop, walk or slow jog made after striding.

It helps an athlete to catch a breath and relax before striding again which helps in developing speed and running skills.

Middle-distance running events are track races longer than sprints, up to 3000 metres.

The standard middle distances are the 800 metres, 1500 metres and mile run, although the 3000 metres may also be classified as a middle-distance even

## **MONTAGE**

is the production of a rapid succession of images in a motion picture to illustrate an association of idea.

### **Photomontage.**

Photomontage is the process and the result of making a composite photograph by cutting, gluing, rearranging and overlapping two or more photographs into a new image.

It is assembly of images that relate to each other in some way to create a single work or part of a work of art. photomontage is an image constructed from collaged photographs.



### **Characteristics shown in photomontage.**

- ❖ Superimposition-combine two images to create something new.
- ❖ Use of pictures.
- ❖ Emphasis on shape.

## **MELODY**

### **Composing melody**

A **melody** is a collection of musical tones that are grouped together as a single entity. Most compositions consist of multiple melodies working in conjunction with one another. In a rock band, the vocalist, guitarist, keyboardist, and bassist are all playing melodies on their respective instruments.

The basic process of melody writing is to create a musical sequence of notes, often referred to as a line, that's interesting and pleasing to the listener. This is done by using pitch (notes) and rhythm (beats). Melodies are most often built using scales or modes. There are a few ways to extend a melody, depending on the style of music and the desired effect. Here are a few methods that may be helpful:

Repeat and vary the melody. Repeat the melody multiple times, with slight variations each time. This can create a sense of familiarity and build tension.

Add a countermelody. Introduce a new melody that complements the original melody. This can create a sense of harmony and depth.

Use harmonic progression. Change the chords that the melody is played over. This can create a sense of movement and tension.

Add a coda. Add a section at the end of the melody that provides a sense of closure.

## **NETBALL**

**Netball** is a ball sport played on a rectangular court by two teams of seven players. The primary objective is to shoot a ball through the defender's goal ring while preventing the opposing team from shooting through their own goal ring.

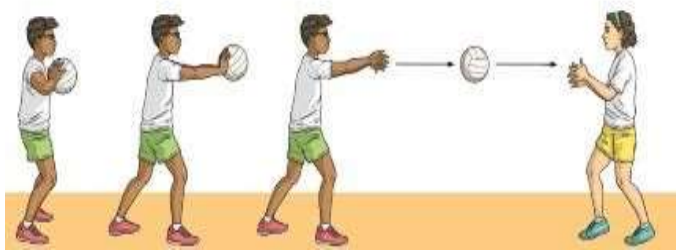
### **Passes in netball**

#### **1. Chest pass in Net ball.**

Chest pass is a way of throwing the ball to a teammate where the ball is released and received at the chest level.

The pass is usually used when the teammates are not far from each other.

Learning points for the chest pass.



### ***1. Grip***

- Spread your fingers out behind the ball to form a W formation, holding it at chest height with your elbows out in front of you.

### ***2. Stance.***

- Face the direction you want the ball to go in.
- Step forwards with your dominant foot as you begin to straighten your arms.

### ***3. Execution of the pass.***

- Push the ball away from your body at chest height by powerfully extending the arms forwards and flicking the wrists.
- Follow through with the arms, wrists, hands and fingers in the direction of the throw.

## **Chest pass drills**

### **Dodging and marking in Netball.**

**Dodging** is a technique used to counter the marking attempts. It is applied by members of the team in control of the ball. The player being marked attempts to get free from the marker and move into space to receive a pass.

- ❖ It may involve changing pace and use of deceptive body actions to put the marking player off balance.

- ❖ Deceptive means misleading or trickiness while off-balance means not steady or stable.
- ❖ Intercept means block a pass or prevent it from reaching destination or to block something from happening.

**Body movements used by a player when dodging an opponent.**

- ❖ Using bending or leaning movements with the body trunk to the left or right or left once or repeatedly.
- ❖ Sprinting off from the marker.
- ❖ Sprinting and stopping.
- ❖ Extending the left or right arm away from the opponent.

