

Music, Dance and Drama

for Rwanda Secondary Schools

Student's Book
Senior Two

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Foreword

Dear Student,

Rwanda Basic Education Board is honoured to present to you Music book for Senior Two which serves as a guide to competence-based teaching and learning to ensure consistency and coherence in the learning of Music subject. The Rwandan educational philosophy is to ensure that you achieve full potential at every level of education which will prepare you to be well integrated in society and exploit employment opportunities.

The government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate your learning process. Many factors influence what you learn, how well you learn and the competences you acquire. Those factors include quality instructional materials available, assessment strategies for the learners among others. Special attention was paid to activities that facilitate learning process develop your ideas and make new discoveries during concrete activities carried out individually or with peers.

In competence-based curriculum, learning is considered as a process of active building and developing knowledge and meanings by the learner where concepts are mainly introduced by an activity, a situation or a scenario that helps the learner to construct knowledge, develop skills and acquire positive attitudes and values. For effective use of this textbook, your role is to:

- Work on given activities which lead to the development of skills
- Share relevant information with other learners through presentations, discussions, group work and other active learning techniques such as role play, case studies, investigation and research in the library, from the internet or from your community;
- Participate and take responsibility for your own learning;
- Draw conclusions based on the findings from the learning activities.

To facilitate you in doing activities, the content of this book is self-explanatory so that you can easily use it by yourself, acquire and assess your competences. The book is made of units whereby each unit comprises: the key unit competence, followed by the introductory activity before the development of Music concepts that are connected to real world situation.

I wish to sincerely extend my appreciation to REB staff who organized the editing process of this textbook. Special gratitude also goes to lecturers, teachers, illustrators and designers who supported the exercise throughout. Any comment or contribution would be welcome to the improvement of this textbook for the next edition.

Dr. MBARUSHIMANA Nelson

Director General, REB

Acknowledgement

I wish to express my appreciation to all the people who played a major role in editing process of this Music book for Senior Two. It would not have been successful without their active participation.

Special thanks are given to those who gave their time to read and refine this textbook to meet the needs of competence based curriculum. I owe gratitude to different Universities and schools in Rwanda that allowed their staff to work with REB to edit this book. I therefore, wish to extend my sincere gratitude to lecturers, teachers, illustrators, designers and all other individuals whose efforts in one way or the other contributed to the success of this edition.

Finally, my word of gratitude goes to the Rwanda Basic Education Board staff particularly those from Curriculum, Teaching and Learning Resources Department (CTRLRD) who were involved in the whole process of editorial work.

Joan Murungi,
Head of CTRLRD

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Introduction

Music, Dance and Drama book for Senior Two presents another opportunity for you to continue developing your talents and skills in the performing arts area. You will acquire knowledge skills and writing Music, Dance and Drama. This will eventually enable you to get many benefits such as earning money if you work hard.

Activity-based learning

This book has a variety of activities for you to do, as well as information for you to read. These activities present you with material or things to do which will help you to a lot by finding out many aspects of Music, Dance and Drama by your self. You already have a lot of knowledge and ideas based on the experiences you have had and your life within your own community about performing arts. Some of the activities, therefore, ask you to think about the knowledge and ideas you already have.

In using this book, therefore, it is essential that you do all the activities. You will not learn properly unless you do these activities. They are the most important part of the book.

In some ways this makes learning more of a challenge it needs more efforts. It is more difficult to think for yourself than to copy what the teacher tells you. But if you take up this challenge you will become a better person and become more successful in your life.

Research

One of the objectives of the new curriculum is to help you find out things for yourself. Some activities, therefore, ask you to do research using books in the library, the internet if your school has it, or other sources such as newspapers and magazines. This means you will develop the skills of learning by yourself when you leave school. Your teacher will help you if your school does not have a good library or internet.

Icons

To guide you, each activity in the book is marked by a symbol or icon to show you what kind of activity it is. The icons are as follows:



Thinking Activity

Thinking icon

This indicates thinking for yourself or in groups. You are expected to use your own knowledge or experience, or think about what you read in the book, and answer questions for yourself .



Practical Activity

Practical Activity icon

The hand indicates a practical activity, such as a role play on resolving a conflict, taking part in a debate or following instructions on a map. These activities will help you to learn practical skills which you can use when you leave school.



Writing/Research Activity

Writing Activity icon

Some activities require you to write in your exercise book or elsewhere.



Fieldwork Activity

Fieldwork icon

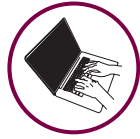
Fieldwork means learning outside the classroom either in the school compound, the local area or in the learner's home area. It is suitable since it engages the learners and makes them involved in the learning process. Fieldwork can be used in all subjects.



Discussion/Vocabulary Reading

Discussion icon

Some activities require you to discuss an issue with a partner or as part of a group. It is similar to group work, but usually does not require any writing, although some short notes can be written for remembrance.



Computer/Internet Activity

Computer/Internet Activity icon

Some activities require you to use a computer in your computer laboratory or elsewhere.



Listening Activity

Listening Activity icon

The listening activity requires learners to carefully listen to the teacher or fellow learner reading a passage, poem or extraction on the subject and then answer the questions



Observation Activity

Observation Activity icon

Learners are expected to observe and write down the results from activities including experiments or social settings overtime.

Good luck in using the book.

Preface

This book has been written to introduce learners to the different skills of exploring their environment to create interesting works of art for both learners and entertainment. Rwanda has a rich language and from which learners can develop Music, Dance and Drama skills.

For long Music, Dance and Drama have been major pillars reflecting the cultural heritage values of Rwanda. It is through these pillars that the rich language and culture of Rwanda are maintained. They are a basis of unity among people for a long time. Music, Dance and Drama are valuable assets of art. Music, Dance and Drama are enriching, pleasing, easily arouse various emotions of sadness, happiness and describing different situations such as patriotism, citizenship and religion. Schools in Rwanda are obliged to teach Music, Dance and Drama as part of maintaining the country's heritage.

This book is focused on Senior Two learners who are studying Music, Dance and Drama at secondary school level. It is designed following a learner-centered approach where learners are encouraged to try out tasks on their own. The activities have been organised to bring learners close to their immediate environment as they develop creativity in developing new ideas.

UNIT 1



Intervals

Introductory activity:

1. How do you call a period of time between first half and second half in a soccer match?
2. How do you call the period between two bell rings at your school?
3. From your answers in 1 and 2, how can you call a distance between two sounds or pitches?

Objectives

By the end of this unit, I will be able to:

- ⊙ Explain the meaning and importance of intervals in music.
- ⊙ Identify how to differentiate intervals.
- ⊙ Listen attentively to note pitches.
- ⊙ Sol-fa music notes respecting their intervals.
- ⊙ Develop a spirit of patience, endurances, and orderliness.
- ⊙ Describe how music intervals can be used creatively in music.

Lesson 1: Simple music intervals

Introduction

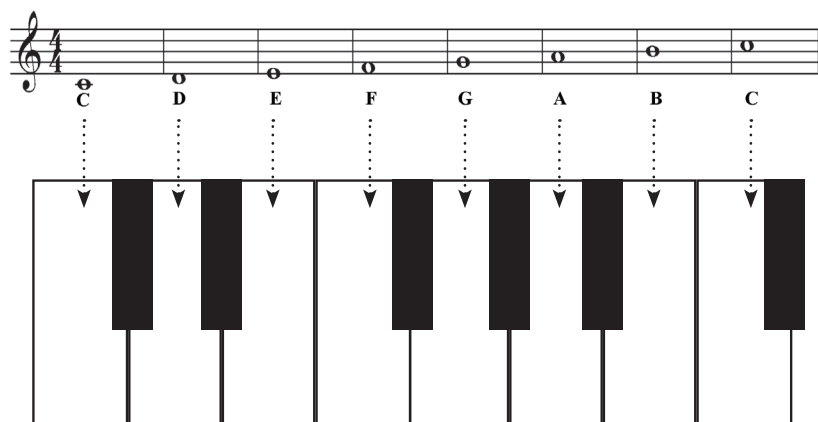
An interval is a period of time between two events or activities. For example in a soccer match the period between the first half and second half is an interval. Even at your school, the bell rings at different intervals in order to change lessons. Similarly in music an interval is the distance in pitch/sound from one note to another. Intervals are described with numbers such as 2nd, 3rd e.t.c. They are referred to by letter names that is A, B, C, D, E, F and G.



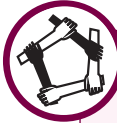
Activity 1

1. What is an interval?
2. Think of any other activities or events that have intervals and explain why you qualify them as intervals.

Look at this picture illustration of a key board and observe how the music intervals are arranged.



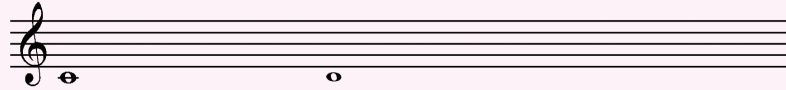
Intervals for our study are 1st or unison, 2nd, 3rd, 4th, 5th, sixth, seventh and octave study them as shown below:



Activity 2

Observe these intervals

1. From note C to D there are only two notes included. This is therefore an interval of a 2nd.



2. From note C to E includes three notes C D E .
This is therefore an intervals of a 3rd.

Explain why you qualify them as intervals

1. From C to D there are only two notes
2. a) From the note C to E includes three notes C, D, E
b) Draw and show this interval on a treble staff then propose its name
3. Do the same for the intervals between:
 - a) C and F
 - b) C and G
 - c) C and A
 - d) C and B
 - e) C and C

N.B: The distance between two sounds of the same note is called 'unison". Example: DO-DO; MI-MI

Twinkle, Twinkle Little Star

Musical score for 'Twinkle, Twinkle Little Star' in treble clef, 5/4 time signature. The score consists of three staves of music with lyrics underneath. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-18. The lyrics are: Twi - nkle twi - nkle li - ttle star how I wo - nder what you are up a - bove the world so high like a Dia - mond in the Sky.



Activity 3

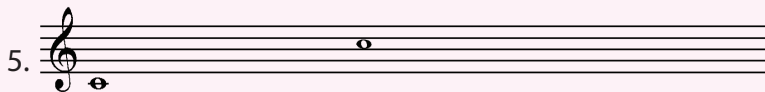
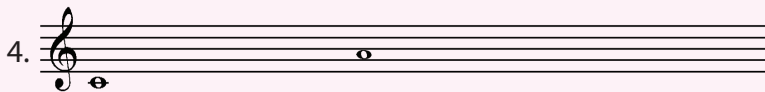
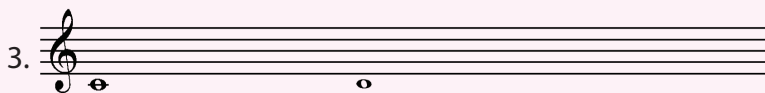
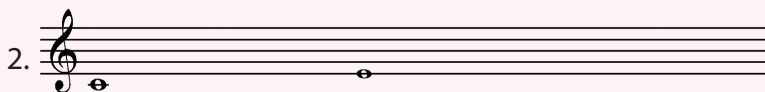
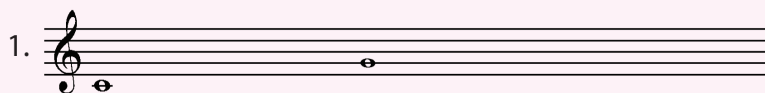
1. Sing the song Twinkle Twinkle little star.
2. Sing it by it's solfas.
3. Identify the different intervals in each measure of the song.
4. Write them down in your books.

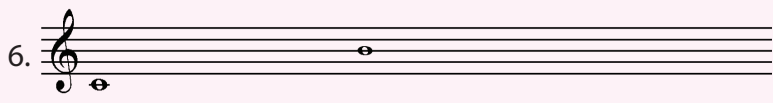
Summary: An interval is the numerical and qualitative distance between two notes. Intervals appear either melodically in horizontal or linear form) or harmonically ((in vertical or simultaneous form). They are described in terms of the distance between their lower and upper notes

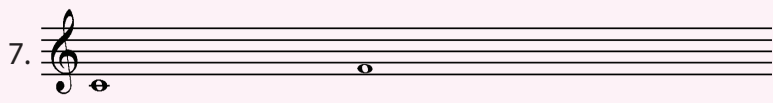


Activity 4a

Re-arrange intervals from the smallest to the biggest and mention their names in each case.



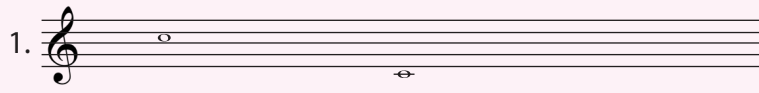
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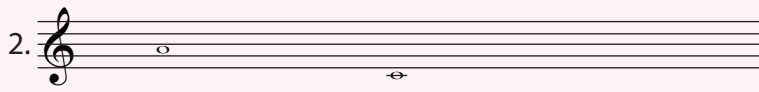
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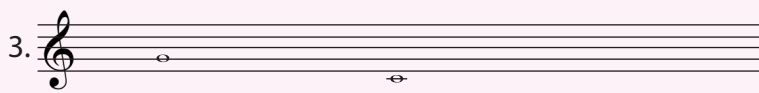


Activity 4b

Re-arrange intervals from the smallest to the biggest.

1. 

2. 

3. 

4. 

5. 



Activity 5

Have a look at the first example and add a second note to numbers 2 to 5 to make them intervals.

1. 4th

2. 2nd

3. 7th

4. 5th

5. 8ve

Lesson 2: Types of intervals

There are five types of simple intervals. These are major intervals, minor intervals, perfect intervals, diminished and augmented intervals.



Activity 6

1. On a treble staff represent the following superposition of notes
 - a) From C to E
 - b) From E to G
2. Count the number of tones and semi tones, then compare the both thirds.
3. In the superposition a) i) put a flat on E and count the number of tones and semitones: what do you conclude?
 - ii) Put a sharp on E and count the number of semitones. What do you conclude?

The superposition C to E has 4 semitones and is major while that of E to G has 3 semitones and is minor.

Major intervals can become minor and the minor ones can become diminished. As a conclusion, there are five types of simple intervals: major, minor, augmented, diminished and perfect according to the number of semitones in them.

Major intervals

The major intervals are major seconds, thirds, sixths and sevenths major seconds, major thirds, major sixths and major sevenths.

In order to understand the other simple music intervals, you first need to know what a tone and a semitone means.

Tones and semitones

Most music is composed using a particular pattern of notes called scale. There are many different scales, each with its own special pattern. Two very popular ones are the Major and Minor scale. Each scale has its own pattern made up of tones and **semitones**.

