

# **CREATIVE PERFORMANCE**

**TUTOR'S GUIDE**

**FOR TTCs**



**Science and Mathematics Education (SME) Option**

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## **FOREWORD**

*Dear Tutors,*

Rwanda Basic Education Board is honored to present the Creative Performance (Fine Arts, Crafts and Music) Tutor's Guide - Year III for Science and Mathematics Education option which serves you to teach effectively and enhance your competences in Creative Performance.

In fact, the Rwandan educational philosophy is to ensure that learners achieve full potential at every level of education which will prepare them to be well integrated in society and exploit employment opportunities. Specifically, TTCs syllabus was reviewed to train quality teachers who will confidently and efficiently implement the Competence Based Curriculum in Pre-primary and Primary education. In line with efforts to improve the quality of education, the Government of Rwanda emphasizes the importance of Creative Performance subject aligned with its syllabus in order to facilitate their learning process.

The ambition to develop a knowledge-based society and the growth of regional and global competition in the job markets has necessitated the elaboration of a Tutor's guide which will facilitate and give you the required information about what is Creative Performance, its origin, history and its place and importance in our society and how it must be taught.

I wish to sincerely express my appreciation to the people who contributed towards the development of this book, particularly, REB staff, Lecturers, Teachers, TTC Tutors and independent people for their technical support. A word of gratitude goes to the Head Teachers and TTCs principals who availed their staff for various activities.

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**Director General, REB**

## **ACKNOWLEDGEMENT**

I wish to express my appreciation to the people who played a major role in development of this Tutor's Guide of Creative Performance (Fine Arts, Crafts and Music) – Year III for Science and Mathematics Education option. It would not have been successful without active participation of different education stakeholders.

I owe gratitude to different Universities and schools in Rwanda that allowed their staff to work with REB in the in-house textbooks production initiative.

I wish to extend my sincere gratitude to teachers, REB staff, Lecturers, Teachers, TTC Tutors and independent people whose efforts during writing exercise of this textbook were very much valuable.

Finally, my word of gratitude goes to the Rwanda Basic Education Board staffs who were involved in the whole process of in-house textbook Elaboration.

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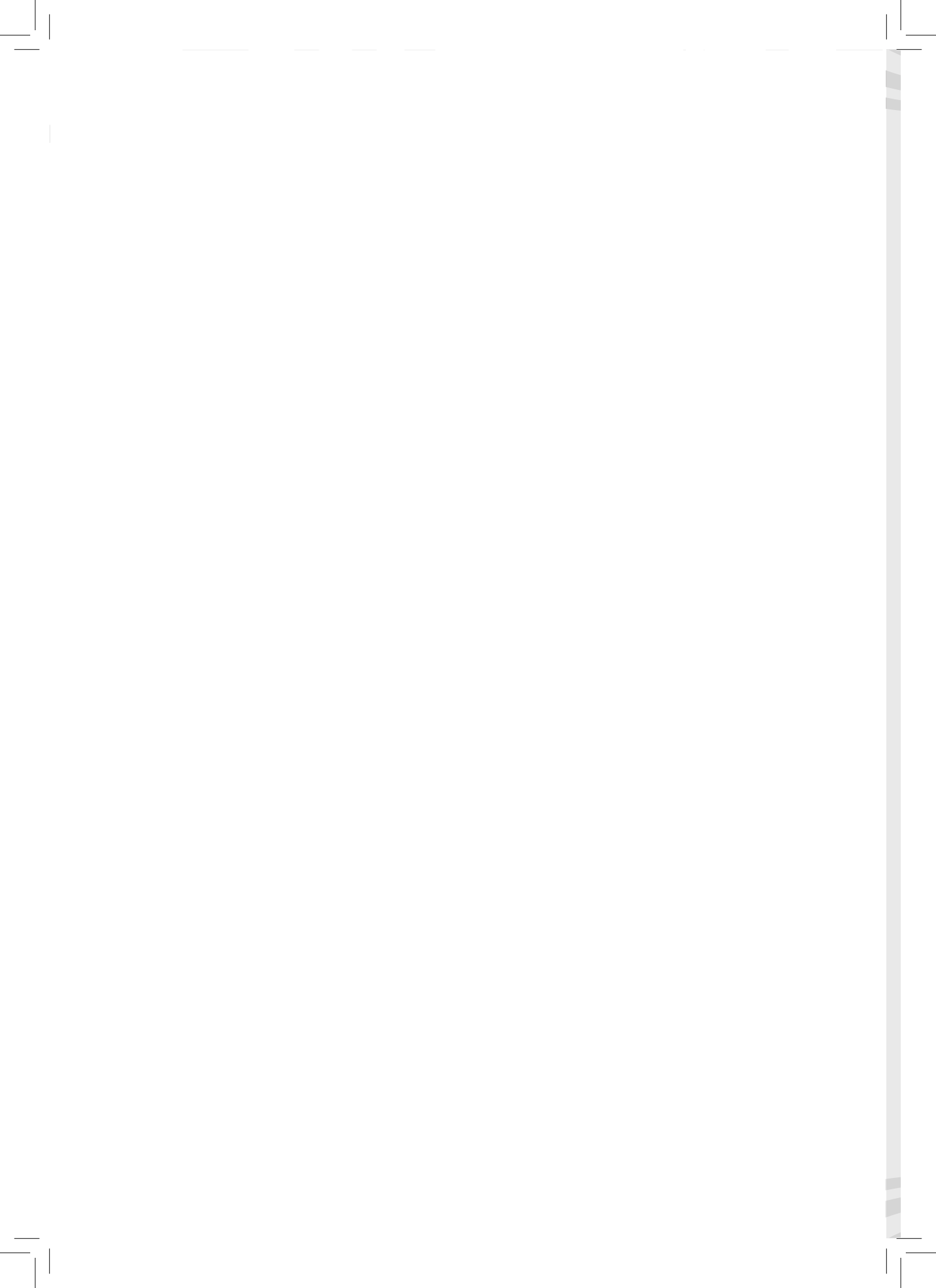
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## **PART I: GENERAL INTRODUCTION**

Creative Performance is an important tool in teaching and learning activities. Hence Creative Performance should engage and inspire student to develop a love of Creative Performance and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. They should develop a critical engagement with either Fine Arts and Crafts, either music, allowing them to compose, perform and use it throughout the teaching and learning activities, as future teachers.

The aims of this guide on music is to enable you as a tutor to help student promote:

- Knowledge, understanding and skills in music from its origin up to date
- Self-expression through different performances.
- Development of talents in using different musical instruments
- Self-confidence and skills in composing, performing and implementing music in teaching and learning activities.

This can be achieved via the major activities highlighted in this book namely: **understanding, composing and performing.**

The above mentioned activities can be done individually but group works are highly encouraged to enable the student-teachers interact and help each other. The role of a tutor as a guide/facilitator is to help student-teachers refine and orient their findings. All these features are presented in the following parts: **general introduction, sample lesson plan and unity development.**

In order to be successful, the tutor should adopt learner centered methods in delivering his/her lessons. Allow the student-teachers to interact more and put emphasis on performance of sol-fa which is practical activities enabling them to master sight singing, composing, performing and playing on musical instruments. Sometimes a piano or tuning fork would be needed in order to succeed in getting the real sound of the notes. If you don't have a piano at your school, you can browse internet and use a piano online.

### **1. Methodological guidance**

#### **1.1. Developing competences**

Since 2015 Rwanda shifted from a knowledge based to a competency based curriculum for pre-primary, primary and general secondary education. This called for changing the way of learning by shifting from teacher centered to a learner centered approach. Teachers are not only responsible for knowledge

transfer but also for fostering children's learning achievement and creating safe and supportive learning environment. It implies also that a learner has to demonstrate what he/she is able to do using the knowledge, skills, values and attitude acquired in a new or different or given situation.

The competence-based curriculum employs an approach of teaching and learning based on discrete skills rather than dwelling on only knowledge or the cognitive domain of learning. It focuses on what learner can do rather than what learners know. Learners develop basic competences through specific subject unit competences with specific learning objectives broken down into knowledge, skills and attitudes. These competences are developed through learning activities disseminated in learner-centered rather than the traditional didactic approach. The student is evaluated against set standards to achieve before moving on.

In addition to specific subject competences, learners also develop generic competences which are transferable throughout a range of learning areas and situations in life. Below there is an example of how generic competences can be developed in music.

<b>Generic competences</b>	<b>Examples of activities that develop generic competences in music</b>
<b>Critical thinking</b>	Placing notes and rests on the musical staff  Composing lyrics and best melodies  Sol-fa and sing  Differentiating and appreciating the quality of melodies from different styles.
<b>Research and problem solving</b>	Research using internet or books from library
<b>Innovation and creativity</b>	Writing the lyrics for songs  Creating melodies to be matched with lyrics Creating various styles in performances
<b>Cooperation....</b>	Work in pairs Work in groups

**Communication**

Communication during discussions in groups

Communication during interactions (tutor-student teachers; student-teachers between themselves)

**1.2. Critical Thinking**

These are activities that require student-teachers to think critically about subject content. Groups can be organized to work in different ways. For example: taking turns, listening, taking decisions, allocating tasks, disagreeing constructively etc.

- Research and Discuss
- Debate (see communication)
- Identify a Problem and design a methodology to collect the information needed to solve the problem
- Composing melodies
- Playing musical instruments
- Performing modern and traditional dances
- Make basic music equipment out of locally available materials

**1.3. Research and problem solving**

- Use the Internet
- Use a Library
- Create a School Library
- Collect data through Observation and Recording

**1.4. Creativity and Innovation**

- Write a story or poem
- Changing a poem into lyrics
- Creating a melody
- Write and Design a musical Booklet
- Invent New Ways of Doing Traditional Things. Like using traditional instruments.

**1.5. Communication Skills**

- Tell/Write a Story, Poem or lyrics
- Describe an event or situation through singing

- Write songs for different purposes

### **1.6. Teamwork, Cooperation, Personal, Interpersonal and intrapersonal management and life skills**

- **Work in Pairs** – particularly useful for shared reading and comprehension of different melodies.
- Small group work
- Large Group Work

**Note:** The tutor's Guide should improve support in the organization and management of groups

### **1.7. Lifelong Learning**

- Take initiative to update knowledge and skills with minimum external support.
- Cope with the evolution of knowledge and technology advances for personal fulfillment
- Seek out acquaintances more knowledgeable in areas that need personal improvement and development
- Exploit all opportunities available to improve on knowledge and skills.

## **2. Addressing cross cutting issues**

Among the changes in the competence based curriculum is the integration of cross cutting issues as an integral part of the teaching learning process-as they relate to and must be considered within all subjects to be appropriately addressed. The eight cross cutting issues identified in the national curriculum framework are:

- Genocide Studies
- Environment and sustainability
- Gender
- Comprehensive sexuality education (HIV/AIDS, STI, Family planning, Gender equality and reproductive health)
- Standardization Culture
- Inclusive Education
- Peace and Values Education
- Financial Education

Some cross cutting issues may seem specific to particular learning areas/ subjects but the tutor need to address all of them whenever an opportunity

arises. In addition, learners should always be given an opportunity during the learning process to address these cross cutting issues both within and out of the classroom.

Below are examples on how crosscutting issues can be addressed in your subject:

Cross-cutting issues	Examples on how to integrates the cross-cutting issues
Genocide Studies	Compose and perform songs on genocide prevention
Environment and sustainability	Some of the songs composed by learners should indicate how environment is to be protected.
Gender	Involve both girls and boys in the activities.
Peace and Values Education	During group activities encourage student-teachers to respect each other and the opinions from members of the groups.
Financial Education	Some lessons will involve drawing music staves: tell the student-teachers not to use large lines in order to save sheets of paper.
Standardization Culture	Performance of some songs from our traditional culture
Inclusive Education	All student-teachers should be involved in all activities without any discrimination

### 3. Attention to special educational needs specific to each subject

When we think about inclusive education, often we just think about getting children *into school*, i.e. making sure they are physically present in school. However, we also need to ensure that children are *participating* in lessons and school life, and that they are *achieving* academically and socially as a result of coming to school. So we need to think about presence, participation and achievement.

Some people may think that it is difficult to address the needs of a diverse range of children. However, by working as a team within your school, with support from families and local communities, and by making small changes to your teaching methods, you will be able to meet the needs of all children including those with disabilities.

### **Tutors need to:**

- Remember that children learn in different ways so they have to offer a variety of activities (e.g. role-play, music and singing, word games and quizzes, and outdoor activities).
- Always demonstrate the objective of the activity; show children what they expect them to do
- Vary their pace of teaching to meet the needs of each child. Some children process information and learn more slowly than others.
- Use clear consistent language – explain the meaning (and demonstrate or show pictures) if you introduce new words or concepts.
- Make full use of facial expressions, gestures and body language.
- Pair a student teacher who has a disability with a friend. Let them do things together and learn from each other. Make sure the friend is not over protective and does not do everything for the child. Both children will benefit from this strategy.
- Have a multi-sensory approach to your activities.