**Marking** is a technique used by a team that is not in possession of the ball to prevent an opponent from receiving a pass.

The intention is to obstruct passes made by the team in control of the ball.

A player can mark an opponent in possession of the ball or an opponent without the ball.



Marking opponent with the ball.



### **Marking opponent without the ball.**

#### **Body movements used by a player when marking an opponent.**

- ❖ Standing in front of the player being marked.
- ❖ Standing beside the player being marked.
- ❖ Raising hands up or to the side to reach the path of the ball.
- ❖ Stepping forward, or sideways while avoiding any obstruction.

#### **Things to learn when dodging and marking stance.**

#### **Marking a player without the ball.**

- ▶ Establish the basic stance for marking with body weight on your toes.
- ▶ Take a position slightly in front of the player you intend to mark.
- ▶ Be on your toes, with knees slightly bent, ready to catch the ball or move in the direction of the opponent.
- ▶ The hands should be on the side of the body.
  
- ▶ React quickly when the opponent being marked makes any movement, move in the direction of the opponent using short steps, shuffle sideways without crossing the feet.
- ▶ Focus on both the ball and the player and forth from one place to another.

#### **Activity.**

Guided by the teacher



Demonstrate

Basic stance for dodging, marking, body movement for dodging and marking.

### **Footwork in Netball.**

Landing techniques.

In netball, the ball is played using hands.

### **During play, the players may:**

- ❖ Run to dodge an opponent or to reach a ball.
- ❖ Jump to catch a high ball or rebound from the ring.
- ❖ Stop the running action suddenly to dodge an opponent or avoid getting to an offside position.
- ❖ Land on the floor or the ground as dictated by the laws of gravity in integrated science and as guided by the law of the game. However, players need to land safely for safety and healthy living.

There are two landing techniques in Netball:

- ❖ The double foot landing.
- ❖ Single foot landing.

### **Pivoting.**

Pivoting is the act of turning with one foot on the ground while the other foot makes repeated short steps.

Pivoting:

- ❖ Helps the player develop balance after landing.
- ❖ It helps the player turn away from the defender who may be marking.
- ❖ Helps in locating teammates who may be well-positioned to receive the pass.

### **Things to learn in Pivoting.**

- ❖ Land one foot and maintain balance.
- ❖ Maintain a firm grip of the ball.
- ❖ Keep the landing foot grounded with knees slightly bent.
- ❖ Keep the head up and the trunk upright.

- ❖ Step with the non-landing foot and turn around.
- ❖ Keep the ball close to the body.

## MULTI MEDIA ARTS

Multimedia arts refers to the art of producing visual images, text, animation, sounds, and videos/films. Multimedia arts cover digital content such as brand logos, brochures, infographics, website design, podcasts, videos, audio-visual presentations, animations, and films.

The process of tie-dye typically consists of folding, twisting, pleating, or crumpling fabric or a garment, before binding with string or rubber bands, followed by the application of dye or dyes.



Fig., 1: T-shirt and Mercerized cotton jointly designed in a combination of Tie & Dye and batik



Fig., 2: A Designed T-shirt in purely batik

## **Batik**

**Batik** has been admired for its complexity and richness over the centuries and, in Southeast Asian villages, it has even become a sign of one's local identity. Associated with spirituality and identity, batik is a textile art full of history.



### *Decorating a fabric using tie and dye technique*

You can fold the fabric into pleats and then tie and then dye. Other than straight pleats you can fold fabric in many different ways like triangular shape. Each corner of the folded fabric can be dipped in different colors for a variety of patterns

### **Methods of Fabric Decoration**

- ❖ Frills, Trims and Adornments.
- ❖ Gathers, Pleats and Other Folds.
- ❖ Stitchery and Needlework.
- ❖ Appliques and Transfers.
- ❖ Paints and Prints.