A **semitone** is the name given to the distance between two next-door notes on a piano or keyboard. Next-door notes can be black or white. A semitone measures the difference in pitch between these notes.

A **tone** equals two next-door semitones. It measures the difference in pitch between two notes on a piano or keyboard which have only one note in between them.

Major scale

This is the scale that has five full tones and two semitones between E and F and also between B and C. The characteristic of a major scale is an Interval between the first and third consisting two full tones. This interval is called a 'major third' from which we take the name the major c scale.

Minor scale

A minor scale is one that has its tonic note on a 'La'. Its characteristic is the interval between the first and third degrees of the scale which is a full tone and a semitone. This is called a minor third from which we take the name minor scale.

Major intervals

Major second

This is an interval that has two semitones on the piano. For example from C to D.

second

The diagram shows a treble clef staff with two whole notes: C on the first line and D on the second line. Below the staff, the interval is labeled 'm 2nd'. Below the staff, the notes C and D are written. Below the piano keyboard, the notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C are written. A bracket under the first two notes (C and D) is labeled 'M 2nd'. Below the keyboard, the intervals between notes are marked: T (tone) between C and D, T (tone) between D and E, ST (semitone) between E and F, T (tone) between F and G, T (tone) between G and A, T (tone) between A and B, ST (semitone) between B and C, T (tone) between C and D, T (tone) between D and E, ST (semitone) between E and F, T (tone) between F and G, T (tone) between G and A, T (tone) between A and B, ST (semitone) between B and C, and T (tone) between C and the next C.

T = tone

ST = semitone



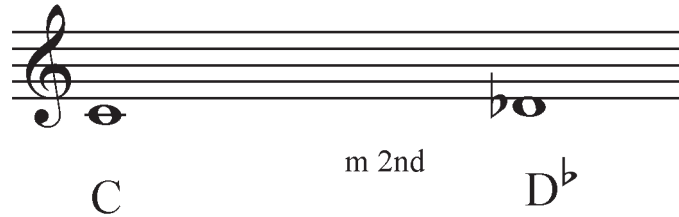
Activity 7

1. Draw the treble staff and indicate the major second interval.
2. Given the following notes as roots notes, build up the intervals of major second
 - a) C
 - b) D
 - c) E
 - d) F
 - e) G
3. Many songs are composed to be sung during Christmas festivity. Write your own melody of eight bars with some intervals of the major second.
4. Give your friends to sing it and discuss whether your use of the interval produces an interesting melody.

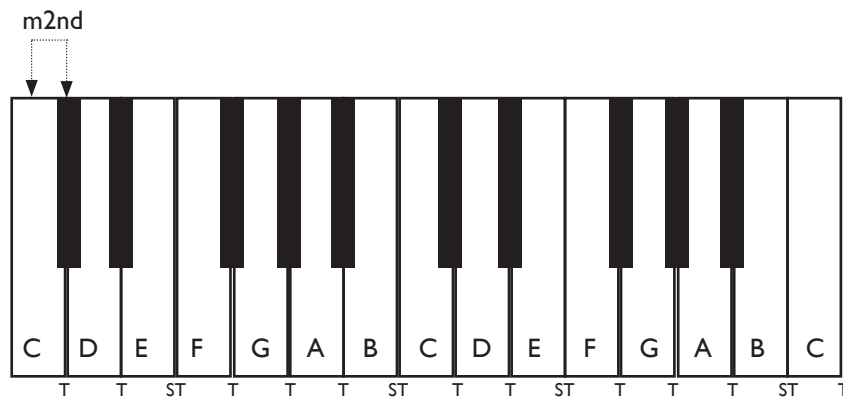
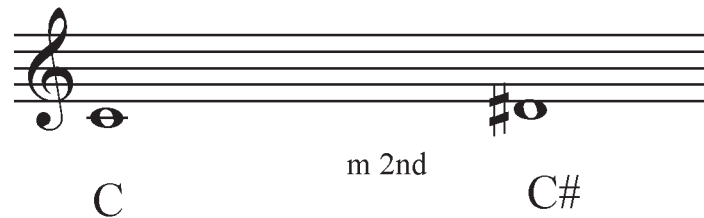
Lesson 3: Minor second

This is an interval which has one semitone. For example from C to D \flat or from C to C \sharp . This can be a result of augmenting the perfect unison or diminishing a major third.

minor second



minor second



Activity 8

Repeat the exercise in activity 7 and apply it on the minor second

Lesson 4: Major third

A major third is a simple music interval which is created by having a note and two tones next to it following each other successively.



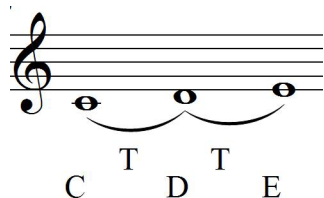
Activity 9

On a treble staff put the note C and superpose to it the note E; then count the number of tones and semi tones. This interval is a distance between C and E through D. So we have three notes. This means that E is a third note and the interval is a third. Since E appears in the major scale of C and C does not appear in the major scale of E, this interval is major.

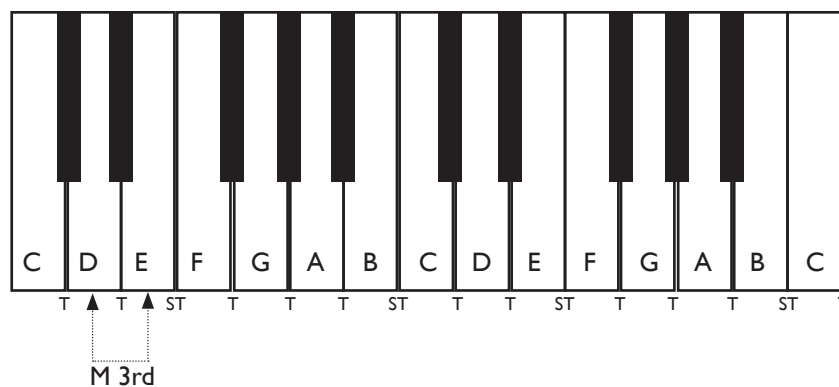
C-D = 1 tone

D-E = 1 tone

D-E = 2 tones



Therefore, D-E is a major third



Sing the following song by emphasizing on the first and the third measures

Oh when the saints go marching in

Oh when the Saints oh when the Saints go mar-ching
 in o Lord, I want to be in that nu - mber
 when the Saints go mar - ching in.

**Activity 10**

Draw the treble staff and on it place a major third and any other intervals in it.

Lesson 5: Minor third

A minor third is a simple music interval which is created by one and a half tones, or three semi tones.

**Activity 11**

Draw the treble staff and on it place a major third and any other intervals in it.

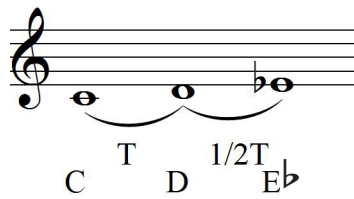
On a treble staff, put a superposition of C and E by affecting E with a flat. Count the number of tones and semi tones and compare it with a major third; what do you conclude?

This interval has three semitones and it is minor

C-D = 1 tone

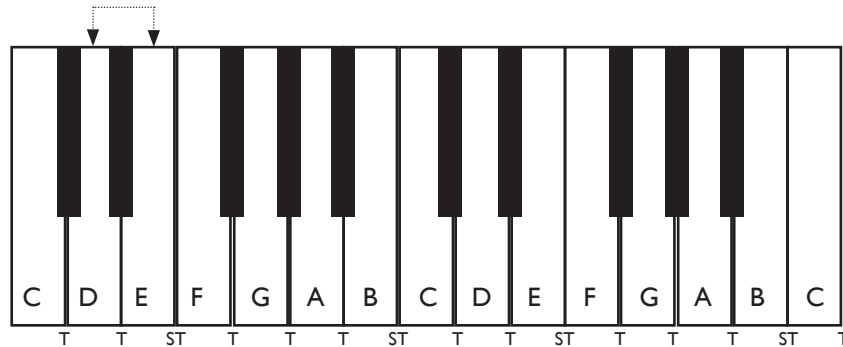
D-E^b = 1/2 tone

D-E^b = 1 and 1/2 tones



Therefore, D-E \flat is a minor third

Look at the piano below to identify the minor third.



So Long Farewell

Richard Rodgers

There's a sad sort of clang-ing from the clock in the hall and the
bells of the stee - ple too, And up in the nurs' - ry an ab -
srd lit - tle bird is popping out to say "coo - coo" "coo-coo" Re -
gre - ful - ly they tell us But firm - ly they com - pel us to
say good bye to you. so long fare -
well Auf wie - der - schen good - night we hate to
go and miss this pret - ty sight.



Activity 12

1. Sing the song **So Long Farewell** again.
2. Draw treble staff and on it place the minor third interval.
3. Draw another treble staff and place on it a major third interval and any other intervals that you are able to identify.

Lesson 6: Major sixth

Look at the following set: C-D-E-F-G-A.

$$\underbrace{C-D}_{1}, \underbrace{D-E}_{1}, \underbrace{E-F}_{\frac{1}{2}}, \underbrace{F-G}_{1}, \underbrace{G-A}_{1} = 4 \frac{1}{2} \text{ tones}$$

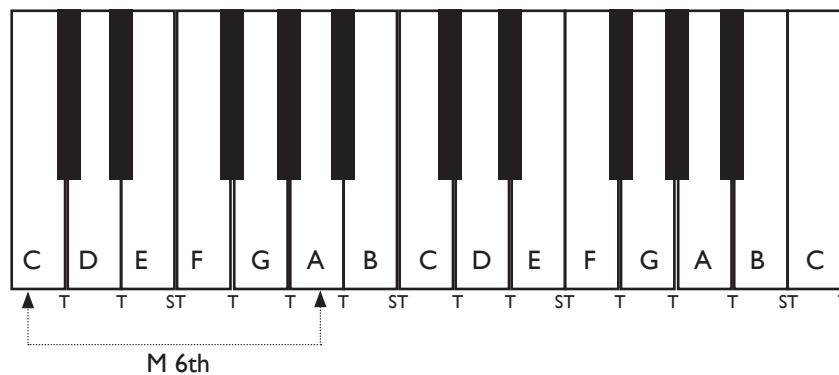


Activity 13

1. How many semitones are there from C to A?
2. Draw the major scale of C and see if it appears in it.
3. Do the same on the A scale and see if C appears in it. If no, the interval is a major sixth.

C - A = 4 tones and 1/2 tones Therefore, C - A is a major sixth.

9 semi tones





Activity 14

1. Draw the treble staff and on it mark the major sixth interval.

Lesson 7: Minor sixth

This is a music interval that has 3 tones and 2 halftones.



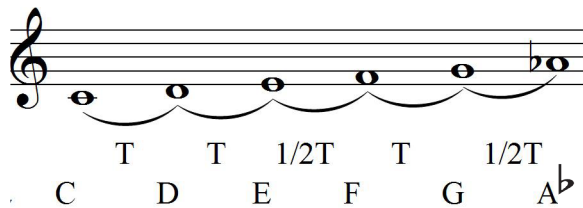
Activity 15

Given the set from C to A,

1. Present it on a treble staff.
2. Affect A by a flat and count the number of semi tones.
3. Comparing with a major sixth what do you conclude?.

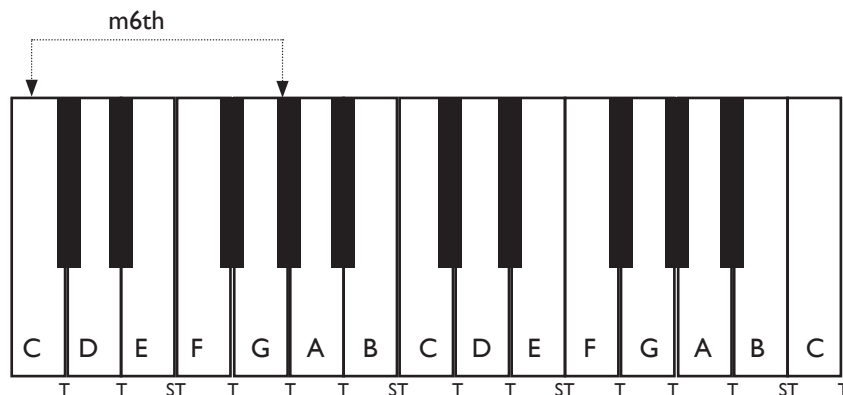
C-D, D-E, E-F, F-G, G-A = 3 Tones and 2 half tones

1 1 1/2 1 1/2



C-Ab = 3 tones and two 1/2 tones. Therefore, C-Ab is a minor sixth because it is obtained by reducing a major interval by one half step and the spelling of the pitch names remains the same.

The following illustration on the Piano will help you understand very well.





Activity 16

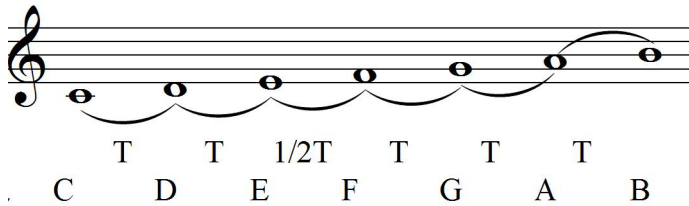
1. Draw the treble staff and put on it notes to show major sixth and minor sixth intervals.

Lesson 8: Major seventh

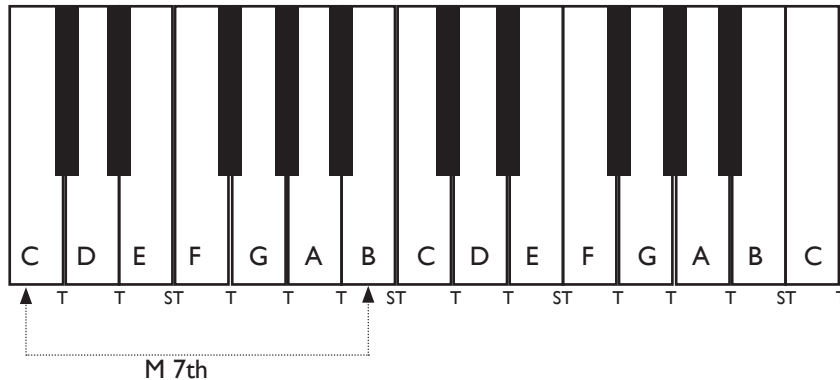
This is a music interval that has 5 tones and $\frac{1}{2}$ tone.

C-D, D-E, E-F, F-G, G-A, A-B = 5 tones and $\frac{1}{2}$ tone
11 semi tones

1 1 $\frac{1}{2}$ 1 1 1



C - B = 5 tones and $\frac{1}{2}$ tone Therefore, C -B is a major seventh



Activity 17

1. Using the illustration on the piano, 1. count the number of tones and semitones from C to B
2. Count the notes of this set including the lower and the upper notes.