Below are strategies related to each main category of disabilities and how to deal with every situation that may arise in the classroom. However, the list is not exhaustive because each child is unique with different needs that should be handled differently.

### **Strategies to help student-teachers with developmental disabilities:**

- Be patient! If you find that the child takes longer than others to learn or to do an activity, allow more time.
- Do activities together with the student teacher.
- Gradually give the child less help.
- Let the child do the activity with other children and encourage them to help each other.
- Divide the activity into small achievable steps.
- Remember to praise and say “Well done” when the child learns something new or makes a strong effort.



### **Strategies to help children with physical disabilities or mobility difficulties:**

- Adapt activities so that student-teachers who use wheelchairs or other mobility aids, or other children, who have difficulty moving, can participate.
- Ask parents to assist with adapting furniture – e.g. the height of a table may need to be changed to make it easier for a student teacher to reach it or fit their legs or wheelchair under.
- Encourage peer support – friends can help friends.
- Get advice from parents or a health professional about assistive devices

### **Strategies to help student-teachers with hearing disabilities or communication difficulties**

- Always get the student teachers' attention before you begin to speak. Encourage them to look at your face.
- Use gestures, body language and facial expressions.
- Use pictures and objects as much as possible.
- Ask the parents to show you the signs they use at home for communication – use the same signs yourself and encourage other student-teachers use them.
- Keep background noise to a minimum.

### **Strategies to help student-teachers with visual disabilities**

- Help children to use their other senses (hearing, touch, smell and taste) to play and carry out activities that will promote their learning and development.
- Use simple, clear and consistent language.
- Use tactile objects to help explain a concept.
- If the student teacher has some sight, ask them what they can see. Get information from parents/caregivers on how the child manages their remaining sight at home.
- Make sure the student teacher has a group of friends who are helpful and who allow the student teacher to be as independent as possible.
- Plan activities so that student-teachers work in pairs or groups whenever possible.

## **Adaptation of assessment strategies**

Each unit in the tutor's guide provides additional activities to help learners achieve the key unit competence. Results from assessment inform the teacher which learner needs remedial, consolidation or extension activities. These activities are designed to cater for the needs of all categories of learners; slow, average and gifted learners respectively.

### **4. Guidance on assessment**

Assessment is an integral part of teaching and learning process. The main purpose of assessment is for improvement. Assessment for learning (**continuous and formative**) intends to improve student teacher's learning and tutor's teaching whereas assessment of learning/summative assessment intends to improve the entire school's performance and education system in general.

#### **4.1. Continuous and/or formative assessment**

It is an ongoing process that arises out of interaction during teaching and learning between. It includes lesson evaluation and end of sub unit assessment. This formative assessment should play a big role in teaching and learning process. The tutor should encourage individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

In music theory, the student-teachers will show the ability to know and understand basic music concepts and their different uses.

In the *listening and responding*, assessment will link an *exploring sounds* and *listening and responding to music* by addressing the range of responses the student teacher makes to music. These include the use of vocal sounds, words, performances and expressions, to interpret musical elements. The development of sensitivity and openness towards music in various genres and styles, from different periods, cultures may be observed as the student teacher expresses his/her emotional reaction to music.

During the process of *performing*, involving song singing and playing instruments, the student teacher will exhibit the skills and commitment required to demonstrate a sense of pulse, imitate simple rhythms and sing or play simple melodies.

Assessment in *composing* will examine the process, i.e. the efforts of the student teacher to illustrate new musical ideas by improvising, composing and arranging sounds, alone or with others, in ways that involve imagination and originality. Here, the student-teachers will compose using melody without

musical notations first, and then compose using musical notations. They will also dance matching respecting the rhythms.

## 4.2. Summative assessment

The assessment can serve as summative and formative depending to its purpose. The end unit assessment will be considered summative when it is done at end of unit and want to start a new one.

It will be formative assessment, when it is done in order to give information on the progress of students and from there decide what adjustments need to be done. The assessment done at the end of the term, end of year, is considered as summative assessment so that the tutor, school and parents are informed of the achievement of educational objective and think of improvement strategies. There is also end of level/ cycle assessment in form of national examinations.

Thus, at the end of each term and each level the tutor will evaluate:

- The overall quality in the execution of a familiar or unfamiliar songs
- The sol-fa in different scales
- Accompanying a song with the key board/piano instrument, the flute and different traditional musical instruments

At the end of year three in TTC, the examination will cover the whole content of this textbook.

## Student-teachers' learning styles and strategies to conduct teaching and learning process

There are different teaching styles and techniques that should be catered for. The selection of teaching method should be done with the greatest care and some of the factors to be considered are: the uniqueness of subjects; the type of lessons; the particular learning objectives to be achieved; the allocated time to achieve the objective; instructional available materials; the physical/sitting arrangement of the classroom, individual student teachers' needs, abilities and learning styles.

There are mainly **four different learning styles** as explained below:

- **Active and reflective learners**

**Active learners** tend to retain and understand information best by doing something active with it-discussing or applying it or explaining it to others.

**Reflective learners** prefer to think about it quietly first.

- **Sensing and intuitive learners**

**Sensing learners** tend to like learning facts; **intuitive learners** often prefer discovering possibilities and relationships. Sensors often like solving problems by well-established methods and dislike complications and surprises; intuitive learners like innovation and dislike repetition.

- **Visual and verbal learners**

Visual learners remember best what they see—pictures, diagrams, flow charts, time lines, films, demonstrations, etc.; verbal learners get more out of words—written and spoken explanations.

- **Sequential and global learners**

Sequential learners tend to gain understanding in linear steps, with each step following logically from the previous one. Global learners tend to learn in large jumps, absorbing material almost randomly without seeing connections, and then suddenly getting it.

- **Teaching methods and techniques that promote the active learning**

The different student learning styles mentioned above can be catered for, if the tutor uses active learning whereby learners are really engaged in the learning process.

### **What is Active learning?**

Active learning is a pedagogical approach that engages students in doing things and thinking about the things they are doing. In active learning, learners are encouraged to bring their own experience and knowledge into the learning process.

### **The role of the Tutor in active learning**

The Tutor engages student-teachers through active learning methods such as inquiry methods, group discussions, research, investigative activities and group and individual work activities.

S/he encourages individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

S/he provides supervised opportunities for learners to develop different competences by giving tasks which enhance critical thinking, problem solving, research, creativity and innovation, communication and cooperation.

The tutor supports and facilitates the learning process by valuing student-teachers 'contributions in the class activities.

### **The role of student-teachers in active learning**

Student-teachers are key in the active learning process. They are not empty vessels to fill but people with ideas, capacity and skills to build on for effective learning. A student teacher engaged in active learning:

- Communicates and shares relevant information with other learners through presentations, discussions, group work and other learner-centred activities (role play, case studies, project work, research and investigation)
- Actively participates and takes responsibility for their own learning
- Develops knowledge and skills in active ways
- Carries out research/investigation by consulting print/online documents and resourceful people, and presents their findings
- Ensures the effective contribution of each group member in assigned tasks through clear explanation and arguments, critical thinking, responsibility and confidence in public speaking
- Draws conclusions based on the findings from the learning activities.

## **5. Main steps for a lesson in active learning approach**

All the principles and characteristics of the active learning process highlighted above are reflected in steps of a lesson as displayed below. Generally, the lesson is divided into three main parts whereby each one is divided into smaller steps to make sure that student-teachers are involved in the learning process. Below are those main part and their small steps:

### **5.1. Introduction**

Introduction is a part where the teacher makes connection between the current and previous lesson through appropriate technique. The tutor opens short discussions to encourage student-teachers to think about the previous learning experience and connect it with the current instructional objective. The tutor reviews the prior knowledge, skills and attitudes which have a link with the new concepts to create good foundation and logical sequencings.

## 5.2. Development of the new lesson

The development of a lesson that introduces a new concept will go through the following small steps: discovery activities, presentation of student teachers' findings, exploitation, synthesis/summary and exercises/application activities, explained below:

- **Discovery activity**

### Step 1

- The tutor discusses convincingly with students to take responsibility of their learning.
- He/she distributes the task/activity and gives instructions related to the tasks (working in groups, pairs, or individual to instigate collaborative learning, to discover knowledge to be learned)

### Step 2

- The tutor let the students work collaboratively on the task.
- During this period the tutor refrains to intervene directly on the knowledge
- He/she then monitors how the student-teachers are progressing towards the knowledge to be learned and boost those who are still behind (but without communicating to them the knowledge).
- **Presentation of student teachers' productions**
- In this episode, the tutor invites representatives of groups to presents the students' productions/findings.
- After three/four or an acceptable number of presentations, the tutor decides to engage the class into exploitation of the students' productions.
- **Exploitation of learner's productions**
- The tutor asks the students to **evaluate the productions**: which ones are correct, incomplete or false
- Then the tutor **judges the logic of the students' products, corrects** those which are false, **completes** those which are incomplete, and confirms those which are correct.
- **Institutionalization (summary/conclusion/ and examples)**
- The tutor summarizes the learned knowledge and gives examples which illustrate the learned content.
- **Exercises/Application activities**
- Exercises of applying processes and products/objects related to learned unit/sub-unit
- Exercises in real life contexts
- Tutor guides learners to make the connection of what they learnt to real life

situations. At this level, the role of tutor is to monitor the fixation of process and product/object being learned.

### **5.3. Assessment**

In this step, the tutor asks some questions to assess achievement of instructional objective. During assessment activity, student-teachers work individually on the task/activity. The tutor avoids intervening directly. In fact, results from this assessment inform the tutor on next steps for the whole class and individuals. In some cases, the tutor can end with a homework assignment.

# **PART ONE: FINE ARTS AND CRAFTS**

## PART II: SAMPLE LESSON PLANS

School name:TTC .....Academic year:2019

Teacher's name: .....

Term	Date	Subject	Class	Unit N°	Lesson N°	Duration	Class size
2	...../...../.....	Fine Arts and Crafts	Year 3.D	6	2	80	40
<b>Type of Special Educational Needs to be catered for in this lesson and number of student-teachers s in each category</b>				ONE student-teacher with visual impairments			
<b>Unit title</b>		Modelling simple clay forms and figures					
<b>Key Unit Competence</b>		To be able to build clay figures using different techniques and decorate them.					
<b>Title of the lesson</b>		Decorating forms or figures using painting technique.					



<b>Instructional Objective</b>	By the end of this lesson, using paint and other materials, student-teachers s will be able to decorate a pot using paint properly.
<b>Plan for this Class (location: in / outside)</b>	Outside the class
<b>Learning Materials (for all student-teachers s)</b>	Paint, brush ,water, container, sand paper piece of clothes..
<b>References</b>	Creative performance syllabus for TTC s . Kigali,2019

<b>Timing for each step</b>	<b>Description of teaching and learning activity</b>	<b>Generic competences and Cross cutting issues to be addressed</b> + a short explanation
	Teacher guides and facilitates the student-teachers s to decorate a pot using paint and other materials they follow the steps of painting technique.	
	<b>Teacher activities</b>	<b>Student-teachers activities</b>

<p><b>Introduction</b> 10 minutes</p>	<p>He/she introduces the new lesson by asking questions related to new lessonlike What are techniques used for decorating clay?</p>	<p>Answer the questions asked by teacher like</p> <ul style="list-style-type: none"> <li>- Painting</li> <li>- Incising</li> <li>- Impression</li> </ul>	<p>Generic Competence: <b>Communication</b> in official languages through asking and answering questions.</p>
<p><b>Step 2 lesson development</b> 60 minutes</p>	<p>Present teaching and learning aids and ask questions about them.</p> <p>Make small groups. Distribute materials and tools in group</p>	<p>Observe Teaching Learning aids brought by teacher and answer questions.</p> <p>Join groups Receive materials and tools and follow the instructions from teacher.</p>	<p>Cross Cutting Issues <b>Inclusive education</b> through presenting T/L aids.</p> <p>Cross cutting Issues: <b>Gender education</b> through making groups</p>

and Give instructions, assign the task and supervise them



### Activity 1

Starting by cleaning a pot using sand paper and piece of clothes.



Facilitate students in groups.

Inclusive education, through giving the task by putting materials on the table and making relevant sitting arrangement in classroom.

Cooperation through helping each other during the cleaning a pot.

**C.C.I**

**Peace and Value**

Through sharing and respect ideas each others.

Guide students-teacher by giving them more explanations.

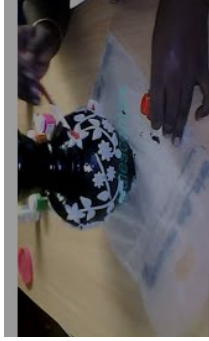
Moving in groups in order to facilitate them where they have problems

Invite students to display their finished works.

Dried

**Activity 2.**

Sharing ideas about decoration a pot by using paint technique, then they paint step by step.