### **What is batik in art and design?**

Batik can be defined as a dye resistant wax-art technique applied to fabrics. Batik fabrics often include colorful, intricate, ornamental designs.

### **What are two types of batik art?**

There are several different varieties of batik art. Two main types include hand-painted or drawn and stamped, block printed, or machine-printed.

### **What is the batik method?**

The traditional batik method includes the drawing of a pattern on fabric, then the application of hot wax on the pattern, the dyeing of the fabric, removal of the wax, or some wax, then sometimes additional rounds of dyeing. The parts under the wax are not dyed. Other methods than the aforementioned traditional method exist.

Light and Dry Crackle Effects has been formulated to create dry, cracked floors on the undersurfaces of vehicles, dioramas and vignettes. This product has been developed for the creation of scale crackle effects. On an acrylic base, use a thin coat and let dry.




### **Descant recorder or Any other western instrument**



Descant recorder, is the third-smallest instrument of the modern recorder family and is usually played as the highest voice in four-part ensembles (SATB = soprano, alto, tenor, bass).

Recorders made today are designed after originals preserved in museums and based on historical evidence regarding dimensions, materials and pitch. Recorders come in many different sizes. The main kinds, from small to large, are: sopranino, descant (soprano), treble (alto), tenor and bass.



Examples of western solo instruments.

Instruments	Playing technique	Fingering chart for the G scale.
Violin 	Bowing on the strings	
Guitar. 	Plucking the strings	
Trumpet in B flat 	Blowing air while producing a buzzing sound. Tones can be varied by pressing the valves.	

<p>Xylophone</p> 	<p>Hitting the bars with a small mallet. Each piece of wood is a different length so it produces different sounds when they are hit.</p>	
<p>Piano</p> 	<p>Pressing on the keys.</p>	

Playing the recorder using appropriate techniques.

The following techniques are used to play descant recorder:

✧ ***Tonguing.***

Gently say 'tu' when blowing air into the recorder.

✧ **Embouchure.**

- This is how one places their mouth on the recorder's mouthpiece to ensure that no air is lost when blowing into the instrument.

✧ **Fingering.**

- Correct placement of the fingers on the recorder. As a rule, the left hand is always at the top part of the recorder. All the holes must be tightly covered to prevent leakage of air.

✧ **Blowing.**

- Blow warm air into the recorder. Blowing gently gives a good sound. Blowing too hard generates unpleasant sounds.

✧ **Slurring.**

- This is the technique of playing more than two notes in one breath. This involves only the movement of fingers while the airflow is constant.



✧ Staccato.

- Playing notes in a detached manner.
- Notes to be played staccato have a dot above or below the note.



✧ Tone quality.

- Listen carefully to the sound you produce when you blow into the recorder.
- Blowing gently and having consistent air gives a good tone.

✧ Blend and balance.

- Being able to listen to what the other in an ensemble are playing helps to blend and create a balanced sound.

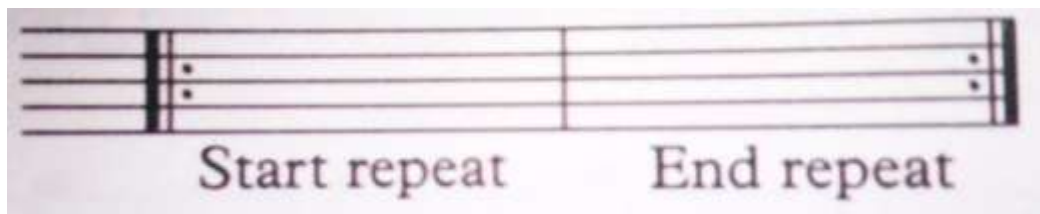
Interpret performance directions when playing the descant recorder.

You should be able to play melodies on the descant recorder while observing the following directions: a.) Repeat.

Repeat signs are two dots that are placed before or after a double bar line.