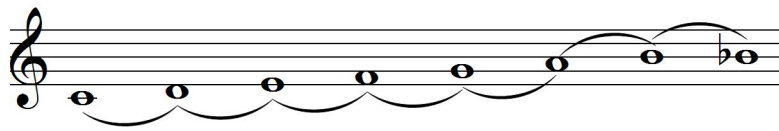
Activity 18

1. Draw a treble staff and on it mark the interval of a major seventh.

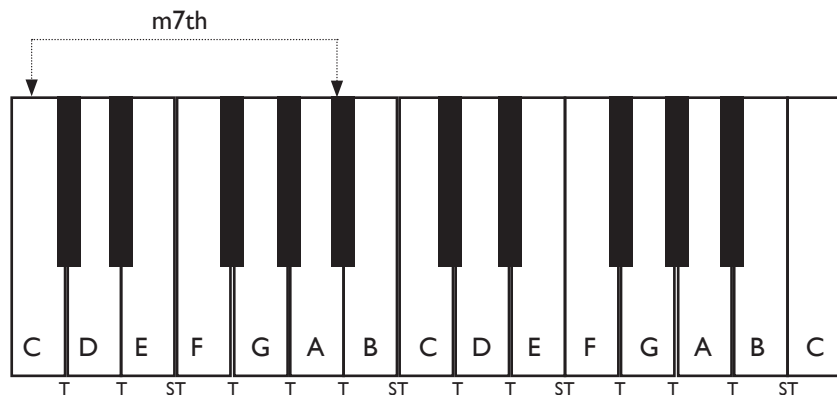
Lesson 9: Minor seventh

This is a music interval that has 5 tones and two $\frac{1}{2}$ tones.

C-D, D-E, E-F, F-G, G-A, A-B, B-B^b = 5 and two $\frac{1}{2}$ tones
 1 1 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 10 semi tones



C B = 5 and two $\frac{1}{2}$ tones. Therefore, C - B^b is a minor seventh



Activity 19

1. Draw a treble staff and on it mark the interval of a minor seventh.

A summary of major intervals shown on staff.



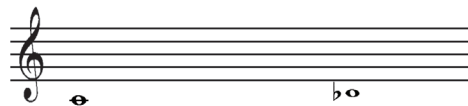
- An interval, whether harmonic or melodic, is major when the upper note appears in the major scale of the lower note but the lower note does not appear in the major scale of the upper note. Seconds, for example, are major because the upper note is in the major scale of the lower note, but not vice versa.
- Unisons, 4ths, 5ths, and octaves are not major; in each case, both upper and lower note appear in the major scale of the other.
- All the major intervals can form minor intervals and minor interval can form major intervals. A minor interval is formed by lowering the upper note of a major interval by a semitone and a major interval is formed by raising the upper note of a major interval by semitone.
- Consider the interval from C to G. Draw the major scale of G and the major scale of C:
 1. Does C appear in the major scale of G?
 2. Does G appear in the major scale of C?

This interval is perfect because both the lower and the upper notes appear in the major scale of the other

For example



When you lower the upper note of the example above then it will become a minor interval.

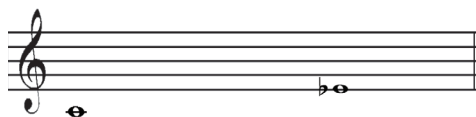


Similarly when a Major 3rd is lowered it will become a minor 3rd.

Major 3rd



minor 3rd



Lesson 10: Perfect intervals

In the perfect intervals we have perfect unison, perfect fourth, perfect fifth, perfect eighth or commonly known as perfect octave.



Activity 20

Consider the interval from C to G.

- Draw the major scale of G and the major scale of C.
- Does C appear in the major scale of G?
- Does G appear in the major scale of C?

So this interval is perfect. This is also verified in the fourth, Unison and Octave intervals, which are also perfect.

Perfect unison

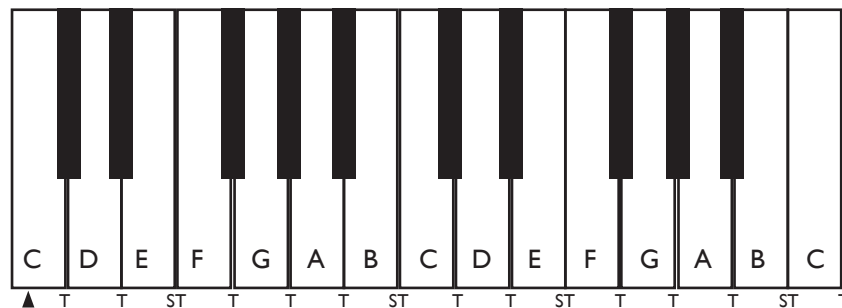
This is a simple music interval which is formed when you play a note twice. For example on the piano from c-c is a perfect unison.



Tw
C

nkle
C

Perfect unison



Unison

Another example that can help us understand the perfect unison interval is the song Twinkle twinkle little star. The first two notes of that song form a perfect unison interval.

Twinkle, Twinkle Little Star

(Composer: Jane Taylor 1806)

Twi - nkle twi - nkle li - ttle star how I wo - nder
 what you are up a - bove the world so high
 like a Dia - mond in the Sky.



Activity 21

1. Draw the example of a perfect unison interval in your music book.
2. Given the C set C-D-E-F.
 1. Does F appear in the major scale of C?
 2. Does C appear in the major scale of F?
 3. Repeat the same exercise for C to G and C to C

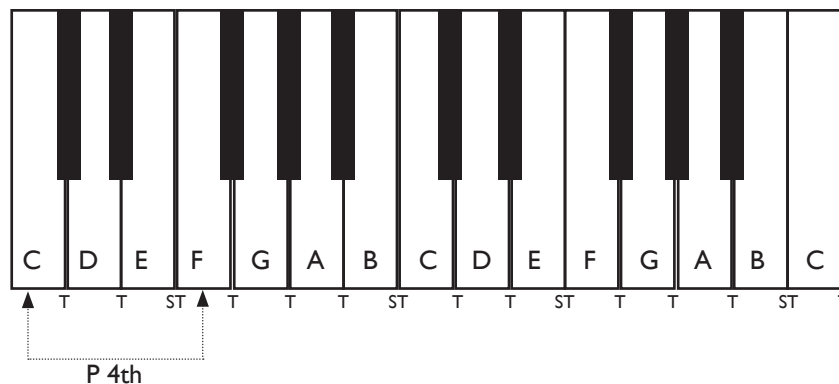
Perfect fourth

This interval has 2 tones and $\frac{1}{2}$ tone. For example from C-F is a perfect fourth as shown on the staff below .

C-D D-E E-F = 2 tones and $\frac{1}{2}$ tone
 1 1 $\frac{1}{2}$

C D E F
 T T 1/2T

C - F = 3 tones and $\frac{1}{2}$ tones Therefore, C - F is a Perfect Fourth



Here comes the bride



Activity 22

1. Sing the first two phrases of the song **Here comes the bride**

You will realise that the first two words of that song form what is called a perfect fourth interval.



Activity 23

1. Draw the treble staff and on it put the interval of a perfect fourth and perfect unison.

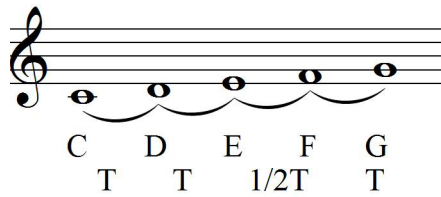
Lesson 11: Perfect Fifth and Octave

This interval has 3 tones and $\frac{1}{2}$ tone. For example from C-G as shown on the staff below

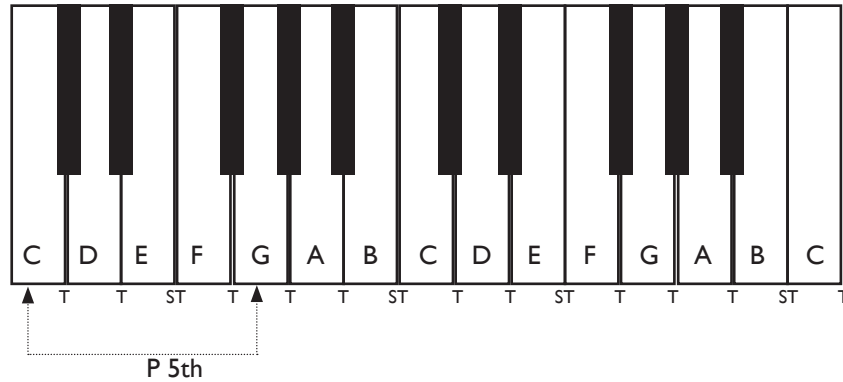
C-D D-E E-F F-G = 3 tones and $\frac{1}{2}$ tone

1 1 $\frac{1}{2}$ 1

From the answers in the activity 15, the interval is perfect



C - G = 3 tones and 1/2 tones Therefore, C - G is a Perfect fifth

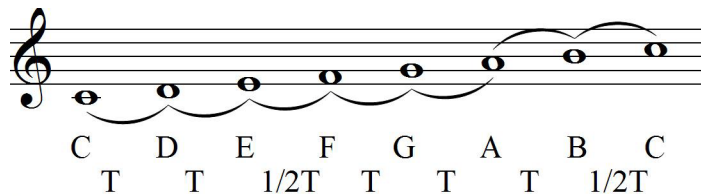
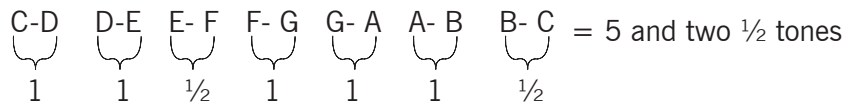


Activity 24

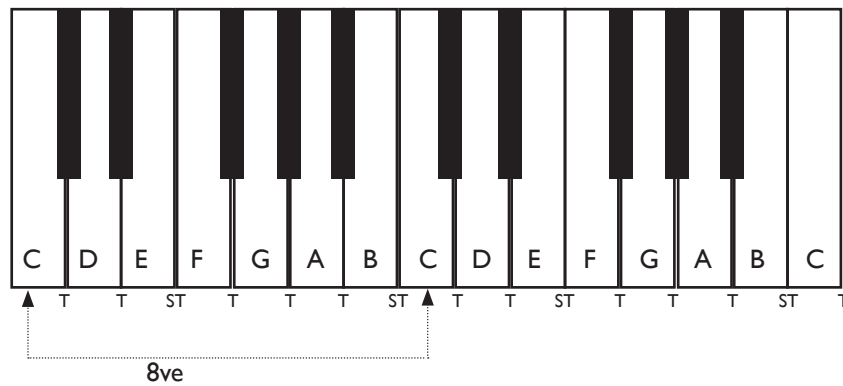
1. Draw the treble staff and indicate the perfect fifth interval.

Perfect octave

This is a musical interval that has 5 tones and two 1/2 tones. For example from C-C' as shown on the staff below



C - C' = 5 tones and two 1/2 tones Therefore, C - C' is a Perfect Octave



Activity 25

1. Write a perfect octave interval on a treble staff.



1st Unison

P 4th

P 5th

P 8ve



Activity 26

1. Individually draw the above staff showing the perfect intervals in your exercise book.

Lesson 12: Diminished, augmented intervals

Diminished intervals

These are intervals that are formed when the upper note of a minor interval is lowered.

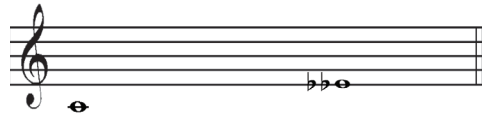


Dim 3rd

Dim 7th



For example when the above Minor 3rd is lowered it will become a diminished 3rd.

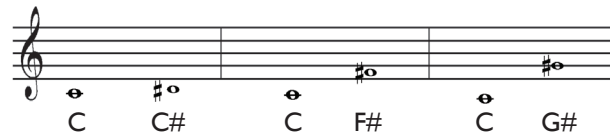


Activity 27

Study the treble staff above and draw the diminished intervals in your music books.

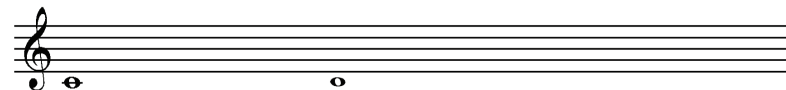
Augmented intervals

These are intervals that are formed when the upper note of a Major or perfect interval is raised.



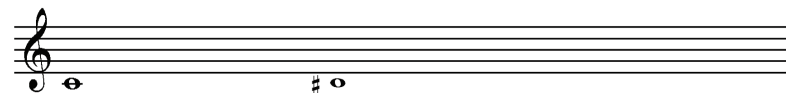
For example when a Major 2nd is raised it will become an augmented 2nd.

Major 2nd



Major second will become.

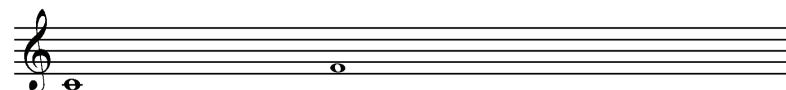
Augmented 2nd



Activity 28

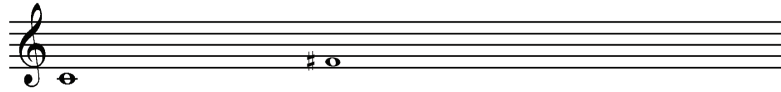
1. Draw the above staff showing the Augmented 2nd in your exercise book.

Perfect 4th



Perfect 4th will become.

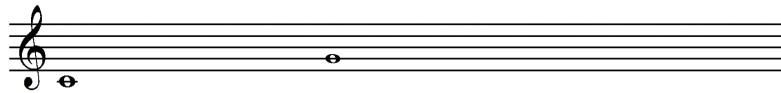
Augmented 4th



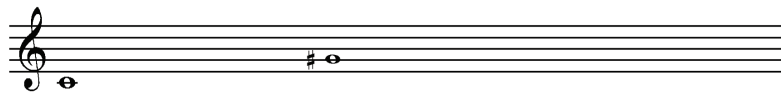
Activity 29

1. Individually draw the above staff showing the Augmented 4th in your exercise book.

Perfect 5th will become.