**Activity 3.**

Put painted pot where it will dried well.



display their works and make the gallery walk to appreciate other groups' s works

<p><b>Conclusion.</b> <b>10 minutes</b></p>	<p>Ask question related to the lesson activities like outline the steps of painting clay surface.</p>	<p>Answer questions asked by the teacher Collect all materials and clean area of artwork.</p>	<p>Generic competences: Communication skills; through asking and answering questions <b>Environment and sustainability</b> by cleaning area.</p>
<p><b>Teacher self-evaluation</b></p>	<p><b>Example: lesson went well.</b></p>		

# UNIT 1

## THE DEVELOPMENT OF ART THROUGH DIFFERENT ERAS

### 1.1. Key unit competence:

To be able to describe the key points in the evolution of Art through ages and carryout an appreciation of techniques and works of renowned Artists in Rwanda

### 1.2. Prerequisites

Help the student-teachers to brainstorm by asking them what they studied in previous years, in relation with renowned Artists in Rwanda.

And what they would like to study in year two.

Mention the kinds of art that was used to make artworks in pictures 1, 2 and 3

### 1.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit one of key concepts of Fine Arts & crafts and their importance are:

**Gender:** through making groups and assigning tasks to male and female student teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all learners participates actively in different lesson activities even those learners with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

#### 1.4. Guidance on introductory activity

Guide the student-teachers into the introductory activity as it is meant to test the student-teachers' prior knowledge about what they studied in the past. This will help in discovering the strength and the weakness of the student-teachers and be able to prepare for them different activities in this unit.

The introductory activity may not be finished during the lesson period but can be done gradually through the whole unit.

Help the student-teachers to read the introductory activity and let them give the answers related to the activity.

#### Suggested answers for introductory activity

**Question1:** Mention the kinds of art that was used to make artworks in pictures 1, 2 and 3?

**Answer1:** 1 is Weaving, 2 is carving sculptured mask 3 is painting Crafts are in homes

#### 1.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Introduction of art in Rwanda	- Identification of Rwandan crafts before colonial period	1
2	Famous/ Renowned artists in Rwanda.	- Identification of most famous Rwanda artists.	1
	End unit assessment	Assess the whole unit	1

#### Lesson1: Renowned artists in Rwanda

##### Learning objective

Research the major Artistes, personalities and renowned Art works in of one's from Rwanda.

## Teaching resources

Student's book for year two (Fine Arts and Crafts), illustrations, drawings, paintings, craftworks done by different artists, books of art and other materials that may be necessary and available in the environment around the school

## Prerequisites/Revision/Introduction:

Teacher may introduce the class session by showing to the student teachers the pictures on which there are images of different art work of some great art in the world.

## Learning activities

### Activity 1.1

Introduce the lesson by asking student-teachers form of art style in which images from activity on have made. Teacher will distribute to student teacher so many images in order to be able to analyse art style used to produce things motioned on images and allow them to provide different answers about the asked questions.

Allow them to express what they know about art style used produce artwork appealing on the images

Guide them to do activity 1.1.1 They can do it individually, in pair or in group depending on the time you have and the available materials.

### ***Suggested answers for activity 1.1***

**Question 1:** art styles used to produce the images art works

Image 1 it has been produced through weaving, images it is about curving while image 3 it is the result of painting

**Question 2:** Name the great artists renowned in Rwanda? In answering this questions tutor let student- teachers to produced variety of ideas and his or her role remains for facilitating student teachers when they are providing ideas

## Application activity 1.1

This is in the textbook (student's book); guide them when they are doing this application activity 1.1.1



### **Suggested answers for application activity 1.1.**

**Question 1:** Craftwork is an object that has been skilfully produced by hands. They are different types of crafts such as:

Rwandan artists some are painters like: BUSHAYIJA Pascal, BIRASA Bernard...

Sculptors: KABAKERA JEAN MARIE VIANNEY and SEBUKANGA JEAN BAPTISTE

**Question 2:** KIRIMOBENECYO Alphonse

**Question 3:** Which century and country did Imigongo styles was developed in? Draw a sample of imigongo style.

*Imigongo was developed in 19<sup>th</sup> century, in RWANDA*

For conclusion teacher may ask student teachers artist who inspired them and what they are going to do for imitating his or her art work



### **1.6. Additional Information for tutors**

Generally artworks in Rwanda and it is a big topic to discuss and which does not have well known list of artist when student teachers are discussing artists tutor need to make sure if the artists said by student teachers if are the ones whose their artworks are well know on national or international level

### **1.7. End unit assessment**

**The suggested answers for the asked questions;**

**QUESTION.** For each art and craft styles practiced in Rwanda name renowned artists and explain techniques they use for their artworks

**Answer**

## **1.8. Additional activities**

### **1.8.1. Remedial activities**

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in discussion about Renowned artists in Rwanda. In addition, slow learners can be given simple questions.

### **1.8.2. Consolidation activities**

These are the activities that are necessary for deep development of competences about the key concepts of Fine Art and Crafts.

*Question 1: What is the uniqueness ancient traditional painting in Rwanda.*

#### **Suggested answers**

*Answer 1:* Traditional painting in Rwanda emphasized on creating Imigongo patterns.

### **1.8.3. Extended activities**

These are the activities that are provided for gifted and talented students. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time for example creating different artworks of various content and meaning.

# UNIT 2

## Digital Drawing and Painting still life and nature

### 2.1. Key unit competence

To be able to make digital painting of still life and nature studies by applying different digital techniques, media and tools.

### 2.2. Prerequisites

Skills and knowledge from content learnt in years two in relation with drawing still life and nature. After this they will be able to share what they would like to study in year three.

Identify digital tools and software used for drawing and painting

Describe the process of digital drawing and painting.

Apply various techniques of drawing and painting using digital devices.

### 2.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit two of still life and nature drawing crafts and their importance are:

**Gender:** through making groups and assigning tasks to male and female student teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all learners participates actively in different lesson activities even those learners with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

## 2.4. Guidance on introductory activity

Helps student teachers to read the introductory activity and present to them teaching and learning aids and let student teachers give the answers for asked questions

### Suggested answers for this activity

**Question1.** Name the materials that shown in the above images.

**Answers:** Computer and Tablet, mouse, electronic pen.

**Question2.** Discuss about the importance of these materials in drawing and painting.

**Answers:** These devises contain different software which helps us to create digital artworks.

## 2.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Digital tools and software for drawing and painting	Identify digital tools and software used for drawing and painting	3
2	Drawing and painting using digital tools	- Apply various techniques of drawing and painting using digital devices	5
	End unit assessment	Assess the whole unit.	2

### Lesson 1 Digital tools and software for drawing and painting

#### Learning objective

Identify digital tools and software used for drawing and painting

#### Teaching resources

Student's book for year three (Fine Arts and Crafts), computer, Lap-top, smart phone, Tablet, sketches, paintings, books of art and other materials that may be necessary and available in the environment around the school.

### **Prerequisites/Revision/Introduction:**

Guide the student-teachers to brainstorm by asking them what they know about some elements related to digital devices.

### **Learning activities**

Introduce the lesson by showing student-teachers the teaching and learning aids.

Let student teachers provide different answers about *the asked* questions. This will help tutor to identify what student-teachers already know.

Guide them to do activity 2.1. They can do it individually, in pair or in group depending to the time you have and the available materials.

#### **Suggested answers for activity 2.1.**

Question1. Which tools of drawing and painting appearing on the picture?

-Computer, i pad, camera, printer, palette, colours, digital Pen, rubber.

Question 2: *What are requirements for a digital tool to be used for drawing and painting?*

They can be ready to be used and installed with software of painting and electrical power supply.

### **Application activity 2.1**

Tell student teachers to do the task from student's book and guide them when they are doing the application activity 2.1 from student book

#### **Suggested answers for application activity 2.1.**

**Question 1:** *Mention any three digital tools used in drawing and painting*

**Answer:** Computer, Tablet and printer

**Question 2 :** *Discuss software used in painting (2)*

*Answer:* **Adobe Illustrator** can sometimes be thought of as being the little brother to the more powerful Photoshop, but don't overlook its possibilities. While Photoshop was originally built for photo editing, Adobe Illustrator has always been designed around illustration and drawing. You don't need to choose between one or the other, however, as if you subscribe to even the basic level Adobe creative apps plan, you can have both Photoshop and Illustrator together.

**Microsoft Paint** is a basic art package that comes with every Windows install, and has done so since at least Windows 3.x. The release of Windows 10 has seen 3D editing tools added to it, but let's be fair-it's still a simple program that isn't going to rival anything else on this list. However, because of the easy availability of MS Paint it's worth mentioning - if nothing else because it does have a basic toolkit that is expanded on by other software.

AS an artist, designer or illustrator, it is important to use drawing tools with features that will help you achieve the desired results. whether you want to draw sketches ,illustrations, flowcharts,

Network diagram, or shapes, the ability to achieve good results will not only depend on your artistic skills, but also the kind of drawing tool you choose.

## **Lesson 2: Drawing and painting using digital tools**

**Learning objective** Apply various techniques of drawing and painting using digital devices

### **Teaching resources**

Student's book for year three (Fine Arts and Crafts), computer, Lap-top, smart phone, Tablet, sketches, paintings, books of art and other materials that may be necessary and available in the environment around the school.

### **Prerequisites**

Guide the student-teachers to brainstorm what they have studied about the digital devices.

### **Learning activity**

Introduce the lesson by showing student-teachers the digital devices used in drawing and painting and some finished artworks done . Allow them to provide different answers about the asked questions.

Encourage student teachers to express what they know about the digital devices used in drawing and painting, according to their prior knowledge and skills that they have in Fine Arts. This will help in identifying what student-teachers already know.

Guide them to do activity 2.2. They can do it individually, in pair or in group depending on the time you have and materials that are available.

### **Suggested answers for activity 2.2**

**Question 1:** *Observe the above images for describing the activity which is taking place*

**Answer:** the images show a person who is drawing using digital way.

### **Application activity 2.2**

#### **Suggested answers for application activity 2.2**

**Question 1** *Explain how to **create straight lines using digital devices.***

**Answer:** To create straight lines with the Pen tool, click and release to create an anchor point. Move the pointer, and you'll see a preview of the path you are creating. Click and release to create another anchor point. You can continue clicking and releasing in different areas to create more anchor points for the path.

To close a path, move the pointer over the original anchor point and, when a circle shows next to the pointer, press the Shift key and click the end point. To stop drawing a path without closing it, press the Escape key.

#### **Question2:**

*By using digital devices draw and paint three domestic tools.*

**Answer:** *student teachers may draw different materials on their choice examples:*

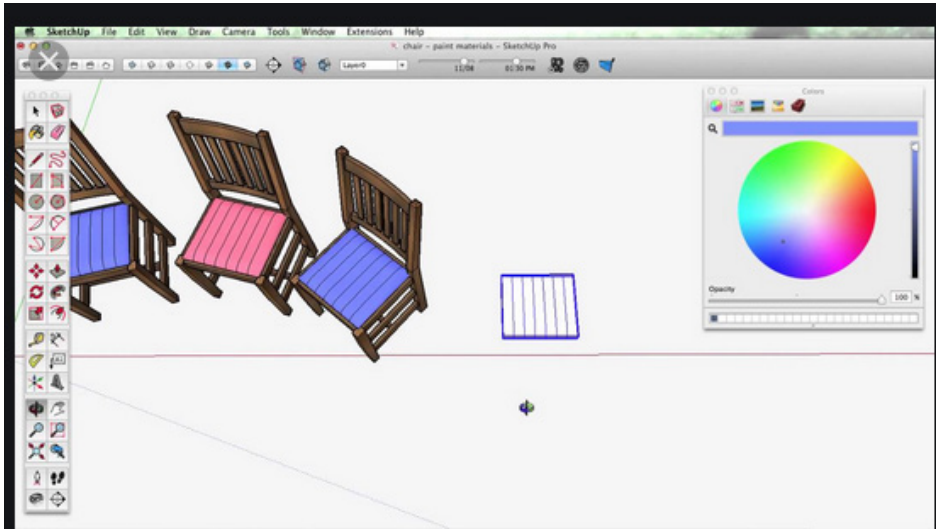


### **2.6. Additional Information for tutors**

According to this unit, tutors should help student teachers to use digital devices for drawing and painting other approaches of painting such as painting from imagination and painting from observation/sketch.

## 2.7. End unit assessment

**Question 1.** Draw and paint a composition of still life by using digital and software tools.



**Question 2.** In your own choice, draw and paint local activity using machine.

*Answer: student teachers are free to draw according to their own feelings examples:*



## 2.8. Additional activities

### 2.8.1. Remedial activities

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in discussion about using digital devices in drawing and painting of still life and landscape. In addition, slow learners can be given simple draws.



Example: Draw any still life by using computer.

### **2.8.2. Consolidation activities**

These are the activities that will help student teachers in deep development of skills about using digital devices in drawing and painting.

Question 1: draw and paint landscape by using digital devices.



### **2.8.3. Extended activities**

It is the activities provided for gifted and talented students. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time.

# UNIT 3

## MOTIFS, PATTERN AND DESIGN PROCESS

### 3.1. Key Unit competence

To be able to create new design from motifs and patterns then apply them on the surface using different techniques.