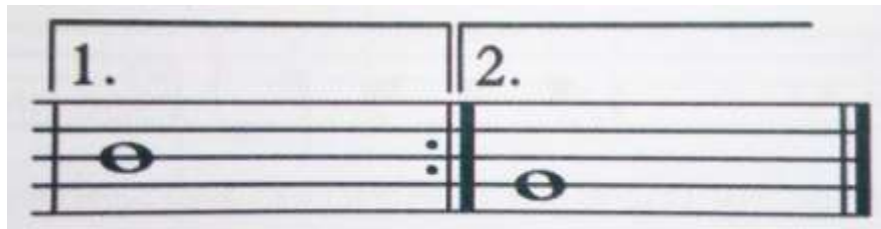
When they are placed after a double bar line, it means it is the start of the repeat.

However, when they are placed before a double line, it means the end of repeat.



b.) 1<sup>st</sup> and 2<sup>nd</sup> ending

The two lines above the staff mean that one will avoid playing 1 notes when repeating. This applies where there is a repeat and the last part of the melody is different from the first one.



c.) Da capo al fine

It is often abbreviated as D.C al Fine.

It means one goes back to the beginning of the piece and plays to the point written.

d.) Dal segno al fine.

It is often abbreviated as D.S al fine.



It means you go back to a point in the piece of music with the sign and play or sing to the bar marked Fine (end) then stop.



e.) Accent.

The note with sign is played with emphasis.



f.) Fermata.

This sign means that you can hold the note a little longer than its given time value or number of counts. g.) Dynamics.

This refers to how quietly or loudly a piece of music should be played.

Italian terms are used to indicate dynamics in the piece of music.

Dynamics	English meaning.
Pianissimo (pp)	Very soft
Piano (p)	Soft
Mezzo piano (mp)	Moderately soft
Mezzo forte (mf)	Moderately loud.
Forte (f)	Loud.
Fortissimo (ff)	Very loud.

h.) Tempo.

This term is used to refer to how fast or slow a piece of music can be played.

Italian terms are used to indicate what tempo the music is played

Tempo terms	English meaning.
Andante	At a walking pace (73-77 beats per minute)
Allegro	Fast (109-132 beats per minute)
Adagio	Slow (45-65 beats per minute)
Lento	Slowly (40-45 beats per minute)

Verse



Verse is writing arranged in lines which have rhythm and which often rhyme at the end.  
... a slim volume of verse. I have been moved to write a few lines of verse. Synonyms:  
poetry, poems, lyrics, rhyme More Synonyms of verse

### **Composing a verse**

Start by committing your main ideas to paper, then go back and refine them later. Draw on devices like simile and metaphor to tell your story in a way that's engaging to the listener. Don't just explain the action—give life to it through concrete images and unexpected turns of phrase.

## **VOLLEYBAL**

Volleyball is a team sport in which two teams of six players are separated by a net. Each team tries to score points by grounding a ball on the other team's

### **Overarm and Jump serve in Volley.**

#### **Over arm serve.**



Over arm serve is where a player tosses the ball with one hand and strikes it in the air above their head with the other hand so that it crosses the net and lands into the opponents' side.

#### **Safety instructions.**

- ⇒ Ensure you perform thorough warm up activities.
- ⇒ Avoid congestion by maintaining a safe distance from your peers.
- ⇒ Follow instructions.

Jump serve in Volleyball.



This is a type of serve where the serving player increases power and serve height by jumping to hit the ball when serving in volleyball.

### **Minor Games and basic rules.**

Minor games are small sided games that help you practice skills learnt in volleyball while applying the rules of the games.

Safety precaution.

- Never fist hit the ball as you could hit someone's face.
- Do not swing on the post.
- Do not go under the net, always walk around the nets.
- Do not throw the ball over the net, roll it under the net.

Diagram of human figures playing Volley.



Student activities monitored and instructed by the teacher

Draw human figures of players serving or volleying a ball.