Augmented 5th



Activity 30

1. Individually draw the above staff showing the Augmented 5th in your exercise book.



Activity 31

1. Give the number of each of these intervals (2nd, 3rd, 4th etc. The first answer is given as an example.



2. Write the note to match the degree that is written below the staff. The first note is the keynote of the scale.



- A minor interval is obtained by reducing a major interval by one half step provided that the spelling of the pitch names remain the same. For example, C up to E is a major 3rd, and C up to E is a minor 3rd. Here,

the pitch spellings remain the same while the distance is decreased by one half step by the alteration of the E to an Eb .

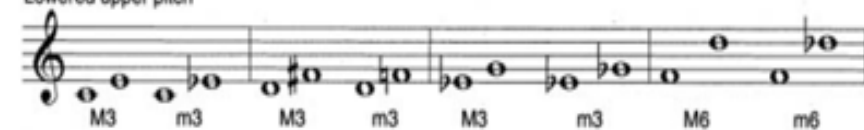
- Any major interval can be made minor by either lowering the upper note by one half step or

by raising the lower note by one half step. In the latter case, the major key signature of the lower note is altered.

Raised lower pitch



Lowered upper pitch

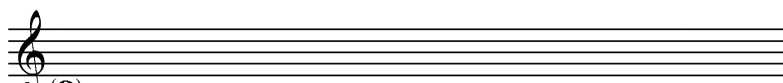


Any major or perfect interval can be augmented by raising the upper pitch one half step or by lowering the lower pitch one half step.

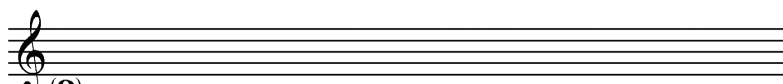
When minor or perfect intervals are made smaller by one half step, they become diminished. Minor and perfect intervals can also be made smaller by raising the lower note one half step. Thus, a major interval becomes diminished by reducing it by a whole step.

End unit assessment

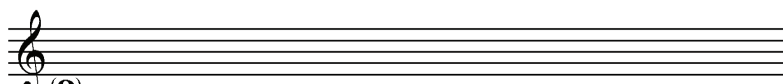
1. What is a music interval?
2. Explain the difference between a major scale from a minor scale.
3. List the types of intervals that you studied in this unit.
4. Write each type of interval on a music staff.
5. How different is a semi tone from a tone?
6. Compose four melodies with the types of intervals you have been learning in this unit.
7. Write the note to match the degree that is written below the staff.



Dim 3rd

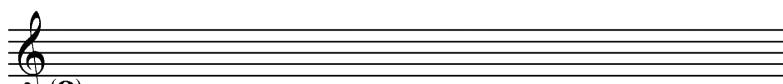


Aug 4th

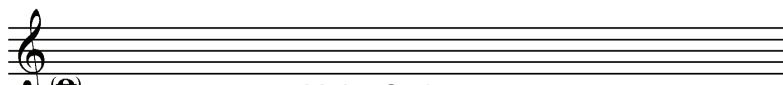


Aug 5th

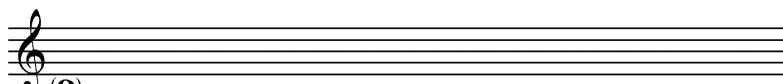
9. Write down the following intervals on a staff.



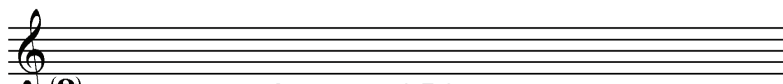
major 3rd



Major 2nd



perfect 4th



Augmented 5th

Glossary

- Augment:** this is to raise the upper notes of a major or perfect interval. For example when you have fifth note of a major interval raised by a semitone, then the interval is augmented.
- Degree:** this is the name of a particular note of a scale to specify its position relative to the tonic.
- Diminish:** this is to lower the upper note of a minor interval. For example, when a triad that has two minor thirds is above the root, a minor third with a lowered fifth is a diminished interval.
- Interval:** the relative difference in pitch between any two tones.
- Music staff or stave:** a set of five horizontal parallel lines and their four spaces on which music notes are written. These notes are written on the lines with the line running through the centre of the note, in the spaces. Above or below the staff there can be short extra lines known as ledger lines; being supplied as needed if the notes go beyond or below the main five lines and the four spaces.
- Tonic:** the first note in any harmonic scale.
- Triad:** a chord or group of three notes consisting of a root, a third and a fifth.

Then the interval becomes augmented

The relative distance in pitch

Root note: a fundamental note of any chord or interval



UNIT 2



Alteration Signs

INTRODUCTORY ACTIVITY:

1. State the signs used in music
2. Look at the keyboard and observe the series of notes: a). Is there any note between Mi and Fa?
 - a) Is there any note between Si and Do?
3. What about the other notes?

Objectives

By the end of this unit, I will able to:

- ⦿ Differentiate a tone from semitone.
- ⦿ Explain different accidentals.
- ⦿ Identify the roles of accidentals in music.
- ⦿ Sing sol-fas respecting tones and semitones.
- ⦿ Listen attentively to altered notes.
- ⦿ Sol-fa respecting the accidentals.
- ⦿ Appreciate the use of major and minor scales.

Introduction

In your study of how to read and write music, you need to know the various signs and the meanings. However, let us first sing the song **Baby Jesus**.

Lesson 1: Tone

Baby Jesus

Ba - by Je - sus ba - by Je - sus I love
you I love you you are my sa - viour
you are my sa - viour e - v'ry day e - v'ry day.



Figure 1: *Baby Jesus in a manger*; source Google



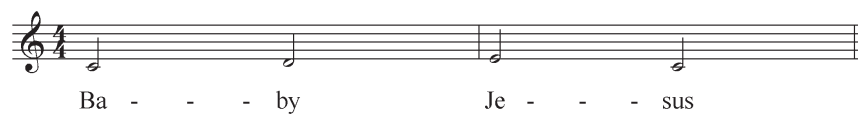
Activity 1

1. Sing the song Baby Jesus.
2. Say what you know about Jesus.
3. Sing other songs in Kinyarwanda about Jesus.

...upwards and downwards

On the keyboard the distance between two nearest notes is a semitone
Do, Re, Mi, Do, Mi, Fa, Sol ... is what we call a tone.. The Semitones appear between E and F and then B and C, the rest are Tones that is C to D, D to E, F to G, A to B.

In the song you have just sung, the first words “Baby Jesus” have the notes C D E C. (in sol-fa, do, re, mi, do) which have full tones.



The words “I love you” in the song Baby Jesus have notes EFG (sol-fas: mi, fa, sol) whereby from E to F is a semitone and then from F to G is a tone.



Activity 2

1. Observe the next phrase “you are my savior” and find out where we have tones and semitones.
2. Compose your own melody and create for it the lyrics (words) about baby Jesus.



Activity 3

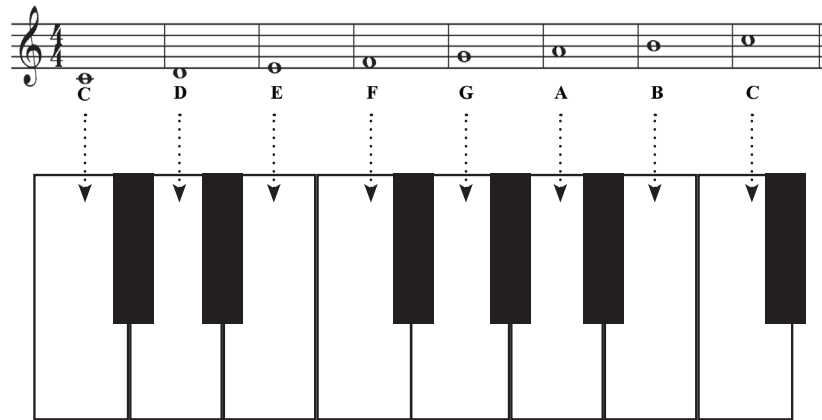
1. Sing the major scale from d to d upwards and down words.

Note that, you have sung big and little steps. The step you made from one note to another is what is called a tone. When you move a step from one note to the next on a music scale you get a tone. For example D to R, R to M etc.



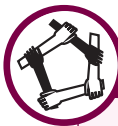
Activity 4

1. Look at the key board buttons below and see where the tones and semi tones are placed.
2. Draw a series of notes from C to C and show the tones and semi tones are located.



Semi tones

A half of a tone is called a semitone and it is defined as a distance between two nearest notes Re and Fa, Si and Do.



Activity 5

The major scale is made up of tones and semi tones.

1. Listen to the played major scale from either a keyboard or a recording device and sing it.
2. Listen to the following played semitones and sing them that is E to F and B to C.

Keyboard

Semitones

Everywhere these words must be written like this.

Draw a series of notes from C to C and show where tones and semitones are located. A half of a tone is called a semitone and is defined as a distance between two nearest notes. Example: Mi and Fa; Si and Do. but between Do and Re there is a black note. So between Do and this black note there is a semitone and another semitone between that black note and Re. Hence, there is a tone between Do and Re.



Figure 2: Pianist practising music notes



Activity 6

1. Draw a key board diagram and show with arrows the semi tone buttons.



Activity 7

1. Look at these music melodies. Write them in your books and put a tick on the pairs that are semitones.



In music, an accidental is a sign indicating a momentary departure from the key signature by raising or lowering a note. That note is marked by the following signs: sharps (#); flats (b); and natural (♮).

- The distance between two nearest notes is a semitone. Example: Between Mi and Fa, Si and Do, there is a semitone because there is no other note between them. But between Do and Re, Re and Mi, Fa and SOL, Sol and La, La and Si there are tones, because they are separated by black notes. Thus, the series becomes T T ST T T T ST

Lesson 2: Accidentals

An accidental is a note of a pitch that is not a member of the scale indicated by a given key signature. They are either flattened or sharpened notes as you are about to learn them using the activities below.



Figure 3: Children in a guitar lesson

In music, the unexpected notes which are not the normal ones are called accidentals. They are marked by the following signs.

Sharps (#), flats (b) and natural (♮)

Sharps

Look at the notes below and listen to them being played on a piano or recorded device then do the following:



Activity 8

1. What do the white and black notes represent?
2. How do you call a black note a). in the right of white notes
b) in the left of white notes?



Activity 9

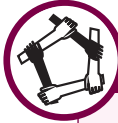
1. Tell the sharpened note and explain why?
2. Look at the notes again and identify the flat sign on the staff.
3. Draw the sharp sign on a piece of paper.
4. Discuss with the class your answers and find out whether you got the tasks above right.

The sign that raises a note half step higher is known as a sharp. It looks like this (#). On the keyboard is represented by a black note in the right of a white note.



Activity 10

1. Observe the staff and identify the position of the sharp sign on the line and in space.
2. Draw it in correctly in your exercise book.



Activity 11

1. Use your knowledge from Senior One to name the spaces and lines where the sharp signs are.



Activity 12

1. Draw a sharp in front of these notes.

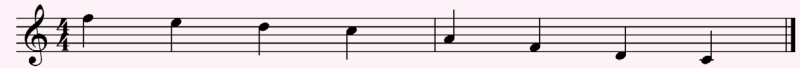




Figure 4: Church choir in performance

Lesson 3: Flats

Look at the notes below and listen to them being played on a piano or recorded device then do the following.



Activity 13

1. Tell the flattened note and explain why.
2. Look at the notes again and identify the flat sign on the staff.
3. Draw the flat sign on a piece of paper.
4. Discuss with the class your answers and find out whether you got the tasks above right.

When you are singing some songs usually you find flats in music. The sign that lowers a note half step is known as a flat. It looks like this (\flat). On the keyboard is represented by a black note on the right of a white note



Activity 14

1. Observe the staff again and identify the position of the flat sign on the line and in space.
2. Draw it correctly in your exercise book.



Activity 15

1. Use your knowledge of Senior One to name the spaces and lines where the flat signs are.



Activity 16

1. Draw a flat in front of each of these notes.



Lesson 4: Natural

Look at the notes below and listen to them being played on a piano or recorded device then do the following.





Activity 17

Look at the musical phrase above:

1. Tell the naturalised notes and explain why.
2. Look at the notes again and identify the natural sign on the staff.
3. Draw the natural sign on a piece of paper.
4. Discuss with the class your answers and find out whether you got the tasks above right.

The sign that restores a note that was previously raised or lowered to its normal position is known as a **natural**. It looks like this (♮) and it has an effect only in the measure it is placed.

Look at the following staff and do the activity that follows.



Activity 18

1. Observe the staff and identify the position of the natural sign on the line and in space.
2. Draw it correctly in your exercise book.



Activity 19

1. Restore the raised notes in the staff below using natural signs.





Activity 20

1. Naturalise the sharpened notes on the staff.



Lesson 5: Key signatures

A key in music like the one for house doors is the starting note that guides us on to find the doh (starting note) on staff. Its what we call a key. Keys are represented by symbols known as key signatures. They are placed at the beginning of a piece of music like this. For a student to identify the key, they have to look at the signs (\sharp and \flat)

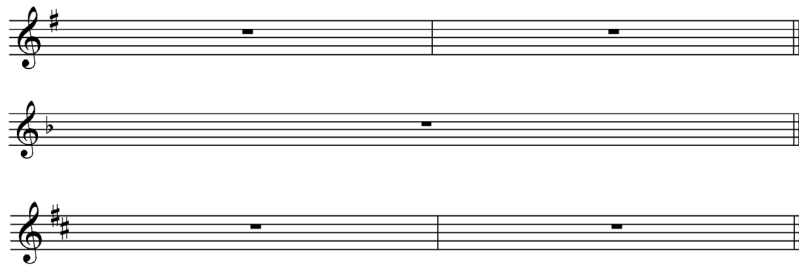
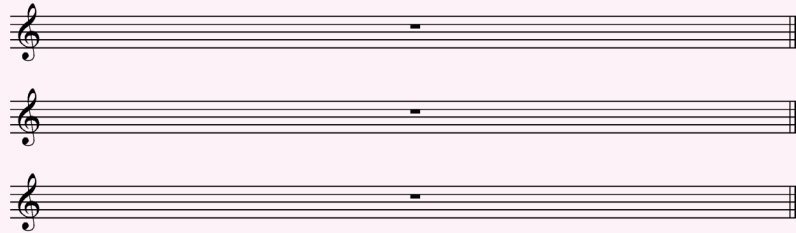


Figure 5: Music teachers helping learners to play violins



Activity 21

1. Place a sharp sign and a flat sign on each of the staff below.



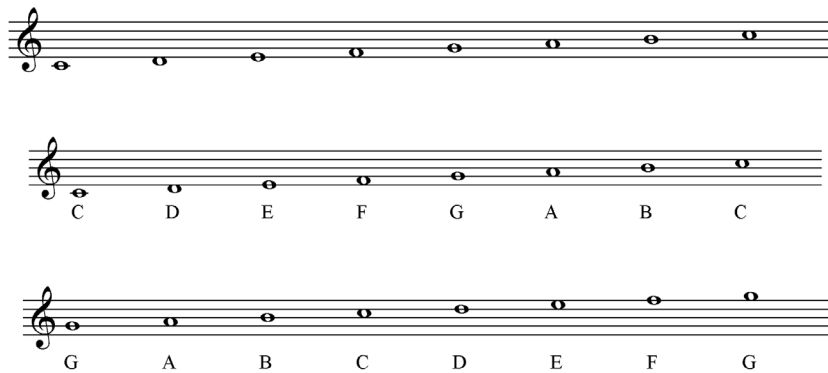
Constructing major and minor scale using tones and semi tones. T T S T T T T S T

Lesson 6: Construction of key signatures

In order to construct key signatures you need to know what a scale is.