### 3.2. Prerequisites

By using real materials of painting, help the student-teachers to Apply new design from motifs and patterns on different surfaces using different techniques

### 3.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit three of Motifs, pattern and design process:

**Gender:** through making groups and assigning tasks to male and female student teachers.

**Financial education:** tools and materials management and availability of some materials where it is necessary.

**Inclusive education:** all learners participates actively in different lesson activities even those learners with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student teachers to use different materials for a good purpose.

**Standardizations culture:** using culture topics when create motifs and patterns to make high quality artworks.

### 3.4. Guidance on introductory activity

Guide the student-teachers into the introductory activity as it is meant to test the student-teachers' prior knowledge about what they studied in the past. This will help in discovering the strength and the weakness of the student-teachers and be able to prepare for them different activities in this unit.

The introductory activity may not be finished during the lesson period but can be done gradually through the whole unit.

Help the student-teachers to read the introductory activity and let them give the answers related to the activity.

### **Suggested answers for introductory activity**

**Question** Discuss about the following terms

*Motif and pattern*

**Answer:** **Motif** is a single design and a **pattern** is a repetition of the motif in a design.

### **3.5. List of lessons to be taught**

#	Lesson title	Learning objectives	Number of periods
1	Applying new designs from motifs and patterns on surfaces using different techniques	. Applying print making techniques for a new design to be applied on a surface.	3
	End unit assessment	Assess the whole unit	2

#### **Lesson 1: Applying new designs from motifs and patterns on surfaces using different techniques**

**Learning objectives:** Applying print making techniques for a new design to be applied on a surface.

#### **Teaching resources**

Student's book for year three (: Motifs, pattern and design process)illustrations, craftworks, books of art and other materials that may be necessary and available in the environment around the school.

#### **Prerequisites/Revision/Introduction:**

Guide the student-teachers to brainstorm by asking them what they know about some elements related to Motifs, pattern and design process

### Learning activity

Introduce the lesson by showing student-teachers materials and some finished artworks of motif pattern and design. They provide different answers about the asked questions.

Allow them to express what they know about types of motif, pattern and design according to their prior knowledge and skills that they have in Fine Arts. This will help tutor to identify what student-teachers already know.

Guide them to do activity 3.1. They can do it individually, in pair or in group depending to the time you have and the available materials.

### Suggested answers for activity 3.1.

**Question** .Choose your own inspiration sketch a motif and a pattern on a piece of paper.

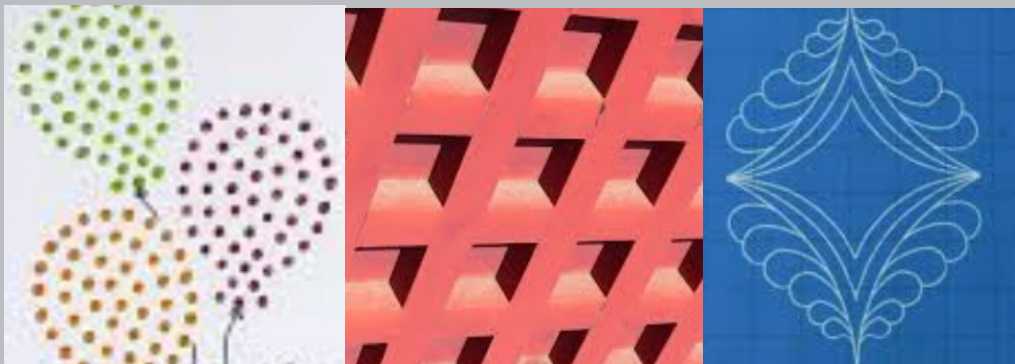
**Answer:** The student-teachers provides different patterns depend on their inspiration

### Application of activity 3.1

This is in the textbook (student's book); guide them when they are doing this application activity 3.1.

### Suggested answers for application activity 3.1.

**Question** .Make a design and apply it using possible printing techniques (stamping, impression and stencil) on an available surface.



Stamping

impression

stencil

### 3.6. Summary of the unit

Motif, Pattern and Design is a part of art that helps student-teachers to be able to create any pictorial composition of printing. This unit is composed by the different techniques and their process of creating motifs,

**Motif** is a single design and **a pattern** is a repetition of the motif in a design.

Patterns and designs works

### 3.7. Additional Information for tutors.

Encourage student teachers to create their own pattern designs using digital tools.

### 3.8. End unit assessment

**The suggested answers for the asked questions are:**

**Question 1:**

- *Explain the techniques that you can use for creating design from motif and pattern on surface.*

**Answers1:**

**Using impression technique**

There are times you can transfer a pattern from one source to another by impression

**Stencilling technique** produces an image or pattern by applying paint to a surface over an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface

**Using stamping technique**

Stamping is a craft in which some type of ink is applied to an image or pattern that has been carved

**Question 2:**

For this question, student-teacher can use local materials such as, water, soil, leaves and so on.

Example -By using local materials, create design work using stencil technique.

**Answer 2:**



### 3.9. Additional activities

#### 3.9.1. Remedial activities

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in creating printing works. In addition, slow learners can be given simple tasks related to the techniques of Applying new designs from motifs and patterns on surfaces using different techniques, Example:

Apply a design from motif and pattern using stamping technique.

#### 3.9.2. Consolidation activities

The tutor prepares the activities for the student-teacher related to whole unit.

**Question 1:** Choose any two techniques from motifs and pattern and create new design on the surface

**Answer**



**Stencil technique**



**Stamping technique**

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### **3.9.3. Extended activities**

These are activities provided for gifted and talented student-teachers. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time.

Example. Create design of local activity from motifs and patterns by using the following techniques:

- Impression technique
- Stencil technique
- mpresion technique.

# UNIT 4

## GRAPHIC DESIGN

### 4.1. Key unit competence

To be able to create various designs with illustrations and different letters styles using digital devices..

### 4.2. Prerequisites

The tutor should help the student teachers to brainstorm by asking them what they studied in year two, related to Graphic design.

### 4.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit four of lettering are:

**Gender:** through making groups and assigning tasks to male and female student-teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all learners participates actively in different lesson activities even those learners with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student-teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

### 4.4. Guidance on introductory activity

Help the student-teachers to read the introductory activity and present teaching and learning aids and let them give answers for the questions asked.



### **Suggested answers for this activity:**

*Question:* Discuss on the activity which is taking place on the picture bellow

**Suggests answers** -Writing using Computer

#### **4.5. List of lessons to be taught**

#	Lesson title	Learning objectives	Number of periods
1	Aspects and elements of design	Identify the basic elements of graphic Art	2
2	Different letter styles (2D and 3D) and patterns made with various tools and software applications to create designs with illustrations.	To create different graphic works using different methods and different materials and tools.	3
	End unit assessment	Assess the whole unit	1

#### **Lesson 1: Aspects and elements of design**

##### **Learning objective**

Identify the basic elements of graphic Art.

##### **Teaching resources**

Student's book for year three (Fine Arts and Crafts), :Drawing and calligraphic tools, illustration materials i.e. magazines, cutting and application tools and software and internet computer, printer, sketching books , books of art and other materials that may be necessary and available in the environment around the school.

##### **Prerequisites/Revision/Introduction:**

Students-teachers know to design with different letter style will be the basic for Identify the basic elements of graphic Art

##### **Learning activities**

Introduce the lesson by showing student teachers the Teaching and learning aids related to new lesson.

Guide student teachers when they are to doing activity 4.1. They can do it individually, in pair or in group depending to the time you have and the available materials.

### ***Suggested answers for activity 4.1.***

**Question:** discuss elements of design used for creating image above.

#### **Elements of design or graphic art**

The line, shapes, colour, value and space.

#### **Aspects of design**

Layout, legibility and placement and illustration

### **Application activity 4.1.**

Tutor will guide student teachers when they are doing application activity 4.1.

### ***Suggested answers for application activity 4.1. 1.***

By using illustrations show how elements of design contribute to have an attractive artwork when they are applied with digital tools



The pictures above, are composed by different elements like shapes, colors, lines, these elements of design are attractive because of using digital tools.

## **Lesson 2: Different letter styles with digital tools and software**

### **Learning objective**

To create different graphic works using different methods and different materials and tools

**Teaching resources** Student's book for year three (Fine Arts and Crafts), Drawing and calligraphic tools, illustration materials i.e. magazines, application tools, internet computer, printer, sketching books , books of art and other materials that may be necessary and available in the environment around the school.

**Prerequisites/Revision/Introduction:**

Students-teachers know to design with different letter style will be the basic for designing using digital tools with two and three dimensions.

**Learning activities**

Introduce the lesson by showing student-teachers books of lettering styles in two and three dimensions and some final products of lettering. Guide student teachers when they are doing activity 4.2

**Suggested answers for activity 4.2.**

**Question 1:** Differentiate letters from the above figures?

**Answer 1: The** ones are letters in two dimensions while others are called three dimensional letters.

**Application activity 4.2.**

When student teachers are doing application activity 4.2.1 tutor need to guide them

**Suggested answers for application activity 4.2**

**Question 1:** Given the following themes: best wishes, animals, vegetation, unit, peace, family planning and love

- a) Use available digital tools to make a design with illustrations two and three dimensional letters.

Learners will provide different designs and tutor judge accordingly

- b) Explain the main idea from your composition

Learners will explain their main ideas from their composition

#### 4.6. Additional Information for tutors

Encourage student-teachers to create letters styles out of their own imagination using digital devises.

#### 4.7. End unit assessment

The suggested answer for the asked questions;

1. List the elements of graphic design.
  - Lines
  - Shape
  - Texture
  - Space
  - Value
  - color
2. Given a paper of 2m height and 3m width choose your own theme and use available software to design a relevant poster



#### **FINISHED POSTER**

#### 4.8 Remedial activities

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes

for them to accomplish a given task and reach a suitable creativity in designing calligraphy letters by using digital tools.

#### **4.8.1. Consolidation activities**

Prepare the activities for the student-teachers related to the whole unit.

**Question 1:** By using digital devices, create birthday post cards with three dimensions letters.

#### **Suggested answers.**

##### **Example**



*Guide the Student-teachers as they design/create a Christmas post card in three dimensions*

#### **4.8.2. Extended activities**

These are the activities provided for gifted and talented students. Here, brilliant learners can be given compositions that are more complex on objects for study, according to the available space and time. Like creating illustration of apple made of designed letter using digital devices.

# UNIT 5

## MODELLING SIMPLE CLAY FORMS AND FIGURES

### 5.1. Key unit competence:

- To be able to create clay objects by using different techniques of clay modelling and decorate them.

### 5.2. Prerequisites

Referring to daily life, the student-teachers use different objects made out of clay and therefore, it is necessary to help them to decorate those objects made in clay.

### 5.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit Modelling simple clay forms and figures.

**Gender:** through making groups and assigning tasks to male and female student-teachers and providing equal learning environment to both girls and boys.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all learners participates actively in different lesson activities even those learners with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student-teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

### 5.4. Guidance on introductory activity

Bring real objects that are made out clay and decorate then help student-teachers to discuss about those objects and let them give the answers for the questions asked.

### Suggested answers for this activity

Questions:

1. After observing the pictures above, discuss about the artworks and their techniques of decoration used

The pictures above show us different techniques of decorating clay.

**A:** Incising technique

**B:** Vanishing

**C:** Painting

### 5.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Techniques of decorating clay surfaces	Explain the various techniques and processes of decorating clay figures/ surfaces	1
2	Decorating forms or figures using various techniques	Make different decorative on the surfaces of clay	3
	End unit assessment	Assess the whole unit	2

#### Lesson1: Techniques of decorating clay surfaces.

##### Learning objective

Explain the various techniques and processes of decorating clay objects/ surfaces

##### Teaching resources

Student's book for year three (Fine Arts and Crafts), the finished clay surface, sketching books, containers, stick, paint, graze, brush, knife and other materials that may be necessary and available in the environment around the school

### Prerequisites/Revision/Introduction:

Student-teachers already know painting technique, printing technique and other techniques.

#### Learning activities

Introduce the lesson by showing decorated objects made in clay to the student-teachers and let them provide different answers about the asked questions.

Tutor guides student teachers to do activity 6.1. They can do it individually, in pair or in group depending to the time you have and materials that are available.

#### Suggested answers for activity 6.1.

Match the following decorating techniques with the tools used for each

- |                         |          |
|-------------------------|----------|
| 1. Incising technique   | a. paint |
| 2. Impression technique | b. knife |
| 3. painting technique   | c. coin  |

#### Application activity 6.1.

**QUESTION:** *Briefly, explain the techniques of decorating clay surface*

**Painting** of surface is done using water colour paints. Oil paint may

Be used on object made in clay

**Incising** is to engrave a design by cutting or scraping into the **clay** surface at any stage of drying, from soft to bone dry.

**Impressing** is a type of decoration produced by pressing something on the surface of the clay when it is still soft or stamped decoration.

**cord marking** is the decorative technique in which cord or string wrapped around a paddle and pressed against an unfired clay vessel, leaving the twisted mark of the chord.

#### Grazing

This is applying chemical on fired clay to create shining or various colours after the firing.