- c) Serve the ball using the jump serve over a net.
- d) Perform the volley for skill acquisition,

### **KENYAN FOLK DANCE**

#### **Classifying Kenyan folk dance**

African folk songs are classified according to the following.

- ❖ Their origin.
- ❖ Occasion.
- ❖ Function.
- ❖ Type.

#### **a.) Community of origin.**

- ~ African songs can be classified according to their origin.
- ~ The origin in this case means the community they are drawn from.
- ~ Therefore, songs belong to a particular community such as luhya, luo, gikuyu, gusii. Kuria, Kamba, iteso, giriamana, digo, Pokomo, gabra, nandi, Kipsigis, Marakwet, pokot, turkana and taita.
- ~ These songs are passed on by oral tradition from one generation to the next.
- ~ The music is related to the culture of a particular or region. For example, you can identify the culture of a particular community or region by their dressing, language

used, musical instruments, props, body adornments, ornaments, body movements, vocal embellishments used to enrich music, style of sing and tone among others.

#### b.) Occasion.

- African folk songs can also be categorized according to occasions they are performed.
- For example:
  - naming folk songs.
  - Initiation folk songs.
  - Marriage folk songs.
  - War folk songs.
  - Funeral folk songs.
  - Worship folk songs among others.

#### c.) Function.

- Folk songs belong to the people with a common culture.
- Therefore, folk songs keep people connected to their cultures and heritage.
- They give history of the people and their culture.
- Folk songs usually pass important information, stories, messages and history from generation to generation.
- Folk songs are used to express emotions. They narrate stories of joy and sorrows in the simplest way.
- Folk songs are used as a means of unifying the community members when they come together to sing. This also creates positive outcomes or consequences if they do not watch their actions and intention.
- Some of the folk songs are purely for entertainment, enjoyment by performers and the audience.

#### d.) Type.

- African folk songs can also be classified according to the type such as:

- ↳ Lullabies.
- ↳ Dirges.
- ↳ Love songs.
- ↳ Protest songs.
- ↳ Children's songs among others.

Creating improvised implements to use in performance of Folkdance songs.

Folk dances are performed by different participants who plays different roles as follows:

- ✧ Soloist-person who leads the rest of the participants in singing the melodies and dancing during the performance of the dance.
- ✧ Response group-they provide an answer to the soloist during the dance.
- ✧ instrumentalist-plays instruments to accompany a dance.
- ✧ Dancers- makes dance movements and formation in response to the songs and instruments.

Along side the participants, folk song dances also require other implements so help in identifying different cultures and diversities such as costumes, ornaments, body adornments, body make ups, props etc.

- ↗ During a folk-dance performance, participants wear specially designed cloths, hides or skins called costumes.

Costumes are made using locally available materials such as sisal fibre, sisal string, comb and pair of scissors.

- ↗ The participants also decorate their bodies using different paints to make patterns. This is called body adornments.

Body adornments are made using the following materials:

- ☞ Water paints.
- ☞ Chalk powder.

☞ Objects or items of different shapes and sizes like bottle tops, water bottles, combs, folk and other design shaped objects.

↗ Dancers also use beads, necklaces, bracelets and anklets during the dance performance. These are called ornaments.

Body ornaments are made using locally available materials such as:

❖ Pieces of thread.

❖ Pair of scissors.

❖ Grains such as beans, maize (soaked in water to make them soft) □ A needle.

↗ The costumes, body adornments and ornaments vary from one community to another expressing different cultures in Kenya.

The following are social importance of songs to the pastoralists:

→ Songs they sing accompany their journey to facilitate movements.

→ They songs are sung during their herding sessions to take away boredom.

→ They are a source of unity and collaboration among the community members.

→ They educate on the importance of the animals and other resources.

→ They tell the history of the community.

General uses of Folk songs.

❖ As a source of entertainment.

❖ As a source of cultural and national unity.

❖ In teaching subjects such as history, literature and geography among others.

❖ To educate.

❖ To rebuke.