A scale is a series of notes arranged in alphabetical order from a given note to its octave. A scale can be started from any note from the staff. For our study we will start from the scale of C.

Look at this scale



Activity 22

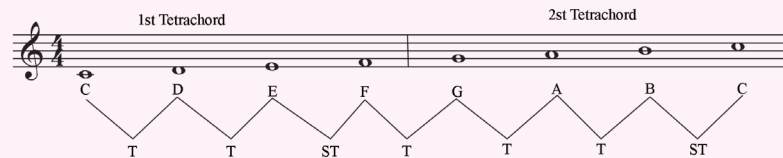
- Now construct your own scale of C.
A scale can be divided into two equal parts of four notes each.
Each of these parts is called a tetra chord (tetra to mean 4 notes).



The order of tones and semitones in a scale has to be like this:

- 1st to 2nd is a tone
- 2nd to 3rd is a tone
- 3rd to 4th is a semitone
- 4th to 5th is a tone
- 5th to 6th is a tone
- 6th to 7th is a tone
- 7th to 8th is a semitone.

This is represented on the staff like this



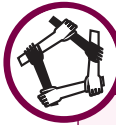
T = Tone

ST = Semitone

Hence C D E F G A B C

C D E F G A B C
T T ST T T T ST

Sing the scale you have drawn in ascending and descending order.



Activity 22

Draw the series of notes from

- C to C and show the series of tones and semi tones
- G to G and the series complete of tones and semi tones as you did in C scale as to be like 1 tone, 1 tone, $\frac{1}{2}$ tone, 1 tone, 1 tone, 1 tone, $\frac{1}{2}$ tone.



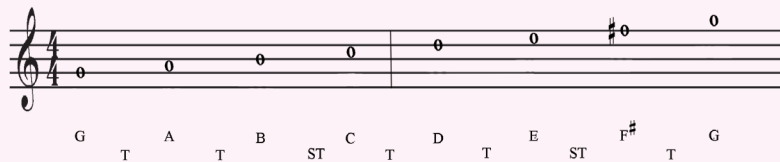
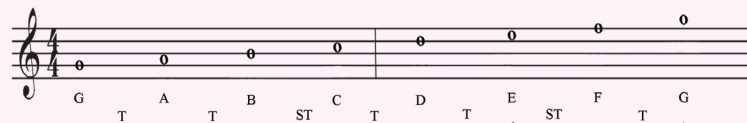
Activity 23

- Draw a on a treble clef and write a scale showing the two tetra chords as the above.
From the second tetra chord you can form a new scale by just adding four notes to make a whole scale. Like this;



Then you only need a sharp sign on the third note of the new tetra chord to make the semitone occur in the proper place. i.e the semitones has to be between the 7th and 8th notes of the scale.

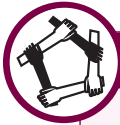
Like this;



When we are writing the scale we put the sharp sign at the beginning of the staff like this:



What we have constructed is now called key G major.



Activity 24

1. Draw the staff with a scale G major.

You can use the same procedure to form another scale

3.2 Formation of major scales with Flats

For the scales with flats, you take the fourth note of the first tetra chord as the starting note for the new scale and put a flat on the seventh note counting from the previous scale or the fourth note of the new scale. Like this



Figure 6: Young Rwandan chorists reading and singing music

Activity 25

1. Draw the staff with scale of F major.

Activity 26

1. Put key signatures needed to make the scales below F and G.



When you listen to the scales played in the two different keys of F and G, they will sound the same but with different ranges.



Activity 27

Listening and sol-fa singing

1. Listen to the scale played in Key F and sing after it.
2. Listen to the scale played in Key G and sing after it.
3. Of the two scales which one sounded higher/had a higher range?

End unit assessment

1. Draw the accidental signs you have learnt in this unit.
2. Name each of them and state their roles in music compositions.
3. Explain the meaning of a key when studying music.
4. Construct a major scale of G on a music staff.
5. Construct a major scale of F on a music staff.

Glossary

- An accidental:** is a note of a pitch that is not a member of the scale indicated by a given key signature. They are either flattened or sharpened notes.
- Flats:** is a sign which flattens/lowers a note.
- Key signatures:** is a set of sharps, flats and natural signs placed together on the music staff to determine the notes that are to be sung or played higher or lower than the corresponding normal notes
- Music Key:** this is a group of pitches or scale upon which a music composition is made. It may be in a major or minor with a starting note (tonic) of either Doh in the major keys or La in the minor keys.
- Music note:** is a sign used in staff notation to represent relative rhythm and pitch of sound.
- Natural:** is a sign which normalises a raised note.
- Sharp:** is a sign that raises a note.
- Tone:** is a steady periodic sound.

UNIT 3



Sol-fa short scores

Objectives

By the end of this unit, I will be able to:

- ⦿ Know to sol-fa many songs.
- ⦿ Perform songs to the audience.
- ⦿ Teach the songs to the peers.
- ⦿ Create short song to demonstrate the use of sol-fa.
- ⦿ Sing with others in public.
- ⦿ Demonstrate self control.
- ⦿ Discover my own potentials.

Introduction

In this unit an opportunity is given to sing various short songs in sol-fas and words on various themes. Performance is the final output of a musician or a performing artist in general. These songs that we are going to sing will give you an opportunity to exploit your talent as a singer, and an upcoming music professional.

Lesson 1: Domestic violence

Warm up before singing



Figure 1: *Children warming up before singing*



Activity I

1. Breath control is quite important to every musician. Therefore, breath in and hold the air in your lungs and release out the air slowly by slowly. Do this five times.
2. Sing the sol-fa scale upwards and downwards many times.
3. Read the lyrics/poem of the song below and find out what the song is about.

Say No to Violence

The musical score is written on four staves in G major (one sharp) and 2/4 time. The lyrics are: "Say no to violence in our homes east or west home is best Father Mother love one another love brings peace in our homes do not fight love one another boys and girls love your Fathers boys and girls love your mothers".



Activity 2

1. Sol-fa the song “**Say No to Violence**” correctly.
2. Match the sol-fa with the lyrics/words.
3. Sing the song many times to memorise it.
4. Sing as you clap with a steady beat.
5. Now prepare the stage and perform to the class as a group. Allow your friends to comment on your performance skills so that you can know where you can improve.



Activity 3

1. Identify your own song on the theme **domestic violence** and teach it to your friends.

Lesson 2: Poverty eradication

Poverty eradication is the effort put in by people to remove poverty so that they become rich and have better standards of living.



Figure 2: Rwandan farmers work to eradicate poverty

Warm up

Do some arm stretches, bend up and down many times and massage the neck.

Sing the sol-fa scale in an ascending and descending order for about three times.



Activity 4

1. Sing the following song on the theme of poverty eradication and as you perfect your ability to sol-fa, sing the activities that will follow.

Poverty eradication

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six staves of music with lyrics underneath. The lyrics are: Po-ver-ty is lack of needs like food, clo-thes and a home po-ver-ty is lack of ser-vi-ces like me-di-care and school fees. mo-ney buys and pays for needs and ser-vi-ces a-lways po-ver-ty brings su-ffer-ing and pain so we need to work hard in our farms, at school in trade and o-ffi-ces in or-der to get food clo-thes shel-ter and me-di-cal ser-vi-ces.



Activity 5

1. Sol-fa the song “**Poverty eradication**” correctly.
2. Match the sol-fa with the lyrics/words.
3. Sing the song many times to memorise it.
4. Sing as you clap with a steady beat.
5. Now prepare the stage and perform to the class as a group. Allow your friends to comment on your performance skills so that you can know where you can improve.



Activity 6

1. What does the song say about poverty?
2. According to the song what should be done in order to eradicate poverty.
3. In your own view, does hard work alone eradicate poverty? Yes or no. Support your answer. What other things can be done?



Activity 7

1. Identify a song on the theme Poverty eradication and teach it to your friends.

Lesson 3: Saving money and time

Money is a medium of exchange. We need it to buy whatever we want including services. We always need time, effort and strategies to make money.



Activity 8

1. Discuss what you understand by the words saving money and time.
2. What is the opposite of saving?
3. How do we always waste time and money?
4. What do you miss when you waste time?
5. What is the effect of misuse or not saving money?
6. What should we do in order to stop wasting time and money?



Figure 3: Rwandan Francs

Warm up

Sing the five notes of the scale C, D, E, F, G. or Do, Re Mi, Fa, Sol in ascending and descending order in different keys.

In groups, sing the following song on the theme of saving money and time as you perfect your ability to sol-fa sing using the activities that will follow.

Saving money, Save time

Oyire Deogratius

1. Save mo - ney,----- save mo - ney,----- save mo - ney,-----
 2. Save ti - me,----- save ti - me,----- save ti - me,-----

4
 use it we - ll,----- save mo-ney for a good life in fu - ture. ----- save mo-ney for a good life
 use it we - ll,----- save ti - me for it waits no ma - n. ----- save ti - me for it waits

8
 in fu - ture. ----- Time lost is ne - ver, ----- found,-----
 no ma - n. -----

11
 save mo - ney and time for a bet - ter fu - ture.-----



Activity 9

1. What does the song say about saving money and time?
2. Identify what the song says that should be done in order to save time and money.
3. In your own view is it necessary to save time and money? support your answer.



Activity 10

1. Since you have learnt about saving money and time, identify another song and teach it to your friends, then present to the class.
2. Compose your own simple song on the theme 'saving money and time'.

Lesson 4: Good relationship

Relationship is the way in which people or groups behave towards each other. This may be between our family members, fellow schoolmates, teachers, fellow workers, leaders, the poor and the rich, between villages and countries. We need to behave well and love one another by helping each other with what we have that they do not have. You also need to make peace with them by asking for forgiveness if we offend (annoy) them as well as accept their apologies when they do wrong to us too. This is what is called good relationship; which results into peace and a better world for us all to live in. Therefore we should always work for it by making many friends, not enemies.



Activity 11

1. Discuss what you understand by the word friendship?
2. What is the opposite of friendship?
3. Friendship results into good relationships. Why do you think so?
4. There are many benefits of good relationships. List some of them.
5. Give some examples of bad relationships.
6. Why should you avoid bad relationships?
7. Why is it necessary for you to have good relationship with other countries?



Figure 4: *We need to make peace with our friends*

Warm up

Sing the five notes of the scale C, D, E, F, G. or Do, Re Mi, Fa, Sol in ascending and descending order in different keys.

In groups, sing the following song on the theme Good relationships and as you perfect your ability to sol-fa sing using the activities that will follow.

Friends on the Way

Make new friends where you go, make new friends

7 where you go. Make new friends where you go, make new

14 friends where you go. 1. In the class make new friends,

21 in o-ther streams, make new friends. Make new friends

27 where you go, make new friends where you go.

33 2. When at church, make new frineds when at home,

39 make new friends. Make new friends where you go,

45 make new friends where you go.



Activity 12

1. Sol-fa the song correctly "Friends on the Way"
2. Match the sol-fa with the lyrics/words.
3. Sing the song many times to memorise it.
4. Sing as you clap with a steady beat.
5. Now prepare the stage and perform to the class as a group. Allow your friends to comment on your performance skills so that you can know where you can improve.



Activity 13

1. What does the song say about friendship?
2. In your own view, is it necessary to be in good relationships with other people?



Activity 14

1. Identify a song on the theme of Good relationship, learn and teach it to your friends and present it to the class

Lesson 5: Unity and Reconciliation

Unity and reconciliation is a crucial politics in our country which experienced genocide that destroyed lives, properties, infrastructures and social fabric. It is therefore vital that Rwandans forgive each other. Now, do the following activity.

As Rwandans we need to recall our genocide history of 1994 whose perpetrators against the Tutsi were discriminative, practiced tribal divisions and regionalism. This led to massive losses of lives and property. Widows, widowers, orphans and friends were separated from their dear ones for ever. This caused anger, sadness and misery. It is therefore vital that Rwandans forgive each other. We have to reconcile with one another and unite in order to build Rwanda together as a better country for all of us to live in.



Figure 5: Rwandans unite in 'Umuganda' (community work)



Activity 15

1. Discuss what you understand by the phrase unity and reconciliation.
2. What is the opposite of unity?
3. Where is unity needed?
4. List some of the things that stop people from being in unity/united.
5. Every time we annoy others we need to feel sorry and apologise. This is called reconciliation. Why do we need to reconcile with others?

Unity and reconciliation

There is need for people to live together in love and friendship. This enables working together. In the process, much work can be done in a short time which would rather not be completed by one person in a short time. This follows the saying, 'United we stand and divided we fall.' However, since man is weak and is always making mistakes that can annoy another person, there is always need to forgive and make peace with them. This is what we mean by unity and reconciliation.

Sing the song below about unity and reconciliation.

Unity and Reconciliation

Jude Luwaga

A - ba - nya - rwa - nda here is a call a call to for - give each
 o - ther A - ba - nywa - rwa - nda here is a call a
 call to u - nite with each o - ther. 1. Let us re - ject ge - no - side for -
 e - ver let us for - give each o - ther for - e - ver
 1. Let us re - ject ge - no - side for - e - ver and come to -
 ge - ther to build our cou - ntry as one peo - ple.



Activity 16

1. What does the song say about unity and reconciliation? Do you agree with the composer's message? If yes, give your reasons.

2. The song mentions the history of Rwanda Genocide of 1994 perpetrated against the Tutsi. Discuss what happened.
3. Genocide should never happen again, so we need to forgive and reconcile with each other and look forward to build our nation for a better future. Mention at least four things which you can do in order to achieve this.



Activity 17

1. Identify a song on the theme of Unity and Reconciliation. Learn and teach it to your friends and present it to the class

Lesson 6: Religion



Activity 18

1. Discuss what you understand by the word religion?
2. Do you belong to any religion? Which one and when do they worship?
3. In your opinion what do you think religions are doing right and wrong?
4. Suggest solutions to what is done wrongly in religions.