## Lesson 2: Decorating forms or figures using various techniques

**Learning objective:** Make different decorative on the surfaces of clay.

### Teaching resources

Student's book for year three (Fine Arts and Crafts), the finished clay surface, sketching books, containers, stick, paint, brush, knife and other materials that may be necessary and available in the environment around the school

### Prerequisites

In daily life, student-teachers already know pattern decorations, using techniques.

### Learning activities

Introduce the new lesson by bringing all the basic and needed materials for decorating clay surface. Tutor demonstrates how to decorate clay forms by different techniques. Then invite the student-teachers to applying techniques of clay decoration.

Guide student teachers to do activity 6.2. They can do it individually, in pair or in group depending to the time you have and materials that are available.

### Suggested answers for activity 6.2

**Question 1:** Name the process and techniques used for decorating the pictures above

*The first image is painting technique. Second image is insising technique the 3<sup>rd</sup> one is impression technique. About process refers to student year Textbook year three unit 6 lesson 2.*

### e. Application activity 6.2

### Suggested answers for application activity 6.2.

**Question1:** Refers to decorating techniques on surface clay learnt make and decorate any home material.

**Answer1:** Student teachers make any home material and tutor will guide and facilitate.

## 5.6. Summary of the unit

Like any other artistic creation, modelling is influenced by the mood, feelings and innovation of an artist. This unit is composed techniques of decoration on surface clay. All these help student-teachers to exploit the beauty of ceramic.

## 5.7. Additional Information for teachers

In this unit, tutor helps student- teacher to decorate own ceramic objects using school environment like flowers, pots, stick, soil...

## 5.8. End unit assessment

**Question1.** Make a flow vase using clay, and decorate it by using incising and impression technique.

**Answer:** student-teachers make a flow vase and decorate it with incising and impression techniques.

## 5.9. Additional activities.

### 5.9.1. Remedial activities

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in decorating on surface clay. In addition, slow learners can be given simple tasks related to decorate objects made in clay, to help them acquire relevant skills.

### 5.9.2. Consolidation activities

Give the activities to the student-teachers related to the whole unit “Modelling simple clay forms and objects.

Question 1: Refers to techniques of decorating on surface clay, make a car in clay and paint it.

**Suggested answers:** Tutor guides student teachers to make and to paint a car

### 5.9.3. Extended activities

These activities are provided for gifted and talented students. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time for example modelling court of arm of Rwanda.

**For example using clay, make different objects and decorates them with all techniques used in decorating on surface clay.**

# **PART TWO: MUSIC**

## PART II: A SAMPLE LESSON PLAN

**School name:** TTC M      **Academic Year:** 2020

**Tutor's name:** Ms. P.

Term	Date	Subject	Class	Unit N°	Lesson N°	Duration	Class size
1	...	Music	Year 3A	2	1	40	80
<b>Type of Special Educational Needs to be catered for in this lesson and number of student-teachers s in each category</b>				Two student-teachers with visual impairments			
<b>Unit title</b>		Triads					
<b>Key Unit Competence</b>		To be able to compose using primary chords					
<b>Title of the lesson</b>		Types of triads					
<b>Instructional Objective</b>		Using a drawn staff, student-teachers will be able to place and name effectively the triads respecting their qualities					
<b>Plan for this Class (location: in / outside)</b>		Inside the class					
<b>Learning Materials (for all student-teachers s)</b>		Ruler, pen, paper, music manual, student book					
<b>References</b>		Creative Performance syllabus, year three REB, Kigali, 2018					

Timing for each step	Description of teaching and learning activity		Generic competences and <b>Cross cutting issues</b> to be addressed  <b>+ a short explanation</b>
	Tutor's activities	Student-teachers activities	
<b>Introduction</b>  10 min	<ul style="list-style-type: none"> <li>- He/she introduces the new lesson by asking questions related to the quality of intervals, such as:-On a staff, place of the intervals, third and fifth etc.</li> </ul>	<ul style="list-style-type: none"> <li>- Answer the questions asked by the teacher like</li> <li>- Draw the staff</li> <li>- Place the intervals</li> <li>- Name the intervals</li> </ul>	<i>Generic Competence:</i> Communication in official languages through asking and answering questions.
<b>Step 2 lesson</b>  60 min  Discovering activity  20 min	<ul style="list-style-type: none"> <li>- Ask student-teachers to superpose the notes in C scale beginning by the note C(Do) and add the third and the fifth intervals</li> <li>- Make groups of three.</li> <li>- Ask student-teachers to sing simultaneously the notes superposed.</li> <li>- Ask student-teachers to repeat the exercise beginning from D (Re)</li> </ul>	<ul style="list-style-type: none"> <li>- Superpose the notes above C; meaning Do-mi-sol</li> <li>- Join the groups and each one takes his note to sing.</li> <li>- Sing simultaneously group by group</li> <li>- Discuss in their respective groups</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Cross cutting Issues:</i> Gender education through making groups</li> <li>- <i>Inclusive education,</i> since all student-teachers will sing together.</li> <li>- <i>Gender:</i> both boy and girls will sing</li> </ul>

<p>Exploitation 45 min</p>	<p><b>STEP 2</b></p> <ul style="list-style-type: none"> <li>- Ask student-teachers to discuss the name to be given to the set of notes sung.</li> <li>- Guide student-teachers till they find the names of triads according to the basic intervals(major or minor), the fact that set is sung simultaneously and the number of notes</li> <li>- Ask student-teachers to add first a sharp either on the fifth or on the first note of the triad, and count the number of semi-tones, then a flat on the first note then on the fifth and count the number of semi-tones(decreased or increased: diminished or augmented).</li> <li>- Ask student-teachers what happens to the major triad and the minor triads</li> <li>- Guide student-teachers while comparing the number of semi-tones</li> <li>- Ask student-teachers to deduce the definition of triad,the types of triads and their qualities.</li> </ul>	<ul style="list-style-type: none"> <li>- Try to find the names according to the quality of intervals and the number of notes composing the set</li> <li>- Discover the names of intervals as major or minor</li> <li>- Put the accidentals on the indicated notes and compare the number of semi-tones</li> <li>- Discover the names of triads as diminished or augmented</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Cooperation</i>, while singing in groups.</li> <li>- <i>Critical thinking</i> while discovering the names of triad from the names of intervals and the in which the triad is sung.</li> <li>- <i>Critical thinking</i> when comparing the number of semi-tones</li> <li>- <i>Problem solving</i> when discovering the names of triads</li> </ul>
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<p><b>Step 3</b></p> <p>Synthesis and Conclusion</p> <p>5 min</p> <p>Assessment</p> <p>5 min</p>	<ul style="list-style-type: none"> <li>- Ask student-teachers to deduce: the definition of triad, the types of triads and their qualities</li> </ul> <p>Ask the student-teachers what are the types and the qualities of triads</p>	<ul style="list-style-type: none"> <li>- Summarize the activity by defining the triads as major , minor ,diminished or augmented</li> </ul>	<p><i>Generic competences:</i></p> <p>Communication; through asking and answering questions</p>
<p><b>Tutor self-evaluation</b></p>	<p><b>Strengths:</b> the steps were well conducted</p> <p><b>Improvement:</b> The objectives were partially achieved or achieved according to the own judgment</p> <p>If partially, a remedial lesson is to be organized at appropriate time.</p>		

# UNIT 1

## COMPLEX TIME SIGNATURES

### 1.1. Key unity competence

Be able to sol-fa respecting the complex time signatures

### 1.2. Prerequisites

Student-teachers have enough skills on simple and compound time signatures about using them in composition and singing.

### 1.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in unit one are:

- Gender
- Financial education
- Inclusive education
- Peace and values education
- Standardizations culture

### 1.4. Guidance on introductory activity

The tutor guides the student-teachers to discuss the meaning of complex time signatures in music and guides them to identify the odd meters they made of.



For this activity, the suggested answers can be:

**Question 1:**

Discuss the meaning of complex time signature

Also called asymmetric, irregular, unusual, or odd, complex time signatures are the signatures that do not fit the usual duple, triple or quadruple categories, and they contain *both* simple and compound beats

**Question 2:**

Check if the song performed consists of complex time signature like 5/8; 7/8; 10/8, etc.

**1.5. List of lessons to be taught**

#	Lesson title	Learning objectives	Number of periods
1	Five eight time signature	<p>Explain five eight time signatures</p> <p>Write the five eight time signatures</p> <p>Sol-fa and sing a piece of music respecting the five eight time signatures</p>	1
2	Ten eight time signature	<p>Explain ten eight time signatures</p> <p>Write ten eight time signatures</p> <p>Sol-fa and sing a piece of music respecting ten eight time signatures.</p>	1
3	Seven eight time signature	<p>Explain seven eight time signatures</p> <p>Write seven eight time signatures</p> <p>Sol-fa and sing a piece of music respecting seven eight-time signatures</p>	1

4	Eight eight-time signature	Explain eight eight-time signatures  Write eight eight-time signatures  Sol-fa and sing a piece of music respecting eight eight-time signatures	1
	Assessment	Assess the whole unit	1

### Lesson 1: Five eight-time signature

#### a. Learning objectives

1. Explain five eight time signatures
2. Write five eight time signatures
3. Sol-fa and sing a piece of score respecting five eight time signatures

#### b. Teaching resources

Student's book for year three (Creative Performance/Music for Year three SME), internet, different musical instruments, music books and other materials that may be available in the school.

#### c. Prerequisites

Guide the student-teachers to find information about different complex time signatures from various resources and share it with the peers.

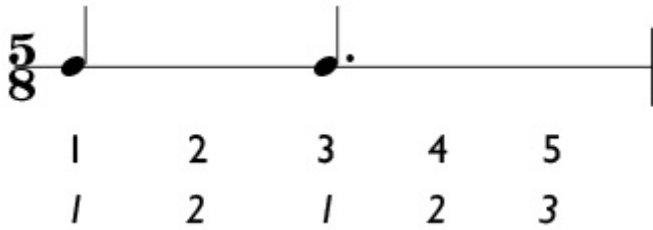
### Learning Activity1.1

#### Question 1

Because it contains *both* simple and compound beats as follows: 2 + 3 beats meaning that there is a two eight meter and a three eight meter.

#### Question 2

Apart from the answer in question 1 the following pattern is also important



### Question 3

Taking the following songs as model student-teachers can choose the songs matching with them:

- Benimana (Urukerereza)
- Bagore beza (Urukerereza)

### Application Activity 1.1

#### Question 1

In one bar there are five quaver notes

#### Question 2



#### Question 3

- Ensure that the student-teachers are respecting the time signatures while sol-faing
- Take guidance on the additional content

### Lesson 2: Ten eight-time signature

#### a. Learning objectives

1. Explain ten eight time signatures
2. Write ten eight time signatures
3. Sol-fa and ten a piece of score respecting the five eight time signatures

#### b. Teaching resources

Student's book for year three (Creative Performance/Music for Year three SME), different musical instruments, music books and other materials that may be available in the school.

### c. Prerequisites/Revision/Introduction:

Guide the student-teachers to find information about different complex time signatures from various resources and share it with the peers.

### d. Learning Activity 1.2

#### Question 1

$\frac{10}{8}$  is made of  $\frac{3}{8}$  and  $\frac{2}{8}$  time signatures respectively

#### Question 2

Verify if student-teachers are grouping notes in bars respecting the indicated upper numeral. That is the equivalent of ten quaver notes in each bar.

#### Question 3

Guide student-teachers while choosing the songs verifying if they match with indicated time signature

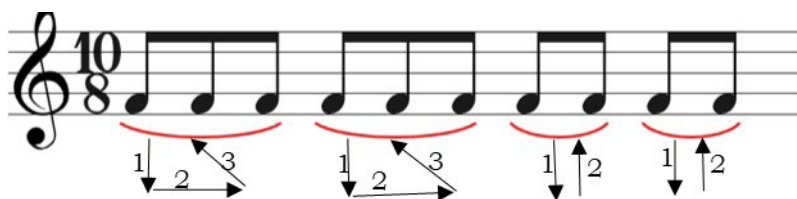
### d. Application activity 1.2

#### Question 1:

There are 30 quaver notes in three bars of ten eight-time signature

#### Question 2:

When conducting  $\frac{10}{8}$  time signature, the subdivision of the measure into smaller groupings of beats can be 3+3+2+2 beats or 2+2+3+3 beats.



#### Question 3:

The tutor ensures that all student-teachers are able to sol-fa the melody in application activity 1.2 correctly

#### Question 4:

Ensure that the songs found match with the indicated time signature

## **Lesson 3: Seven eight-time signature**

### **a. Learning objectives**

Explain seven eight time signatures

Write these seven eight time signatures

Sol-fa and a piece of music respecting the five eight time signatures

### **b. Teaching resources**

Student's book for year three (Creative Performance/Music for Year three SME), internet, different musical instruments, music books and other materials that may be available in the school.

### **c. Prerequisites.**

Guide the student-teachers to find information about different complex time signatures from various resources and different resources and share it with the peers.