❖ To advise.

❖ To worship.

❖ To encourage.

❖ To promote culture.

❖ To give moral teachings.

## Economic importance of the songs.

Economic importance or economic significance of something refers to the monetary or trade value of an item.

Songs have economic importance to individuals, the cultural community and even the country.

### **General these are the economic importance of folk songs:**

- ❖ Performers can earn money or income by performing folk songs at private parties.
- ❖ Folk song musicians also earn a living by offering singing lessons.
- ❖ Some musicians are employed as singers or trainers of folk songs by some institutions such as cultural centres, universities and schools among others.
- ❖ Folk songs musicians also earn the country foreign exchange when they perform outside the country.
- ❖ Folk musicians also earn the country revenue when they pay taxes.
- ❖ Folk musicians can be independent artists by recording and selling their music.

### **Indigenous Kenyan craft Basketry**

Kenya's artistic heritage also includes a rich tradition of traditional crafts, such as beadwork, woodcarving, pottery, and basket weaving. These crafts have been passed down through generations and are often used for practical purposes as well as for ceremonial and decorative purposes

#### **basketry items made using coil techniques**

This method is widely used throughout the world in making strong, fairly rigid objects for daily use: partitions for dwellings, baskets to be carried on the back, cages, and fish traps (with a Mediterranean variety composed of three layers of standards and a knotted thread).



## Swimming

### Breast stroke in swimming.

Breast stroke is a stroke in which the arms are pushed forward and then swept back in a circular movement, while the legs are tucked in towards the body and then kicked out in a sideways and backward movement.

### Description of the prone body position.

- ✧ The body lies in a horizontal position in the water with the head in line, with the spine and the face in the water, eyes looking down.
  - ✧ The arms are extended forward and the legs are held close together, toes pointed.
- The breast stroke begins with a forceful push from the poolside in order to generate some propulsion, which results in a glide.

The body moves in a smooth, continuous and effortless motion while lying on the stomach and glides in a horizontal position.

From the glide phase, the propulsive arm action takes place and then the leg action as the arms recover.

The body is then in a streamlined glide for a short moment in each before the next stroke begins.

Glide.

- ✧ For effective gliding in the water, the body should be well streamlined.
- ✧ This can be affected by the underwater recovery movements, as the propulsive force remains still and streamlined. For example, as the legs kick to provide propulsion, the arms should be extended forward to create the ideal streamlined body position at the front.
- ✧ Similarly, as the arms pull around, the legs should be in the glide phase to create the same streamlined body position at the back.



Gliding helps to make the breast stroke movement smooth and reduces the effort required by the arms to move forward, resulting on a more efficient swimming technique.

It is important to cultivate a glide so that the proper sequence of “arms-breath-leg - glide can be established.

The breast stroke starts with the arm pull, breathe, then the kick and finally the glide in a streamlined position.

### **Prone body position and glide.**



- ✧ Stand waist-deep in water, with knees bent or feet flat against the side of the pool. You can hold onto the side of the pool with one hand for support.
- ✧ Breathe in and put your face in the water.
- ✧ Push off the wall and glide to the prone body position.
- ✧ Lie flat, head facing down with your body in line with the water surface.
- ✧ Keep your face down and arms extended forward. Your eyes should look downwards and slightly forward to avoid straining the neck.
- ✧ Keep your shoulders, hips and legs horizontal as possible, and keep your hips as close as possible to the surface. Do not let your hips drop in the water.
- ✧ Stretch your legs behind with toes pointed but slope your body slightly to allow the legs to stay beneath the water.
- ✧ Keep your neck and shoulders as relaxed as possible to aid the arm action and reduce strain.
- ✧ Keep your body straight and streamlined to make swimming easier and enhance speed. The head movement should be kept to a minimum, and the shoulder should remain level throughout the stroke.

### **Arm action.**

The arm pull technique is needed to assist the leg movement and also to keep the breast stroke streamlined and efficient.

Catch phase.