Warm up

Sing the five notes of the scale C, D, E, F, G. or Do, Re Mi, Fa, Sol four times in ascending and descending order on different keys.

Sing the scale in ascending and descending order using key C, D E F G.

Religion

In Rwanda, most people are Christians, Muslims and others traditionalists who believe in African traditional gods and the spirits of the dead ancestors.

The purpose of these groups (religions) is for human beings to worship, praise and pray to God or the ancestors for blessings and avoid curses. They believe that God created them. People believe that, we have to

respect God in order to have a happy life and if we do not do so, we are to suffer due to his punishment. Religion does many things including uniting us since we believe that He is our only creator and father. Hence we are children of the same family blessed by our father – God. Sing the song below about religion to learn more about it.

Sol-fa the song We are One in God correctly

We are One in God



Let us sing for in God we are one Christians and Mos-lem in God we are one,

9 let us isng for in God we are one, say no to hell and yes to Heaven let us

18 wor-ship God for God is one, go to the Church to wor-ship our God go to the

26 Mosque to wor-ship our A-llah, let us sing for in God we are one.



Activity 19

1. Sol-fa the song “**We are One in God**” correctly.
2. Match the sol-fa with the lyrics/words.
3. Sing the song many times to memorise it.
4. Sing as you clap with a steady beat.
5. Now prepare the stage and perform to the class as a group. Allow your friends to comment on your performance skills so that you can know where you can improve.



Activity 20

1. What does the song say about religion?
2. Identify the two religions mentioned in the song. Mention others that are not mentioned.
3. What does the song advice the believers to do in order to show that they love their God. What else should they do?
4. In your own view, is it necessary to belong to a religion? Support your answer.



Activity 21

1. Identify a song on the theme of Religion learn and teach it to your friends and present to the class.

End unit assessment

1. What do you understand by the following themes:
 - a) Domestic violence
 - b) Poverty eradication
 - c) Saving time and money
 - d) Good relationship
 - e) Unity and reconciliation
 - f) Religion
2. Collect songs on each of the themes above and perform them in a school or class concert.
3. Compose your own song using one of the themes above.
4. Why do we need to compose thematic songs?

Glossary

- Breath control:** to breath with ease as you sing.
- Descending order:** this is opposite of the ascending order. It means the gradual movement of pitches from the highest to the lowest when we are singing or writing them Do, Si, La, Sol, Fa, Mi, Re, Do, Sol-fa; is a method of sight singing music that uses the syllables do(originally ut), re, mi, fa, sol, la and si instead of d r m f s l t d which is referred to as the ascending order.
- Opportunity:** a chance to do something.
- Own view:** personal way of thinking about something.
- Sol-fa:** is a method of learning, writing and reading music using letter symbols such as d, r m, f, s, l, t, d.

UNIT 4



Composing and Performing Sketches in English or French

Objectives

By the end of this unit, I will be able to:

- ⦿ Know the structure of a sketch.
- ⦿ Know how to differentiate a sketch from a story.
- ⦿ Convert a story into a sketch.
- ⦿ Imitate the characters according to the story.
- ⦿ Compose a sketch.
- ⦿ Act out a sketch before an audience.

Introduction

As noted in Senior One, drama is a product of a story. Probably you cannot compose a sketch without a story. A story is a narration of events or happenings. These events are always full of exaggerated or interesting actions and feelings exposed through the words used by the characters in the stories. It is from these aspects that we are able to compose and act out sketches and eventually get drama pieces.

Writing sketch and acting them out

Since you already know that a sketch has got a structure which has a beginning event, middle and ending event. You also need to know that a story also has the same structure. In addition a story also has characters, place and time settings which should also be considered in a sketch. However some parts of stories such as descriptions are not needed when you are creating a sketch out of a story instead you have to bring out these descriptions through the behaviours that the characters portray as they act.

Structure of a sketch

You should realise that from the activities you have done, you can now develop a longer sketch with three major parts. That is the Introduction (part 1), the middle or climax (part 2 & 3) and the conclusion (part 4) which has provided the end. This is called the structure of a sketch.

Lesson 1: Composition of sketch in English

Theme 1: Love



Activity 1

One of the themes for our drama sketch is love

1. As you read the story list the domestic chores that Steven did to show love to his mother; explain what love means.
2. What is the opposite of love?

Instruction:

Read the story below about Steven and do the activities that follow in order to learn how to compose and act out sketches in English.

Part 1

Every morning, after helping his mother in the garden, Steven could milk gaju, their spotted cow, and take it to the pastures with Lando the playful calf. He would then fill some jerrycans with water and take them home in a wheelbarrow that he had made out of short poles and ball bearings.

One day he walked slowly towards the big tree called umuvumu at the edge of Ngarama Primary School and sat down. He leaned against its brown trunk, dropped his face in his hands and cried like a baby.

“God, why have you forgotten me? My father is sick with AIDS, and my poor mother cannot get enough money for fees. God, why did you make me pass my Primary Leaving Examinations, yet you knew that I am a poor woman’s child?” he cried until his shoulders shook.

Teacher Niyonzima, his former class teacher and teacher of the drama club, saw Steven seated against the tree in hot sun and walked over to him. He called, “Steven! I have been observing you for the last one week. You come here, then you sit and cry. Is it your father’s sickness that is worrying you?”

“My father has been feeling a little better of late,” he responded.

“Thank God!”

“But that is not what is worrying me. I want to go to school, Teacher Niyonzima, but I have failed to get fees.”

“The last time we talked, you said you had written to your uncle in Kigali about your problem, hasn’t he replied yet?”

“Uncle John wrote back. I have his letter here,” he said, pulling a khaki envelope out of the back pocket of his faded blue jeans. Teacher Niyonzima read the letter. In the letter, Uncle John said he could only provide accommodation for Steven as a day scholar because he was paying a loan he borrowed for his wife’s funeral expenses. He did not have money to help with fees. Teacher Niyonzima gave him back the letter, scratched his head and looked up at the sky.

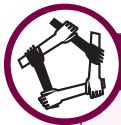
“What can I do to help this young man?” the teacher thought. Then something came to his mind. “Steven, we are preparing to go to Kigali to represent Rubavu District in the schools National Music, Dance and Drama Festival. What do you think about joining us?”

Steven’s face lit up like the morning sky and he replied, “That is good Teacher. I have never been to Kigali before. But...” he hesitated. “What can I do? I am no longer a pupil of Ngarama School!”

Pulling him up by the hand, the teacher assured him, "Do not worry. You have always been a very well behaved boy. Come along with me to the head teacher's office. I will talk to him. You can repeat Primary 6 and if you perform very well, you might win a scholarship. You can register with us and re-sit Primary 6."



Figure 1: Teacher Niyonzima talking to Steven



Activity 2

Developing a sketch on the theme of love

You already know what love is. Read part two of the story and do the following

1. Use the knowledge of setting from **Senior One** and identify it from the story.
2. Identify the two characters in Part two of the story.
3. Pick out their speech/dialogue, learn it.
4. Act out the conversation which the two had using interesting actions, voice changes and facial expressions.
5. Suggest the costumes and props which you could use to make the sketch more interesting.
6. Use the costumes and act out your skit/sketch to your friends, then afterwards allow them to comment on what you did best and where to improve.

Part 2

Teacher Niyonzima knew that Steven was very gifted in the performing arts. He could act just about any role. Once he acted the part of an old man, then that of a baby, another time that of Ninja and then that of a talking cow. His acting was excellent.



Activity 3

Developing Acting skills

1. Just like Steven try to imitate an old man who is annoyed with children who have stolen his mangoes.

He got many certificates which he hung on the wall of his grass-thatched hut. So when Teacher Niyonzima introduced the matter to the head teacher, he asked if there was a role he could take.

“Yes, Teacher Niyonzima,” Mugabo replied. “Kamali, a Primary Six boy who was taking the lead part, lost his mother yesterday. We have only a few days left.

When he was given his role, Steven mastered it within two days. Teacher Niyonzima was very happy with him.

Ngaboyisonga was happy for his son too, and Ineza, Steven’s mother, danced when Steven told her that he was back in school and that they would be going to Kigali the next day.

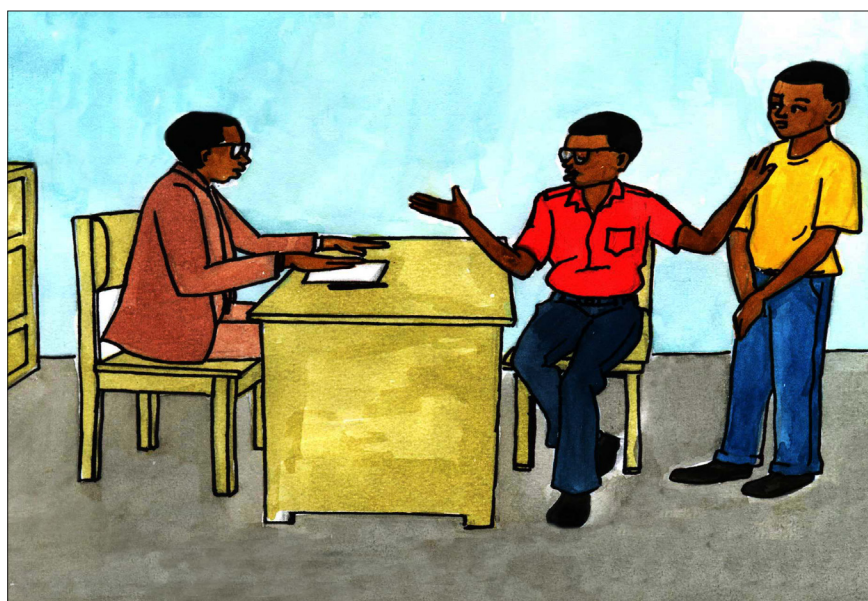


Figure 2: Teacher Niyonzima telling the head teacher about Steven

“My son, be very careful when you go to Kigali. Make sure you look careful before crossing the road. You are all I have. This money,” she added, giving him 2,500 francs from her bra, “keep it in your socks. Keep it away from thieves (pick pockets). It will help you in emergencies.”



Activity 4

Composing own sketches

1. In small groups create a sketch out of the part of the story above.
2. Choose a role in the sketch and create the words for the character.
3. Rehearse your sketch and act it out before the audience.
4. Allow the audience to correct you so that you can improve.

Part 3

After a day's long journey, Steven and the schoolmates arrived in Kigali city and they were taken to Kanombe school where accommodation had been prepared for them.

Kanombe was a stone's throw from the national theatre. They walked in single file. Soon they were ready and waiting backstage when teacher Rukundo John, the master of ceremonies, announced, “And now ladies and gentlemen, lets welcome the wise students from Ngarama Primary School or boys and girls from Ngarama Primary School, with traditional dance, Intore.”

Steven at once developed stage fright. His heart was beating like a drum. “I have to do it. How can I come all the way from Ngarama to make a fool of myself in the capital city of my country? I have to do it! He breathed in and out and smiled to himself.

Then he saw giant curtains, tall as a tree and wider than a hut, parting in the middle. One part went to the left, and the other to the right, and yet he could not see anybody moving them. He wondered whether it was a ghost moving the curtains.

“Look in front of you Steven,” teacher's quiet voice came in from one side. After overcoming the stage fright, the boys and girls of Ngarama were soon shaking their bodies like they had no bones. They moved their heads, shook their shoulders, twisted their waists, bent their knees and pushed back their buttocks like the wasps in the swamps.



Figure 3: Young performers dance Intore

During the climax, while shaking only his shoulders and keeping his buttocks raised like a lonely wingless white ant. Steven danced around the drummers at first. Then he started moving backwards towards the audience, shaking his shoulders rhythmically. When he reached the edge of the stage, the audience screamed because they feared he would fall off. Steven thought they were cheering his good dancing. So he started dancing backwards like a night dancer, enjoying his own act. Within seconds, he had slipped off the stage and landed on the top of the orchestra pit. The whole audience went still.

For some time, Steven did not know what had happened to him and his dance or even how he had ended up sitting among the audience. Then he realised that he had fallen down but he did not want to show that he had made a mistake. So he started shaking his shoulders while still seated, as he had been doing before he fell. He got onto his feet and continued dancing upstage, and the Intore drum resumed. The audience went wild. They yelled for more. And the boys of Ngarama drummed and danced wildly as they went offstage. Steven and his team were rewarded with prolonged clapping. He did it really well. Teacher Niyonzima was so happy that he brought him a big bottle of soda.



Activity 5

Acting out feelings

1. A good actor/actress should be able to act out feelings outwardly. Try out to act how Steven felt when they were called upon to get on the stage.
2. Present to your friends so that you see how different their gestures/body use and facial expressions are different.
3. Act out the event of the dance which took place on the stage
4. Did the teacher love Steven? Yes or No. Why do you say so?

“And the best overall performer at this year’s Music, Dance and Drama festival is a humble boy from Ngarama Primary School called Steven.” That did it. There was deafening clapping as Steven stood up.

“That is the one I told you about,” a voice shouted.

“He deserves it,” another responded.

“That boy is a dance wizard. I have never seen anything shake itself like he did,” another one added.

“Order, ladies and gentlemen! Steven, step forward and take your prize and certificate,” said the Master of the ceremonies. The moment he got on the stage, cameras flashed like a thousand fireflies. Teacher Niyonzima screamed, running onto the stage: “Yes my boy! And it is me who trained him.” He lifted Steven’s shoulders high, and danced with him backstage, then outside.

The children of Ngarama followed their teacher, screaming their lungs out. When they reached outside, Steven jumped down from the teacher’s shoulders and started running in excitement. Some of the boys and girls screamed, others running after him.

“Children you have been good ambassadors. Although you will not come first, second or even tenth, you have represented our school and our district well,” teacher Niyonzima shouted as he continued dancing.

“Thank you Teacher for training us and for bringing us to Kigali,” one child said.

“And thank you also for behaving well. I have already talked to the head teacher on his mobile phone. They are waiting for us at the District Education Officer’s office in Nyagatare. So let’s return to Kanombe ready to take home the good news.

There was maddening noise.

“We should make you the head teacher,” one shouted

“No we make him the Member of Parliament,” another said

“Bring us back next year!” another said.

Steven somersaulted three times before landing on his feet.

There was a great deal of noise. The children were like weaver birds. A crowd was formed. The teacher had to shout in order to have them move to Kanombe. He and Steven caught up with them latterly because the reporters from leading radio stations, news papers, and television needed to interview them. They asked about the school, about Steven, about who his parents were and about, what they did for a living. They asked many questions. Teacher Niyonzima tried to answer them as best as he could. When they finished they found a group waiting for them.