## **Learning activity 1.3**

### **Question 1:**

In 7/8, there are three possible beat patterns:

2 beats + 2 beats + 3 beats in each measure

3 beats + 2 beats + 2 beats in each measure

2 beats + 3 beats + 2 beats in each measure

### **Question 2:**

The difference is based on the subdivision of odd meters

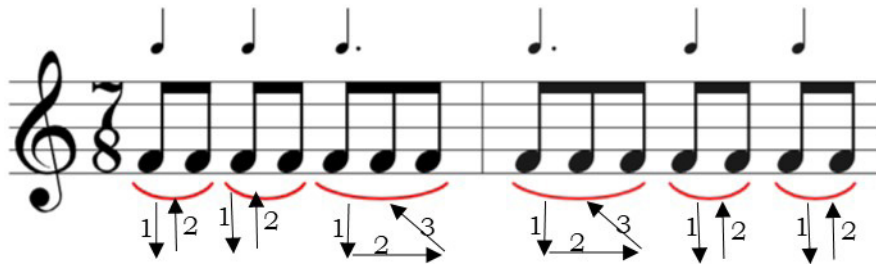
In 5/8 and the subdivision equals 2 + 3 beats while in 7/8, there are three possible beat patterns alternating the following: 2 beats + 2 beats + 3 beats in each measure

### **Question 3:**

Guide student-teachers while choosing the songs verifying if they match with indicated time signature

### Application activity 1.3

#### Question 1.



#### Question 2.

Ensure that the student-teachers are composing respecting the number of beats in each bar and ask them to try to sight sing as they compose.

#### Question 3

See the additional content

### Lesson 4: Eight eight-time signature

#### a. Learning objectives

Explain eight time signatures

Write the eight time signatures

Sol-fa and eight a piece of score respecting the five eight time signatures

#### b. Teaching resources

Student's book for year three (Creative Performance/Music for Year three SME), different musical instruments, music books and other materials that may be available in the school.

#### c. Prerequisites/Revision/Introduction:

Guide the student-teachers to find information about different complex time signatures from various resources and different resources and share it with the peers

### Learning Activity 1.4

#### Question 1

The difference is that the eight eight time signature is grouped into three odd beats while four four is grouped into 4 beats of two quaver notes

## Question 2

See the additional content

### Application activity 1.4

#### Question 1

This is because in both time signatures, even if the eight eight is faster than the four four, are conducted in the same manner.

#### Question 2



#### Question 3.

Ask the student teacher to take a reference from the exercise 6 in their text book and ensure that they are respecting the number of beats in each bar

### 1.6. End unit assessment

#### Question 1



2.



3.





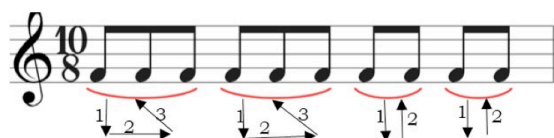
Ensure that the student-teachers are respecting the time signature and its corresponding grouping system

### Question 2

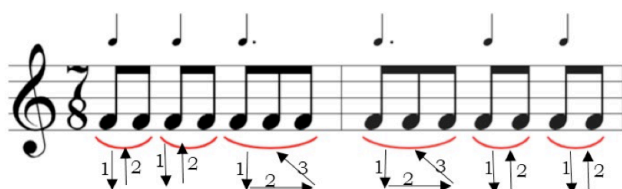
See the question 1 in the activity 1.4

### Question 3

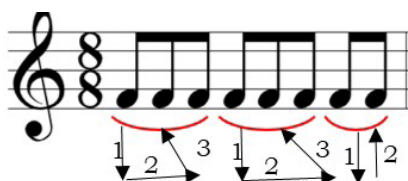
a)



b)



c)





## Question 4

Check if the student teachers sing respecting time signatures and note pitches.

### 1.7. Summary of the unit

This unit, complex time signatures covered five eight, ten eight, seven eight and eight eight time signatures all details including beats that are in bars, the conducting patterns and many sol-fa exercises that help student-teachers to be familiar with complex time signatures.

### 1.8. Additional information for tutors

The term asymmetrical means “not symmetrical” and applies to those meter signatures that indicate the pulse cannot be divided into equal groups of 2, 3, or 4 beats. The upper number in asymmetrical meters are usually 5 or 7

$\frac{5}{4}$   $\frac{5}{8}$   $\frac{5}{16}$        $\frac{7}{4}$   $\frac{7}{8}$   $\frac{7}{16}$



### Teaching Tonal Sight-singing

**Introduction:** In many ways, sight-singing may be the most rewarding component of the music theory course. Beginning students often progress quite rapidly and are keenly aware of their own improvement, which helps to keep their motivation high. Also, sight-singing is an unmistakably musical activity, so for this portion of the class you need not fear that your lesson plans are becoming overly abstract or that your students are treating the exercises merely as intellectual puzzles. Most important, you are helping your students—including those with no professional aspirations in music—to develop skills they can use and enjoy throughout their lives (for example, when singing in a church choir or a community chorus). If you have the time and inclination, you can find or compose suitable melodies for your students to practice as your course progresses. Students can even be assigned to write some melodies for the class within specified parameters. Most teachers, however, prefer to use a sight-singing textbook, both because it saves time and because the melodies are ordered appropriately so that students will be consistently challenged but not overwhelmed. Fortunately, several effective textbooks are widely available; a list of sight singing texts is at the end of this article. Long before your first class meeting, you will want to consider various solmisation systems. There are three basic options for pitch:

- Fixed system, such as letter names (C, D, E, etc.), where pitches retain the same names regardless of key
- Moveable system, such as moveable-do sol-fa (do, re, mi, etc.) or scale-degree numbers ( $\hat{1}$ ,  $\hat{2}$ ,  $\hat{3}$ , etc.), where pitches change their names according to the prevailing key
- Single neutral syllable (such as la or du)—in other words, no system.

Although fixed systems tend to promote more fluent clef reading, and a single neutral syllable takes no effort to teach or learn, most music theorists recommend using a moveable system when approaching tonal sight-singing.

Figure 1 shows parallel major and melodic minor scales with their corresponding solemnizations in three moveable systems: row 1) moveable-do sol-fa with do-based minor, row 2) moveable-do sol-fa with la-based minor (not recommended), and row 3) scale-degree numbers. 1. Obviously, using a moveable system for singing does not preclude using the familiar letter names (probably spoken rather than sung) to practice music reading skills.



Associating the tonic of any key with one specific syllable and the dominant with a different syllable (for example) helps students locate notes within the scale and eventually leads them to internalize the tonal hierarchy. For this reason, most music theorists who use moveable sol-fa advocate beginning both major and minor scales with do (shifting mi, la, and ti down a half step to me, le, and te in the minor mode). Champions of la-based minor believe that this system better reflects the interval structure of the diatonic collection through fewer distinct syllables, but most music theorists believe that it is far more beneficial to identify scale steps with consistent names.

You may also wish to employ a solmisation system for rhythm. Although rhythm syllables are less standardized, they tend to fall into five basic categories:

- Systems that give each subdivision of the beat a different syllable, thus emphasizing its serial location within the beat (such as 1-ee-and-a)
- Systems that emphasize the metrical hierarchy (for instance, any note that falls on a beat is du, a note that evenly divides the beat in simple meters is de, and notes falling on the next faster subdivision are all ta)
- Syllables that reflect a note's duration (such as ta ti ti for q )

- Speech cues that suggest a particular rhythmic pattern (such as pelican for)—this approach is typically used intermittently, so that familiar patterns are performed on a neutral syllable and new patterns are given a speech cue
- A single neutral syllable (such as ta or du)—in other words, no system.

Duration-based systems seem to work well for young children, and speech cues can be excellent for introducing difficult rhythmic patterns, but teenage and older students are generally better served with either of the first two categories. Figure 2 shows a rhythm with its corresponding solmisation in two popular systems. The first emphasizes every note’s serial position within the beat or measure, while the second emphasizes every note’s level within the metrical hierarchy.

Figure 2 shows a musical staff in 2/4 time. The melody is: quarter note (G), quarter note (A), quarter note (B), quarter note (C), quarter note (D), quarter note (E), quarter note (F), and quarter note (G). The first system of solmisation is: *1 e & a 2* for the first measure and *1 & a 2 a 1 e & 2 & 1* for the second measure. The second system of solmisation is: *du ta de ta du* for the first measure and *du de ta du ta du ta de du de du* for the second measure.

Even if you decide to stick with a neutral syllable, you will find many advantages in having your students speak a rhythm rather than clap it. A vocal performance leaves the hands free for conducting (or simply clapping on the beat) and differentiates long notes from notes followed by rests. Reading tied and dotted notes is slightly easier when the student is able to “lean” subtly on the underlying beat. The voice is better able to produce controlled dynamics, including smooth crescendos and decrescendos (consider the impossibility of performing a crescendo with a single clap!), and most people find that clapping becomes physically difficult at fast tempos (sometimes even at moderate tempos, if the beat is subdivided into relatively small units). In short, vocally performed rhythms are inherently more musical and often more accurate than clapped rhythms.

One of the most important things to realize is that your chosen solmisation system will be effective if you commit to it from the outset. Don’t introduce a system after your students begin to study sight-singing; don’t change systems mid-year; and don’t apologize for requiring your students to learn a system (you don’t apologize for writing in bass clef, do you?). If you believe in your approach, and if you and your students use it consistently, your efforts will be rewarded.

Solmization allows students who do not read music fluently to work on aural skills right away. For instance, they can sing as you point to sol-fa syllables on the board (which is only a small step removed from typical sight-singing), or they can sing back a short melody in scale-degree numbers after you sing

it on a neutral syllable (which is only a small step removed from dictation). They can also engage in simple improvisation exercises, which are not only fun and musically valuable but have the additional benefit of helping students to internalize a solmization system without the distraction of visual input. By the way, don't overlook the possibility of rhythmic improvisation, which may be less intimidating to students who seldom sing in public. Such early exercises will make traditional sight-singing easier in the long run and can provide some welcome variety to classes early in the semester. Sympathizing with their shy students, some instructors avoid calling on individuals for several weeks or more, instead having the entire class sing in a group. Their motives are good, and naturally we all want our students to feel comfortable in class. However, by delaying individual performance, we unintentionally signal that sight-singing is difficult and thus make it even more intimidating. I therefore advocate calling on students as early as possible, but I keep the first tasks very simple to improve the odds of success. For instance, on the first day of class I establish a key by playing a progression on the piano and then ask individual students to sing the "home note." Later in the week, I sing three-note stepwise patterns in sol-fa and ask specific students simply to repeat whatever I sing. Ideally, I like to have every student perform individually at least once a week. By calling on students early and often, we can acclimate them to public performance so that it becomes routine rather than nerve-wracking. Maintaining a positive classroom environment is critical so that students don't develop a crippling fear of making mistakes. In music theory Pedagogy students should be encouraged to develop individual sight-singing skills as early as possible. We all encounter students who initially seem unable to sight-sing. The biggest challenge is diagnosing the true source of their difficulty (which, it is important to note, is not necessarily a deficiency in aural skills). Here are some questions and strategies to consider.

- Does the student read music fluently enough to sight-sing? Could there be a clef problem? Can the student say the note names at a reasonable speed (or play the notes on an instrument)? Also check if he can perform the rhythm by itself. If he is able to sing pitches accurately when reading scale-degree numbers or sol-fa syllables but not when reading standard musical notation, then the problem is primarily written skills, not aural skills.
- Is the student able to retain the tonic? Until a student has a firm sense of the tonic, she cannot reliably produce other notes. If she can't remember the tonic, try having her develop a particular "home key" that suits her voice range and let her use this key exclusively for a week or two. Once the tonic settles in, other scale degrees will follow, and after that she will probably be able to branch out to different keys.
- Can the student detect errors when someone else is singing? If so,

then vocal control may be at least a contributing factor, preventing the student from accurately reproducing her mental image of the melody. Vocal control problems range from fairly mild (e.g., poor intonation causes the student to drift into the next scale step) to quite severe (e.g., the student cannot match a single given pitch). Minor problems sometimes seem to cure themselves once a student is made aware of them; extreme problems, of course, require considerable effort and patience.

- If a student is unable to match a given pitch, try reversing the relationship: match his pitch so that he gets used to the feeling. Then try moving your pitch a half step up or down and see if he can glide into your new pitch. Increase the interval size when the student masters these half-step motions. If the student appears to struggle fundamentally with the act of singing, and if you are not a trained vocalist, it might be wise to consult with a colleague who has experience correcting poor singing habits. A significant practical problem routinely arises in the sight-singing classroom. When we call on an individual, other class members may disengage, but if the whole class sings together, weaker students often just follow their stronger peers. The key to solving this quandary and keeping students attentive while someone else sings is fostering very active—but largely silent—audition.
- Before one student begins a melody, indicate that someone else will be called upon to enter after a phrase or two and, without interrupting the musical flow, complete the melody. To keep the other students on their toes, don't select the next singer until the last moment!
- Incorporate “silent singing”—based on your key and tempo (it is especially important to conduct for an exercise like this), have the entire class imagine the beginning of a melody and then switch to singing aloud on cue. Alternatively, the class could sing only the melody's downbeats, or only notes with the duration of a quarter note, or only notes from the tonic triad, etc.
- Assign a “backup” singer who enters only when the original singer makes a mistake, then stops singing when the original singer gets back on track.
- Ask all of the non-singing students to make a list of any errors they notice. You might then collect these lists and grade them, or you could call on a student to identify a trouble spot and perhaps coach the singer through this passage.
- At the very least, have other students conduct while their classmates are performing. Sight-singing skills, of course, develop best with regular practice, and devoting 15 minutes every day is decidedly better than allotting a single 2-hour block once a week.