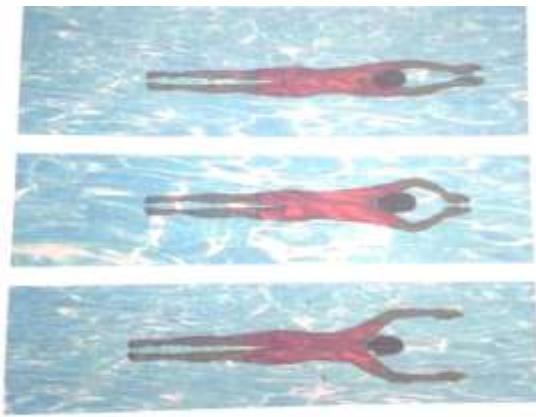
- i. Begin with the glide position, arms extended out in front of you, fingers and hands together, palms facing downwards.
- ii. Pitch your hand outwards and downwards to an angle of about 45 degrees at the start of the catch phase.
- iii. Pull your arms outwards and downwards until they are appropriately shoulderwidth apart. Your elbows should begin to bend, and your shoulders to roll inwards at the end of the catch phase.

### **Propulsive phase.**

- ✘ Sweep your arms downwards and inwards, and let the hands pull to their deepest point. The elbows bend to 90<sup>0</sup> and remain high.
- ✘ At the end of the down sweep, your hands, your hands should sweep inwards and slightly upwards.
  - ✘ The elbow should tuck into the side as you pull your hand inwards towards the chest and the chin.

Recovery phase.

- ☞ Your hands should recover by stretching forward in a streamlined position.
- ☞ They should recover under, on, or over the water surface ready to restart the arm action.



*Fla. 5.3: Arm action in breast str*

**Leg action.**

The legs are the powerhouse of the breast stroke, and the full leg kick should be a simultaneous and flowing action, resulting in a powerful boost that propels the whole stroke.

- i. Start with your legs straight and together.
- ii. Bend your knees and bring the heels towards your seat with the sole of the feet facing outwards for the frog kick”.
- iii. Sweep the legs outwards and down in a flowing circular path. The heels and soles of your feet should drive around and back to provide power and propulsion to the stroke.
- iv. Squeeze legs together to come back together to the starting streamlined position with the toes pointed.

Breathing action.

- Breast stroke breathing occurs naturally as the breast technique has a body lift, which gives the ideal breathing point for each stroke.
- Breathing in takes place every time your arms pull back to all the body to lift and the head to rise.
- Lift your shoulders to bring your face out of the water to breath.
- Don't raise your head, let the head naturally rise with the shoulders so your chin is resting just above the water.



*Fig. 5.5a: Wrong way of raising the head*



*Fig. 5.5b: Correct way of raising the head*

- Inhale through your mouth before letting your shoulder drop as you sweep with your arms.
- Breath out as your legs kick back and extend your arms forward.
- The head returns to the water to exhale as the arms stretch forward to begin their recovery phase.



*Fig. 5.6 : Breathing out in breast stroke*

Timing.

A well-executed breast stroke timing sequence is key to achieving a smooth and efficient swimming stroke as you will effortlessly glide through the water.

- a.) Try to time your arm action and leg kick so there is always something propelling you through water.
- b.) The arms will be propulsive while the legs recover and the legs propulsive while the arms recover.
- c.) To coordinate the leg kick, the arm strokes, and the breathing, think of the phrase  
'pull, breath, kick, glide'

- d.) As your arms complete the power phase, take a breath, and then draw your feet toward the hips.
- e.) When your arms are about halfway through the recovery phase, begin the leg action.
- f.) Time the arm strokes and kick so that the arms and legs are both at their full length as the kick finishes.
- g.) Rest in the phase position as your body glides through the water. Then the glide begins to slow down, it is time to start another stroke.



### **Water treading**

To maintain an upright position in deep water by moving the feet with a walking movement and the hands with a downward circular motion