Figure 4: Steven and teacher Niyonzima talking to reporters.

In Ngarama, they were met by the headmaster and the District Education Officer (DEO) the following day, who congratulated them. Then the District Education Officer turned to Steven. "And young man, congratulations for the scholarship you have won yourself," he said, stretching out his hand to Steven.

"Sir, it was a dictionary and a certificate of merit that I got," he tried to clarify.

"Come on young man, are you behind the news? It is all there!" he said, showing him The New times newspaper.

"Even the New Vision has it as the lead article," the head teacher added with the smile that touched both his ears. It read: GOOD ACTING WINS STEVEN A SCHOLARSHIP. There were wild cheers from his groupmates. People from neighbouring offices came to have a look at and shake hands with Steven, the wonder boy.

Lesson 2: Juvenile delinquency

Bad behaviour by young people is what is called juvenile delinquency.



Activity 6

Sharing experiences

1. Mention some bad behaviours that young people do both at school and home.
2. Have you ever been involved in any of them? What happened after? Do you feel bad or good about it. Yes or No. Why?
3. How can these behaviours be prevented?

Instruction:

Read the story below about Steven and do the activities that follow in order to create a sketch and act out it.

After the Music, dance and drama competitions in Kigali, Steven got a scholarship and joined secondary school. On his first day at The Lord is Able Secondary school, Steven was warmly welcomed by the Deputy Head teacher. After that, Steven and Monica his cousin went to the dormitory allocated to him.

As soon as they arrived in his dormitory a thin boy with narrow eyes and baggy trousers jumped to the verandah and shouted. "Halt! This is the quarter guard for suicide Base 599. Show me your gate pass!"

Steven was confused. "We have to search your things. You might be a terrorist." Then he turned and said, "Military police, advance!" a group of boys sprang from inside the dorm and pulled his belongings into the dormitory.

"And next time do not come along with your wife to the barracks," another boy yelled, pointing a finger in the face.

"But she is my cousin!" Steven protested.

"That is even better," the thin boy said, moving towards Monica. "This is a barracks, so I will have to drill you. Are you single or married? I want nothing but the whole truth,"

Monica took cover behind Steven. "Do I look like I have AIDS?" he said, reaching out to pull her.

The other boys shouted: "Commander Advance!"

Some of the boys were already eating the grub from Steven's box. They ate most of the grub but did not finish it. The 'commander' attempted to pull Monica into the dorm and she screamed. Steven pushed the 'commander' off. The other boys, all of them in Senior Two, fell silent because they knew that the thin boy was going to fight Steven.

"Hey, watch out! A police dog!" said a student, pointing to his left. There was a prefect coming. They all dived into the dormitory and acted innocent. Steven explained everything to the prefect and the prefect apologised.

"Bullying is not allowed in this school. Those who attempt to bully and are caught are severely punished." He then asked Steven to point them out; he touched one head after another. The prefect wrote down their names and told them to see him after prep. Monica bid Steven farewell and ran back home.

That evening, when Steven returned from a 'short call,' he found his bed sheets missing and someone had urinated in his mug. "Who has taken my bed sheets?" he asked.

"I have borrowed them," the thin boy boasted. "In fact, you will be lending me the sheets every evening and every morning remember to pick them up for washing. So from today onwards you will be the commander's official wife," the dormitory roared with laughter.

“And as for your blanket,” another shouted, “it will be my pillow!” and they laughed again. Steven cried like a baby. He regretted coming to school. He wished he were at home with his mother. Steven covered himself with a shirt and tried to sleep.

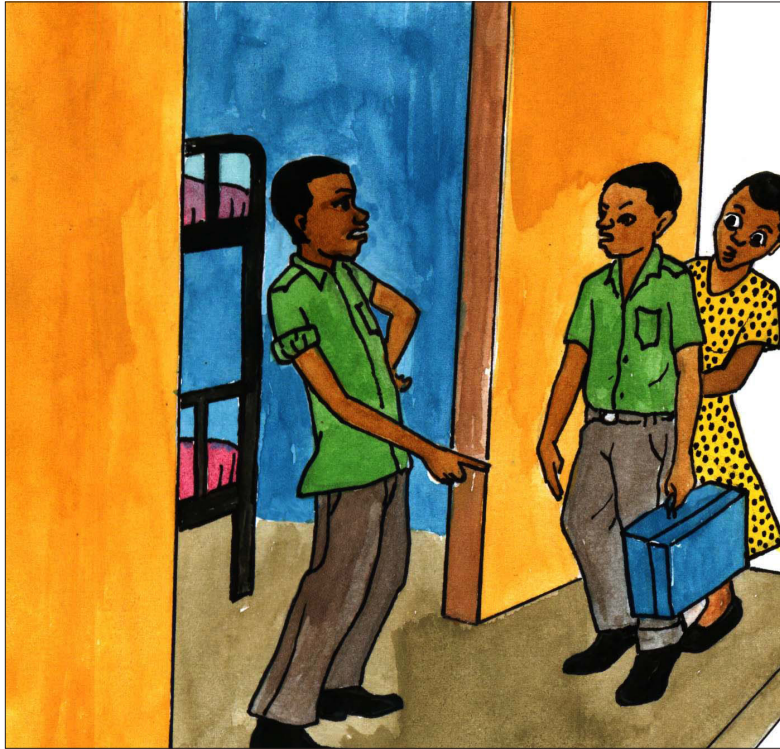


Figure 5: Steven and Monica meet a bully

As he went for breakfast the following morning a boy stopped and asked him: “What is your name?”

“Steven Karangwa,” he answered politely.

“What?” he asked.

Steven repeated, “Steven!”

Okay, said the boy. So in case someone annoys you, just walk away and inform me.” When Steven tried to walk away, the bullies surrounded him.

‘Commander’ asked “why did you report us yesterday? Now as punishment, take these fifty Rwandan francs and go to the canteen; and bring me a loaf of bread, two sodas, three sausages, four eggs and queen cake. And do not forget to bring back my change,” the boy concluded.

“Eehh..., how can I buy the whole canteen with just fifty Rwandan francs ?” Steven asked, feeling confused, as the thin boy tried to push Steven. Another boy, one with a ring in his ear walked in, grabbed ‘commander’, by the collar and flung him two meters away. The others scattered. These two in Senior Two were always fighting. Jimmy for that was his name, warned, “Next time you touch my friend I will flush you down the toilet.”

Steve had never met this Jimmy before. How can he call me his friend? He wondered. But because he had saved him, he accepted his friendship, and soon Jimmy had eaten the rest of the grub that Steven had brought, in return, he gave Steven protection.



Activity 7

Developing a sketch on the theme juvenile delinquency

1. What does the story say about the boys?
2. What is the right thing they should have done?
3. Identify the bad behaviour revealed in this text.
3. Identify the beginning, middle and ending event.
4. Identify the characters and choose a role you will act out.
5. Rehearse your sketch with a speech/dialogue and act it out before an audience.
6. Allow the audience to correct you so that you can improve.
7. Which type of sketch is this you came up with?

Project work

Find another story of your own choice about Juvenile Delinquency and develop a sketch from it. Give out character roles, rehearse and act out to the audience.

Lesson 3: Drug abuse and Alcoholism

Introduction

Drugs used as medicine are useful to help us be cured from diseases. However if it is used for consumption for fun to get drunk it becomes poisonous to our bodies.



Activity 8

1. Name some drugs and alcohol types that you know.
2. What are the symptoms and characteristics of people who abuse drugs and take much alcohol?

Instruction:

Read the following part of the story about how Jimmy taught Steven to become a drug abuser and alcoholic

School was quite interesting to Steven, bright and excelling in both performing arts and class work. One day his friend Jimmy persuaded him to escape out of school to go to town to meet his friends

“Who are these friends of yours? What do they do?” Steven would ask Jimmy.

“They have color, real money. They go to Dubai every week. They like young people. Let us go and meet them tonight! Let us go for adventure man,” he insisted.

“I do not have permission,” Steven declined. The following morning Jimmy brought some cakes, which he gave to Steven. After taking the first bite, he realised the cake tasted funny, and he threw it away. He started feeling dizzy. He felt the world slopping and his feet felt light. He was confused.

“Come on! It is made out of a special wine,” Jimmy lied and took Steven behind the school toilet. He gave him a magazine. It was full of obscene pictures, it had naked men and women, some having sex. It was pornographic magazine!

Steven was curious. “Who gave you this magazine?” he asked.

“Mamie and her friends. They said I should give it to you.”

During the term Steven would sell his grub and exercise books and use all his pocket money to buy alcohol and cigarettes. He did not want to go to the village during the holidays to help his mother in the gardens. He wanted to be with Jimmy.

In class, Steven could not concentrate. He was always thinking of films and cigarettes and alcohol. Even as he walked alone, he would stop along the road, jump in the air and say, “yaaa chup, chup chup chup, yaaah chup!” then he would somersault before landing Ninja style.

One day when his mother called him Karangwa. He shouted at her “That is not a name for Generation X. Call me Stevo” he said to his mother. His mother could not understand what had happened to her son. She complained but he did not care.

“Stevo, you are so fashioned!” Jimmy praised him.

Among his peers he was called Stevo the Rhombus because of walking on his toes when drunk. At school he became quite popular but for the bad things he did. He was also proud. Girls started giggling at him and some jealous boys threatened him: “Do you think that because you are Stevo the Rhombus you will take away our girls.” Although Steven did not have a girl friend, they felt threatened. But Jimmy was always there for him. He would drag such boys behind the school toilet and punch them into silence.

Steven no longer read. Soon his academic performance started declining. One day the class teacher called him and asked him, “Steven, why is your performance becoming poor?”

Steven claimed that being an orphan, he had no pocket money and this was affecting him and the teacher gave him five thousand Rwanda francs, Steven used this money to buy opium, cigarettes and alcohol.

When he came to the end of the second year, the head teacher called him and warned him: how can you fail from the first position in class to the second last? Do you realise that you were number 105 out of 106 students and with 50 out of 1,200 marks? My friend, if you do not get serious, I will consider withdrawing the scholarship.”

The head teacher openly warned him at the end-of-year assembly. Many of the teachers and students wondered what could have happened to Steven.

(Adapted from Fountain Junior Living Youth Series, “The Great Temptation”, by Patrick Mangani)



Figure 6: Steven being warned for bad behaviour



Activity 9

1. Create a sketch from any event in the above story.
2. Identify the characters and choose a role you will act out
3. Identify the setting and create it.
4. Rehearse your sketch with your own words.
5. Identify the costumes and props that will make your acting interesting.
6. Allow the audience to correct you so that you can improve.
7. Which type of sketch is this you came up with?

Lesson 4: Fidelity

Have you ever heard of the word fidelity?

This is being kind, faithful, trustworthy, good to your friends and every other person.

Read the following story and study how to compose sketches and acting them out on the theme of fidelity. However, before you can read choose from these statements which one means fidelity.



Activity 10

1. Choose one answer that is correct to mean fidelity.
 - a) Having one wife.
 - b) To love and hate.
 - c) To be good, faithful, loving, trust worthy to your friends or wife or husband.
 - d) To be holy.
2. Discuss your answer with friends.

While she was still talking to George, she saw Kwezi. Kwezi was covering her eyes and Mrs Rukondo walked straight to her desk. “You do not seem to be fine. Are you? Why are you crying?”

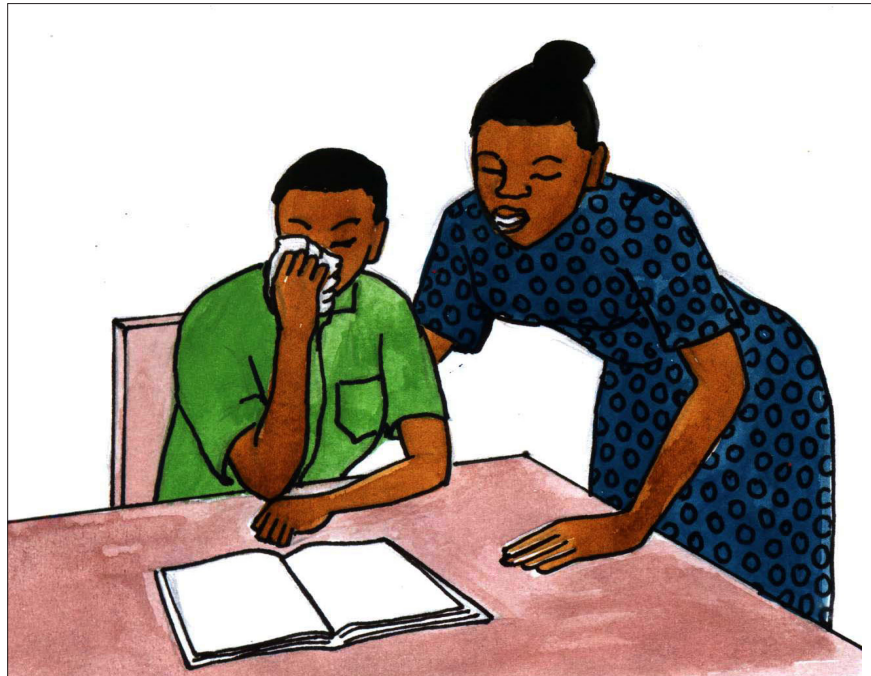


Figure 7: Mrs Rukondo talks to Kwezi

There was silence in class. The pupils who had seen her cry all wanted to know why she was crying.

Before Kwezi could answer, Mrs Rukondo saw the notes that she had scribbled and asked more questions. "What is this you are writing? Why are you not using your Maths book?"

Kwezi did not answer but cried even more. Her eyelids were growing big like those of a tadpole. Her eyes were very red because of crying.

While Mrs Rukondo rushed to the blackboard, Kayitesi, one of Kwezi's friends, passed over a note to Kwezi asking for pardon in case she was the one who had made her unhappy. "I am sorry Kwezi, if I disturbed you while we were having breakfast," the note read. Kwezi read the note and quickly dropped it in her school bag. She never answered it but only gazed politely at Kayitesi.

Mrs Rukondo gave the pupils a sudden revision test. "I want you to follow the instructions written on the board," she said. "After one hour, you will hand in your work to the class monitor, who will take it to the staffroom. You are free to go after that."

She stood by the door and watched the pupils pull out their pencils, pens and papers as they got ready for the test. Kwezi was moving about the class asking friends to help her with paper and a pencil yet she had them already on her desk.

Kwezi was unable to do the test. She looked very weak and confused. Mrs Rukondo walked out of class with Kwezi and asked her what the matter was. Kwezi was very frightened and said nothing. The teacher took her to the school canteen and asked her what she wished to eat.