# UNIT 2

## CHORDS

### 2.1. Key unity competence

Be able to compose using primary chords

### 2.2. Prerequisites

Student-teachers know already the types of intervals and their qualities as major, minor, augmented, diminished and perfect.

### 2.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in unit one are:

- Gender
- Financial education
- Inclusive education
- Peace and values education
- Standardizations culture

### 2.4. Guidance on introductory activity

The tutor guides the student-teachers to discuss the way of superposing the notes so as to obtain a triad. Then he/she guides them when they try to find the names of triads from the quality of intervals that compose these triads.

**For this activity, the suggested answers can be:**

#### Question 1

A chord, in music, is any harmonic set of superposed notes sounding simultaneously

#### Question 2

The types of triads are four. They are identified by their quality names: major, minor, diminished and augmented

## 2.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Triad chords	Explain chords  Categorize the types of triads  Write triads in different keys  sol-fa and perform scores with triads  Compose songs using triads and perform them	2
2	Inversion of triads	Discover triads and their inversions  sol-fa and perform scores with different triads  compose song using triads and inversion of triads and perform them	2
	Assessment	Assess the whole unit	1 period

### Lesson 1: Triad chords

#### a. Learning objectives

- Explain chords
- Categorize the types of triads
- Write triads in different keys
- sol-fa and perform scores with triads
- Compose songs using triads and perform them

#### b. Teaching resources

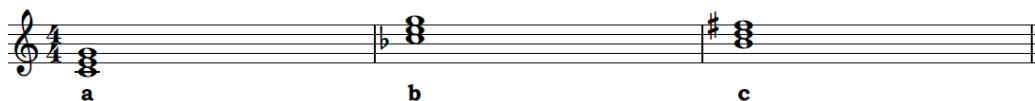
Student's book for year three (Creative Performance/Music for Year threeSME), different musical instruments, music books and other materials that may be available in the school.

#### c. Prerequisites/Revision/Introduction:

Student-teachers are able to use the qualities of intervals that will help them understand chords

## Learning Activity 2.1

1.



2. i) a) Major  
 b) Minor  
 c) Minor  
 d) Major  
 e) Major
- ii) a) Tonic  
 b) Mediant  
 c) Supertonic  
 d) Dominant  
 e) Sub-mediant

## Application Activity 2.1

### Question1.

Triads are identified by their quality names: major, minor, diminished and augmented.

### Question2.

A diminished triad consists of a minor third and a diminished fifth.  $m3 + d5 =$  Diminished Triad, while an augmented triad consists of a major third and an augmented fifth.  $M3 + A5 =$  Augmented Triad.

### Question3.

<b>Interval</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Name</b>	<b>m</b>	<b>M</b>	<b>d</b>	<b>A</b>	<b>M</b>	<b>m</b>	<b>A</b>	<b>m</b>	<b>M</b>	<b>M</b>
<b>Interval</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>
<b>Name</b>	<b>d</b>	<b>M</b>	<b>A</b>	<b>m</b>	<b>m</b>	<b>m</b>	<b>M</b>	<b>A</b>	<b>M</b>	<b>m</b>

## Lesson 2: triad positions

### a. Learning objectives

- Discover triads and their inversions
- sol-fa and perform scores with different triads
- compose song using triads and inversion of triads and perform them



## b. Teaching resources

Student's book for year three (Creative Performance/Music for year three SME), different musical instruments, music books and other materials that may be available in the school.

## c. Prerequisites/Revision/Introduction:

Student-teachers are able to use triads that will help them understand their inversions

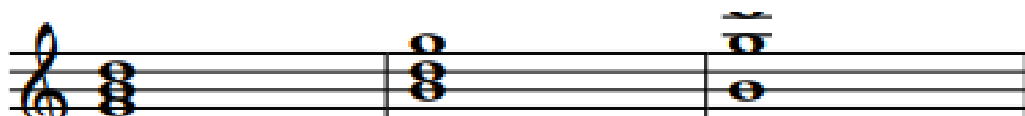
### Learning activity 2.2

- a) root position
- b) 2<sup>nd</sup> inversion
- c) root position
- d) 1<sup>st</sup> inversion
- e) root position

### Application activity 2.2

#### Question 1:

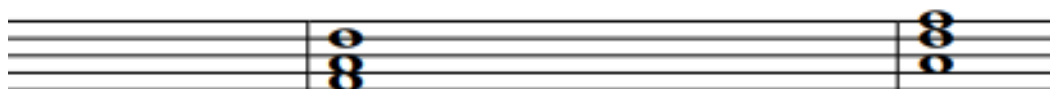
a)



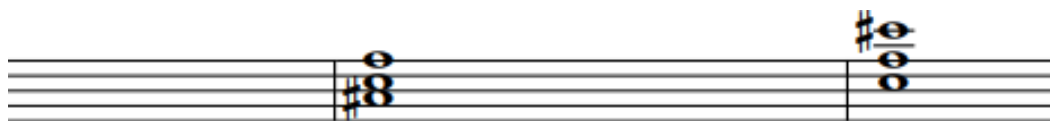
b)



c)



d)



#### Question 2

Check if the student teachers have composed a song with different triad inversions. The composed songs should be performed in groups of about ten students

## 2.6. END UNIT ASSESSMENT

### Question 1

Four types of triads are in common use. They are identified by the quality names major, minor, diminished, and augmented.

#### Major triad

A major triad consists of a major third and a perfect fifth.  $M3 + P5 = \text{Major Triad}$   
M3



Musical notation showing two examples of major triads. The first example shows a C major triad (C4, E4, G4) and a G major triad (G4, B4, D5). The second example shows a Bb major triad (Bb4, D5, F5) and a D major triad (D4, F4, A4). Below the notation, the text reads: M3 + P5 = Major Triad M3 + P5 = Major Triad

#### Minor triad

A minor triad consists of a minor third and a perfect fifth.  $m3 + P5 = \text{Minor Triad}$



Musical notation showing two examples of minor triads. The first example shows a C minor triad (C4, Eb4, G4) and a G minor triad (G4, Bb4, D5). The second example shows a Bb minor triad (Bb4, D5, F5) and a D minor triad (D4, F4, Ab4). Below the notation, the text reads: m3 + P5 = Minor Triad m3 + P5 = Minor Triad

#### Diminished triad

A diminished triad consists of a minor third and a diminished fifth.  $m3 + d5 = \text{Diminished Triad}$



Musical notation showing two examples of diminished triads. The first example shows a C diminished triad (C4, Eb4, Gb4) and a G diminished triad (G4, Bb4, Db5). The second example shows a Bb diminished triad (Bb4, D5, Fb5) and a D diminished triad (D4, F4, Ab4). Below the notation, the text reads: m3 + d5 = Diminished Triad m3 + d5 = Diminished Triad

#### Augmented triad



Musical notation showing two examples of augmented triads. The first example shows a C augmented triad (C4, E4, G#4) and a G augmented triad (G4, B4, D#5). The second example shows a Bb augmented triad (Bb4, D5, F#5) and a D augmented triad (D4, F4, A#4). Below the notation, the text reads: M3 + A5 = Augmented Triad M3 + A5 = Augmented Triad

An augmented triad consists of a major third and an augmented fifth.  $M3 + A5 = \text{Augmented Triad}$

## Question 2

The musical notation for Question 2 consists of four staves. The first two staves are in G major (one treble, one bass), and the last two are in G minor (one treble, one bass). The chords are: G major, A major, B major, C major, D major, E major, F major, G major, G minor, A minor, B minor, C minor, D minor, E minor, F minor, G minor.

## Question 3

Verify if the quality of triad is respected

## Question 4:

Check if the student-teachers sol-fa and perform respecting note pitches and time signatures. Since there are four voices (soprano, alto, tenor and base), student- teachers can sol-fa in groups respecting to the four voices and then perform in their respective groups before combining the four voices.

## 2.7. Summary of the unit

This unit of chords covered different triads, its types, how they are named and different exercises on them. Apart from the triads, the unit also presented other chords used in music such as: the seventh chords, etc.

## 28. Additional information for tutors

### Seventh chords

Common Name	Triad & 7th	Triad & 3rd
Dominant Seventh Chord	Mm	M + m3
Major Seventh Chord	<b>MM</b>	<b>M + M3</b>
Minor Seventh Chord	<b>mm</b>	<b>m + m3</b>
Diminished Seventh Chord	<b>dd</b>	d + m3
Half-Diminished Seventh Chord	dm	d + M3

**The triad:** A triad built on the first, or tonic, note of the scale (do) is called the **tonic chord** (do, mi, sol); it is the main chord of a piece, the most stable and conclusive, and traditionally will begin and end a composition. Next in importance is the triad built on the fifth note of the scale(sol), the dominant chord (sol, si, re).

The dominant chord is pulled strongly toward the tonic chord \_it sets up tension that is resolved by the tonic, and the progression from dominant to tonic gives a strong sense of conclusion. This has great importance in music. The progression from the dominant to the tonic chord (often used at the end of a phrase, a melody, or an entire piece) is called **cadence** (a resting point at the end of a phrase).

### Broken chords (Arpeggios).

Broken chord(Arpeggio)

sol mi do mi sol do

Oh say! can you see.

Chord

When the individual tones of a chord are sounded one after another, it is called a **broken chord** or **arpeggio**. In this example, the notes of the tonic are heard in succession rather than together.

### Teaching Strategies/Student-teacher activities.

The following is a favorite set of lessons for Music Theory students. It requires that they take a great deal of responsibility for the success or failure of the outcome. If students don't complete the assignments on time, it is virtually impossible to receive credit for late work.

### Session I: Introduction to the Chord Classification System

One of the more challenging concepts to teach advanced music theory students is the importance of establishing a good foundation for chord selection. The tonic class includes only the I chord. It is the most stable and therefore can be approached from any class in the system.

The first-class chords include the V (or  $V^7$ ) and the  $vii^{\circ}$ . The strength of the root movement of a 5th is immediately apparent, and the class can readily discuss the inclusion of the  $vii^{\circ}$  within the  $V^7$ . Second-class chords include the IV and the ii. The vi is a third-class chord and the system is completed with the iii chord as a fourth-class chord. Care is given to set up the system as follows:

<u>4th</u> <u>class</u>	<u>3rd</u> <u>class</u>	<u>2nd</u> <u>class</u>	<u>1st</u> <u>class</u>	<u>Tonic</u> <u>class</u>
iii	vi	IV ii	V vii°	I

Moving up in class within this system forms a chord progression (for example, vi–V–I). When a class is skipped within a progression, an elision is formed. I then perform several progressions using this system, followed immediately by several progressions of randomly selected chords that don't follow the system.

After providing this introduction, I challenge the class to write a composition with chords selected using the system. We begin with the first student and progress through the class with each student “picking a chord.” Students are upset when they follow a student who has selected the V chord, but they readily thank the students who move from the tonic class to a third-class chord and give them numerous choices. When the composition is complete, I perform the piece in block chords.

**The class is then given the following assignment:**

1. Compose a 16-bar chord progression using the chord classification system in a major key (we will repeat both sessions with minor chords later in the year).
2. Write and label a cadence (authentic, half, plagal, or deceptive) at the eighth and sixteenth measures.
3. Be prepared to perform your piece in block chords at the next class session. You may save it to disk from the piano for your performance.

**Session II: Using progression to write Chord-tone melodies and adding embellishing tones.**

The next class session begins with each student either performing his or her piece and/or playing the disk in the classroom piano keyboard. The student-teachers begin to get a little bored after the first eight or nine demonstrations and start socializing. At that point the tutor provides a sheet for them to try to write the progressions they hear, with no repetitions. Immediately the behavior is improved and replaced by requests to hear pieces more than once, which the tutor always “reluctantly” provides.

Session II is an expansion on the previous assignment. Student-teachers must now write chord-tone melodies based on their personal chord progressions. The tutor demonstrates on the overhead projector where the tutor has taken the class composition and already completed the first four measures. Again utilize the class composition procedure, and each student-teacher selects a pitch from

the chord to be used until the piece is complete. One student-teacher performs the piece in block chords as the tutor performs the new class composition at the keyboard. Now the class discussion is loaded with comments regarding the boring nature of the piece, which has too many skips in the melodic line. Carefully, the tutor finds places to add each of the following embellishing tones to the class composition, noting the appropriate placement, proper approach, and proper resolution of each.