Kwezi first kept quiet for a while and then said, "Fanta." "And what?" Mrs Rukondo asked. "And biscuits," Kwezi said. "Kwezi, tell me," Mrs Rukondo insisted. "I am your teacher. I love you so much, do not be afraid to tell me. Look here Kwezi, I am here to help. I will not hurt you. Whatever the matter is, I am sure you will get over it," Mrs Rukondo said while Kwezi ate her ice cream.

"Ju-ju-just after we had bu-bu-buried my mother," Kwezi burst out and started crying loudly. She stood up and sat down again. Mrs Rukondo put Kwezi on her lap saying, "Take heart my daughter and stop crying. All will be well." Both of them were quiet for some time before Mrs Rukondo spoke again. "So, what happened?" she asked.

"It was just after we had buried my mother in the banana plantation in the village," Kwezi began the story afresh. "I was in the house alone,

resting on grandmama's bed when Daddy's friend, Mr Nzozi, tiptoed into my room. And everyone on the hill knows he has AIDS."



Figure 8: Kwezi sat on Mrs Rukondo's lap

"Eeee! What time was it?" Mrs Rukondo asked.

"I do not remember. All I know is that it was in the evening but it was not yet dark outside."

"So, what happened, did he do anything?"

"Yes, he told me not to scream and said that if I made any noise, I would not be his friend any more or he would even kill me. I was so, so scared that I felt dizzy. Mr Nzozi held me down with his strong arms and brought his body close to mine while spreading my legs apart." Kwezi held on to Mrs Rukondo's shoulder and said, "I was in terrible pain, I screamed so Mr Nzozi closed my mouth with his hand. I thought that I was dying. I could not easily move so I stayed on the

bed for some time. When I got up, Mr Nzozi had disappeared from the room.”

“I am sorry my daughter,” Mrs Rukondo said in a tearful voice. “Did anyone come to help?” she asked.

“No, no one was at home,” Kwezi answered.

“So what did you do?” asked Mrs Rukondo.

“It was after I had seen my skirt all stained with blood that I ran to my mother’s grave to tell her. But Mama was silent,” Kwezi began to shed more tears.

“Shooo! Do not cry, I’m sure your mother heard. Did you also go to the police?” Mrs Rukondo asked.

“You know it’s one of the government’s regulations that such cases be reported to the police or even to the local area leaders.

“No, I did not,” Kwezi replied.

“Did you ever go to the doctor?”

“Not at all. Mummy is the one who always took me but this time as I told you she was silent.”

Mrs Rukondo and Kwezi agreed to go to the doctor for a check-up and she was told to come back after four days for her results. Kwezi did not tell anyone about the results.

(Adapted from Fountain Junior Living Youth Series, How Kwezi Got Into Trouble, by Loice Busingye)



Activity 11

Let us discuss:

1. What is the story about?
2. What shows that
 - (i) Mrs. Rukondo was full of fidelity.
 - (ii) Mr. Nzozi was not with fidelity.
 - (iii) Who do you admire of the two. Mrs Rukondo or Nzozi?
 - (iv) What lessons do you learn from?

Using our first theme of love you learnt that a sketch has got a structure which has a beginning event, middle and ending event. Read Kwezi's story again and do the following activity



Activity 12

1. Compose a sketch out of Kwezi's story.
2. Identify the characters and choose a role you will act out.
3. Rehearse your sketch with a speech/dialogue in English or French and act it out before the audience.
4. Allow the audience to correct you so that you can improve.
- 5 Which type of sketch is this you came up with?

Lesson 5: Peace Building

Every person has a responsibility to contribute to bringing peace to our homes, villages, regions or provinces and the entire country. Everybody must ensure that there are no conflicts and wars among the people living together. This is known as peace building. In Rwanda, every Rwandan has a duty to bring peace to their villages and the entire country.



Activity 13

1. Name some crimes and punishments given to the criminals.
2. Do you know anyone who has contributed to peace building in either your family, village, region or country?
3. What did they do to build peace?
4. What can we learn from them and also do towards peace building?

We can create a drama by imitating real situations. Use this activity to do so.



Activity 14

Imagine you have caught a cow thief in your village:

1. Organise an *Abunzi* (Mediation committee)
2. Divide yourselves and share roles such as;
 - a) a thief
 - b) judge
 - c) villagers in attendance
 - d) owner of cow
3. Act out a court session.

Note: Bring out the voice tone, facial and body expression, the appropriate movements expected in a court scene.

4. Perform to the class and allow them to tell you where you need to improve.

Lesson 6: Gahigi, the great hunter

Instruction:

Read the following folk story and do the activities that will follow to enable you to write sketches to short play

Once upon a time, there lived a man called Gahigi. Gahigi was a very famous hunter. He had a big family of ten wives, one hundred and twenty children and one hundred and eighty grandchildren. This big family lived in one big homestead. Each wife had her own round big hut and the family lived a happy life. Because of his hunting, Gahigi was a very rich man. Since he was the most successful hunter in so many villages, he used to bring home a lot of meat. Those who wanted to buy the meat would give him cows, goats, sheep and cowries in exchange for the meat. That is how he became very rich.

In all the surrounding villages, everybody knew what a brave hunter Gahigi was. Stories were told of how he had been attacked by ferocious lions not once, not twice but many times and how he had killed them all.

One day he had a big kill. His heartbeat quickening with worry, he doubled his pace and soon reached his homestead. He was struck by the silence there. There was no one in sight, no boy or girl, no woman or man.

He quickly, called out the names of his wives but nobody answered him. He threw the carcass down and quickly moved to the hut of his first wife. He was struck by the skin which she usually wore. It was

bloodstained and lay in a heap near the entrance. Alarmed, he ran to each of the other huts and was met with the same picture. He was now like a mad man frantically moving around the homestead. His three dogs, sensing *calamity*, closely followed on the heels of their master, anxious. There was not a single soul in the homestead.

Gahigi dashed to the kraal – not a single cow could be seen. Madly, he rushed to the sheep pen. Nothing – No goat, no chicken. The whole village had been eaten up by the ogre.

He then stood in the middle of the homestead, threw off the skin that covered his chest, tore at his hair and let out a fearsome *wail*.

“The ogre! It has eaten all my children, wives, grandchildren, my cattle, goats, sheep and every living creature in my homestead.” He beat his chest and wailed louder. His dogs, sensing what had happened, lifted up their heads and howled. The animals in the thick grassland and jungle heard the combined cry and hid.

“But I will get you, cruel ogre. I am Gahigi the brave hunter,” he roared. The dogs barked ferociously, promising revenge against the ogre.

Gahigi picked his spear. He whistled to the dogs and, with determination, walked towards the tall grass and the jungle.

“For the first time in my life, I am not going to hunt for food but to kill and bury,” he shouted to the unseen listeners.

For many days, Gahigi and his dogs walked through the tall grass and thick jungle, hunting for the ogre. They climbed hills and mountains. They crossed rivers and lakes. They looked for the ogre in the forests and thickets but could not see it. They walked until they were so tired that moving even just one step was almost impossible. The tongues of the dogs hung out of their mouths. They were thirsty and tired. Gahigi grew thin, and his eyes could not see properly. Many times when he was about to give up the hunt, he would think of his family and get renewed strength to look for the ogre and kill it. On and on Gahigi and his dogs went. Finally, when they reached the barren land of the great rocks, the dogs smelt the ogre. Gahigi also felt something strange in the air and knew he was about to get the ogre. The dogs’ ears went up, and their noses dipped to the ground. They hurried towards the big rock, Gahigi closely following.



Figure 9: *Gahigi beats his chest and wailed loudly*

There was an opening in the rock, and the dogs entered. Gahigi followed: it was a cave. Slowly, carefully, Gahigi and his dogs walked over the stones in the cave. It was long and dark and they felt their way carefully along. Suddenly the dogs stopped barking and started growling in low, dangerous tones. Across a streak of light that streamed in through a crack in the cave, Gahigi saw the huge, dark form of the ogre. His blood boiled with revenge. He rose to his full height and roared.

“Ogre. It is me Gahigi the brave hunter. I have found you at last.”

And before the ogre could get up, Gahigi speared it over and over again while the dogs bit at each and every part of it. The ogre tried to fight back, to devour Gahigi, but Gahigi had taken it unawares and had the best advantage.

Slowly, blood oozed out of the ogre and Gahigi knew it was about to die. The ogre too realised it was about to die. In a hoarse whisper, it told Gahigi: “Before I die, cut my smallest toe and all your family and animals that I ate will come out, but...”

“But what?” interrupted Gahigi who was about to cut its smallest toe.
“Even though I am dying, I will resurrect in another form and I will eat you.”

Then the ogre started chanting:

I will be a beautiful walking stick,
You will buy me in the market and I will eat you.
I will be a beautiful pipe,
You will smoke me and I will eat you.
I will be a beautiful woman,
You will marry me and I will eat you.
I will be a beautiful cow,
You will buy me and I will eat you.
I will be a beautiful skin,
You will buy me and I will eat you.
I will be a strong spear,
You will take me and I will eat you.
I will be a beautiful milk pot,
You will buy me and I will...



Figure 10: *Gahigi saw the huge dark ogre*

Gahigi was no longer listening. He cut the ogre's smallest toe and all the things it had eaten came out – the children, grandchildren, the wives and all the animals. Gahigi and his family and all his cows moved back to his homestead and feasted for many months.

(Adapted from Fountain Step by Step reading Series by Mary Karooro Okurut)



Activity 15

1. Identify the beginning, middle and ending event in the story above.
2. Identify the characters and choose a role you will act out.
3. Identify the setting and create it.
4. Rehearse your sketch with a speech/dialogue and imitate the animals and ogre in English or French and act it out before the audience.
5. Identify the costumes and props that will make your acting interesting.
6. Allow the audience to correct you so that you can improve.
7. Which type of sketch is this you came up with?

b. Project work

1. Find another story about peace building of your own choice and develop a sketch from it, give out character roles.
2. Rehearse and act out to an audience.



Activity 16

Composing resolutions/ending events

A good sketch should have a concluding part to show that the play has ended.

1. Read the last part of this story and come up with a sketch. Consider the major events such as reading of the results and the school choir meeting the District Education Officer and the Head teacher, Steven's journey home with a bodaboda cyclist.
2. Choose a role in the sketch and create the words for the character.
3. Rehearse your sketch and act it out before an audience.
4. Allow the audience to correct you so that you can improve.



Activity 17

1. Write all your sketches above together as one.
3. Rehearse your sketch again as one play and act it out before the audience.
4. Allow the audience to correct you so that you can improve.
5. In Senior One you studied about the three major types of drama such as tragedy, comedy and tragicomedy. Which type of sketch is this you came up with?

Chiefdom of Gahinga

Act one: Scene 1

The time setting is in the morning and the place is a remote village at the chief's courtyard.

(Servant enters and finds the chief seated on a stool brushing his teeth with a stick brush)

Servant: My lord, *(terrified)*, It is my fault to interrupt your morning

Chief: *(with pride.)* Can you get straight to the point or else.....

Servant: My lord the elders are waiting with your people outside

Chief: Why so early, *(a bit worried)* let them in

(A chant of mob justice is heard as the elder leads them in)

Elder: My lord, this woman is before you because she is a witch. The whole village is suffering of an unknown disease because of her. *(Approval by the masses to banish the old woman is heard)*

People: Yees, yees.....

Chief: *(thinks in shock)* How can you prove this? This woman has always treated you from various diseases.

Elder: My lord, the spirits of our ancestors possessed one of the children who is sick.

Chief: And so?

Elder: Our ancestors *(He pauses as the masses cheer him to speak)* said it all.

Chief: Is that the reason why you bring her here to accuse her without clear evidence yet she has always helped us? Woman do you know anything about what these people are talking about?

Woman: My great chief, I only know that the disease is strange, so we have to be patient

Elder: Chief, we are all to die of famine if this drought is to continue and disease

Masses: *(chanting)* Disease, disease!

Elder: Almost in every home!

Chief: All right (*meditatively*), if it is your wish to banish this woman, I hand her over to you. Guards take her, but make sure she is not hurt

Woman: (*looks at him for mercy*) My great chief, I am only a woman protect me against these men.

Chief: Sorry, I cannot do much.

Drunkard: We go, we go and burn her hut, never to see her again in our village (*others chant, we go, we go*)

They all move out

Act one: Scene 2

At the poor old woman's hut, awaits a medical officer to rescue the woman

The scenery setting is of two old houses, with some animal skins hanging as a curtain for the small room which is a shrine.

Masses: We go, we go enough is enough

Police officer: Stop. Why are you here?

Elder: Who are you to stop us when the chief has allowed?

Medical officer: Allowed, allowed what?

Masses: To send her away.

Police officer: The law cannot allow you.

Elder: The law is not above our chief.

Police officer: No one is above the law.

Medical officer: Besides the medicine has been found out. Here it is.
(*shows them*)

Police officer: Just take your patients to hospitals and leave the poor woman alone.

Elder: I suppose you are not fooling us

(Elder and the masses walk away in shame)

Medical officer: Old woman get up and go to your house

Police officer: You are free mama (*they walk away*)

End

(By Oyire Deogratius)

1. What is the conflict in the play about?
2. Who are the major characters in the play?
3. Name the characters who contribute to peace building in the play above?
4. Who of the characters in the play portrays the theme of fidelity?
5. What other themes are developed in the above play?
6. In small groups ,distribute the character roles to yourselves, study the dialogue carefully in order to reflect the tone, facial expressions and body movements as you act.
7. Identify some costumes and props that will support your acting in order to bring out the meaning of the play.
8. Rehearse the play.
9. Organise the stage and present your drama to the classmates.
10. After the performance allow the other class members to comment on your drama by telling you where you did well and where you should improve. Do the same to them.

End unit assessment

1. Compose a sketch from your own story on the following themes: love, juvenile delinquency, drug abuse and alcoholism, fidelity and peace building.
2. Identify the characters and choose a role you will act out.
3. Rehearse your sketch with a speech/dialogue in English and act it out before the audience.
4. Allow the audience to correct you so that you can improve.

Glossary

Character role:	a part that an actor/actress takes and is supposed to bring out in a play/sketch
Deafening clapping:	clapping too loud in excitement by a big group of people
Dialogue:	speech between two or more people in a play
Disrupt:	stop something from continuing normally
Ogre:	a creature that is just imagined that looks ugly , scary and dangerous
Scene:	one place setting where one major event takes place
Schoolmates:	people you study with
Script:	a written play
Stage freight:	fear that comes when you are to sing, dance or act in front of people/an audience
Stage:	acting area

Musical instruments





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