During teaching in a piano lab, student-teachers are given time to explore possible chord-tone melodies they can write from their progressions. The tutor takes this time to check the accuracy of each student-teacher's use of the chord classification system and encourage editing, if needed. The most frequent errors are in the use of the cadences and the overabundance of iii chords. The stronger student-teachers usually have more cadences than requested, frequently at measures 4 and 12. The class is then given the following assignment:

1. Compose a chord-tone melody using your chord classification system chord progression (with corrections, if needed).
2. Add a minimum of the following embellishing tones to your piece and label each one. Do not use a computer program for this assignment

# UNIT 3

## MUSICAL PERFORMANCE TECHNIQUES

### 3.1. Key unity competence

Be able to sing respecting the performance techniques

### 3.2. Prerequisites

Guide student-teachers while sol-faying to match the notes with the indicated articulations and respecting the quality of chords

### 3.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in unit one are:

Gender

Financial education

Inclusive education

Peace and values education

Standardizations culture

### 3.4. Guidance on introductory activity

- a) guide the student teachers as they discuss
- b) Guide the student-teachers to sing by managing the voice according to musical performance techniques.

### 3.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
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1	Tempo	<p>Explain the meaning of tempo</p> <p>Perform songs respecting tempo</p> <p>Compose and perform songs using tempo</p>	2
2	Dynamics	<p>Explain the meaning of dynamics</p> <p>Perform songs respecting dynamics</p> <p>Compose and perform songs using dynamics</p>	2
3	Articulations marks	<p>Explain the meaning of Articulations marks</p> <p>Perform songs respecting Articulations marks</p> <p>Compose and perform songs using Articulations marks</p>	2
4	Repeat marks	<p>Explain the meaning of repeat marks</p> <p>Perform songs respecting repeat marks</p> <p>Compose and perform songs using repeat marks</p>	3
	Assessment	Assess the whole unit	1

## Lesson 1: Tempo

### a. Learning objectives

1. Explain the meaning of tempo
2. Perform songs respecting tempo
3. Compose and perform songs using tempo



## **b. Teaching resources**

Student's book for year three (Creative Performance/Music for Year threeSME), different musical instruments, music books and other materials that may be available in the school.

## **c. Prerequisites**

Guide the student-teachers to use and interpret the signs and words indicating the loudness and softness of songs.

### **Learning Activity 3.1**

#### **Question1**

Ensure that all student-teachers sing the indicated melody respecting different tempo shown.

#### **Question 2**

check if the student-teachers perform respecting vivace, pianissimo, rallentissimo, presto, allegro, lento and ritardando and ensure that they use them when composing their own melodies.

### **Application Activity 3.1**

#### **Question1:**

See the answer in question 1 in the introductory activity

#### **Question2:**

Ensure that student-teachers perform respecting tempo indications and be able to identify those that were used in the given melody.

#### **Question 3**

Guide them in the process of composing, singing and adding tempo and dynamics according to the feelings.

## **Lesson 2: Dynamics**

### **a. Learning objectives**

1. Explain the meaning of dynamics
2. Perform songs respecting dynamics
3. Compose and perform songs using dynamics

## **b. Teaching resources**

Student's book for year three (Creative Performance/Music for Year threeSME), different musical instruments, music books and other materials that may be available in the school and internet.

## **c. Prerequisites/Revision/Introduction:**

Guide the student-teachers to use and interpret the signs and words indicating the loudness of songs.

### **Learning Activity 3.2**

#### **Question 1**

Ensure that student-teachers master all the dynamics indications

#### **Question 2**

Ensure that student-teachers master all the dynamics indications and make sure they compose melodies in G major containing them. Guide them in the process of composing and singing.

### **Application Activity 3.2**

#### **Question 1**

See the answer in question 1 in the introductory activity.

#### **Question 2**

Ensure that student-teachers master all the dynamic indications when singing the melody.

#### **Question 3**

Guide them in the process of composing, singing and put dynamics according to the feelings.

## **Lesson3: Articulation marks**

### **a. Learning objectives**

1. Explain the meaning of Articulation marks
2. Perform songs respecting Articulation marks
3. Compose and perform songs using Articulation marks

## **b. Teaching resources**

Student's book for year three (Creative Performance/Music for Year threeSME), different musical instruments, music books and other materials that may be available in the school.

## **c. Prerequisites/Revision/Introduction**

Guide the student-teachers to use and interpret the signs and words indicating the transition or continuity of songs.

### **Learning Activity 3.3**

#### **Question 1**

Ensure that student-teachers perform the melody respecting different articulation marks.

#### **Question 2**

Ensure that student-teachers master articulation marks and make sure they compose melodies in D major containing them. Guide them in the process of composing, singing and put articulation marks according to the feelings.

### **Application Activity 3.3**

#### **Question 1**

See the answer in question 1 in the introductory activity.

#### **Question 2**

Ensure that student-teachers master articulation marks indications when performing the melody.

#### **Question 3**

Guide them in the process of composing, singing according to the feelings.

## **Lesson 4: Repeat marks**

### **a. Learning objectives**

1. Explain the meaning of repeat marks
2. Perform songs respecting repeat marks
3. Compose and perform songs using repeat marks

## **b. Teaching resources**

Student's book for year three (Creative Performance/Music for Year threeSME), different musical instruments, music books and other materials that may be available in the school.

## **c. Prerequisites/Revision/Introduction:**

Guide the student-teachers to use and interpret the signs and words indicating which section of the music should be repeated.

### **Learning Activity 3.4**

#### **Question 1**

Ensure that student-teachers perform the given melody respecting the indicated repeat marks.

#### **Question 2**

Guide them in the process of composing, singing and putting repeat marks according to the feelings.

### **Application Activity 3.4**

#### **Question 1**

See the answer in question 1 in the introductory activity.

#### **Question 2**

Ensure that student-teachers master repeat marks indications when performing the melody.

Remember that the technique "**Rall**" is respected after repeating the phrase.

#### **Question 3**

Guide them in the process of composing, singing and put repeat marks according to the feelings.

## **3.6. END UNIT ASSESSMENT**

### **Question 1**

**Tempo:** Tempo refers to the speed at which a piece of music is to be played. Tempo is measured in *beats per minute* or *BPM*

**Dynamics:** Degrees of loudness or softness in music

**Articulation marks:** Musical direction performance technique which affects the transition or continuity on a single note, or, sometimes—they (**articulations**) mark the strength of individual notes.

**Tempo:** Basic pace of the music

**Tempo indication:** Words, usually at the beginning of a piece of music, often in Italian, which specify the pace at which the music will be played.

**Repeat marks:** They the signs used to direct the performer to which section of the music should be repeated.

### **Question2**

Grave, largo, lento, adagio, andante, andantino, allegretto, allegro, Vivace, allegrissimo, prestissimo.

### **Question3**

Ensure that student-teachers respect all techniques used while performing the melodies.

### **Question 4**

Forte, Mezzo forte, piano, mezzo piano, pianissimo

### **Question5**

Ensure that student-teachers use different techniques while composing and performing melodies.

### **Question6**

Apart from the following terms, the internet will provide you more information.

Molto (much), non troppo (not too much, Strictly, exactly (e.g. tempo giusto in strict time) glissando: a continuous sliding from one pitch to another (a true glissando), or an incidental scale executed while moving from one melodic note to another (an effective glissando)., grandioso(Grandly), **grazioso(Gracefully),legato**

Joined (smoothly, in a connected manner) (see also articulation)

**Leggerissimo** (Very lightly and delicately)

**Leggiero, leggiemente or leggiadro** (Lightly, delicately. The different forms of this word, including leggierezza, “lightness”, are properly spelled without the “i” in Italian.For example leggero, leggerissimo, leggiemente or leggierezza.

### 3.7. Summary of the unit

This unit covered different musical performance techniques including those that are related to the tempo, dynamics, repeat marks and articulation marks. The unit presented the way those techniques are used when performing music and different songs were used to explain more about the use of those techniques.

### 3.8. Additional information for tutors

Intensity (amplitude) is heard as the loudness or softness of a pitch. In acoustics (the science of sound), intensity is the amount of energy affecting the vibrating body, and the physicist measures intensity on a scale from 0 to 130 in units called decibels. In musical notation, gradations of intensity are indicated with the following Italian words and their abbreviations:

Italian Word Symbol	Symbol	Translation	Average decibels
Pianissimo	<i>pp</i>	Very soft	40
Piano	<i>p</i>	Soft	50
Mezzo piano	<i>mp</i>	Moderately soft	60
Mezzo forte	<i>mf</i>	Moderately loud	70
Forte	<i>f</i>	Loud	80
Fortissimo	<i>ff</i>	Very loud	100

Our second property of sound is dynamics. A gradual increase in loudness often creates excitement, particularly when the pitch rises too. On the other hand, a gradual decrease in loudness conveys a sense of calm.

A performer can emphasize a tone by playing it more loudly than the tones around it. We call an emphasis of this kind an **accent**. Skillful, subtle change of dynamics adds spirit and mood to performances. Sometimes these changes are written in music; often, though, they are not written but are inspired by the performer's feelings about the music.

Tempo indications are often made more specific by qualifiers, such as *molto* (*much*) and *non troppo* (*not too much*): thus *allegromolto* means *veryfast* and *allegronontroppo* means *nottoofast*. The same tempo is not always used throughout a piece. Gradual speeding up may be indicated by **accelerando** (*becomingfaster*), and slowing down by **ritardando** (*becomingslower*).

All these terms (again, like dynamics) are relative and approximate; different performers interpret them differently, and this is no one “right” tempo for a piece. This is true even though, since about 1816, composers have been able to indicate tempo by a metronome setting. A **metronome** is a device that ticks or flashes a light at any desired musical speed, and a metronome setting indicates the exact number of beats per minute.

# UNIT 4

## PIANO PRACTICE

### 4.1. Key unity competence

Be able to play triad chord on the piano.

### 4.2. Prerequisites

Guide student-teachers while playing the triads on the piano so as to respect the quality of triads and avoid dissonances.

### 4.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in unit one are:

- Gender
- Financial education
- Inclusive education
- Peace and values education
- Standardizations culture.

### 4.4. Guidance on introductory activity

Guide the student-teachers to play respecting the position of hands, discuss the right way of dispatching the melodies and different techniques of playing keyboard. For this activity, the suggested answers can be:

#### Question1

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). It contains four triads. Above the staff, the labels 'Tonic', 'Subdominant', 'Dominant', and 'Tonic' are placed over the first, second, third, and fourth triads respectively. Below the staff, the Roman numerals 'I', 'IV', 'V', and 'I' are placed under the first, second, third, and fourth triads. At the bottom, the letters 'C', 'F', 'G', and 'C' are placed under the first, second, third, and fourth triads. The triads are: C major (C-E-G), F major (F-A-C), G major (G-B-D), and C major (C-E-G).

Guide and remind student-teachers to position the hand on the keyboard as it has been indicated in the text book on 4.2



#### 4.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Description of the piano keyboard	Explain the role of white and black notes  Describe the series of tones and semi-tones on the keyboard	1
2	Playing triad chords on the piano	Identify the triad chords in C scale  Play the triad chords from the degrees of the C scale	1
3	Scales with accidentals	Explain the meaning of key signatures in music (singing and paying)  Play respecting the sharpen or flatted notes	1
4	Assessment	Assess the whole unit	1

#### Lesson 1: Description of the piano keyboard

##### a. Learning objectives

Explain the role of white and black notes

Describe the series of tones and semi-tones on the keyboard.

##### b. Teaching resources

Student's book for year three (Creative Performance/Music for year threeSME), piano, music books and other materials that may be available in the school.

##### c. Prerequisites/Revision/Introduction:

Guide the student-teachers to use the knowledge on intervals and chords while composing and playing triads chords.

##### d. Learning Activity 4.1

##### Question1

The keyboard is made of two kinds of keys: white keys which are natural and

black keys which represent the altered notes.

### **Question2**

Between two nearest notes the distance is a half-tone or half-step; meaning that between a white key and a following black one there is a half- tone. Since E and F, B and C there is no black note, the distance between them is a half- step.

### **Application Activity 4.1**

Verify if the drawn keyboard has a complete number of notes, and ensure that student-teachers are playing notes without looking at the keyboard (they must play looking always at the sol-fa notation).

## **Lesson 2: Playing triad chords on the piano**

### **a. Learning objectives**

1. Identify the triad chords in C scale
2. Play the triad chords from the degrees of the C scale

### **b. Teaching resources**

Student's book for Year Three (Creative Performance/Music for Year Three SME), keyboard, music books and other materials that may be available in the school.

### **c. Prerequisites**

Ensure that student-teachers have full information about triad's chords and their accompaniment process.

## **Learning Activity 4.2**

### **Question1**

C major: Do-Mi-Sol

E minor: Mi-Sol-Si

F major: Fa-La-Do

G major: Sol-Si-Re

D minor: Re-Fa-La

A minor: La-Do-Mi

### **Question 2**

This is because it contains 2 minor thirds; 6 semi-tones, caused by the absence of alteration sign in the C (Si-Re-Fa).

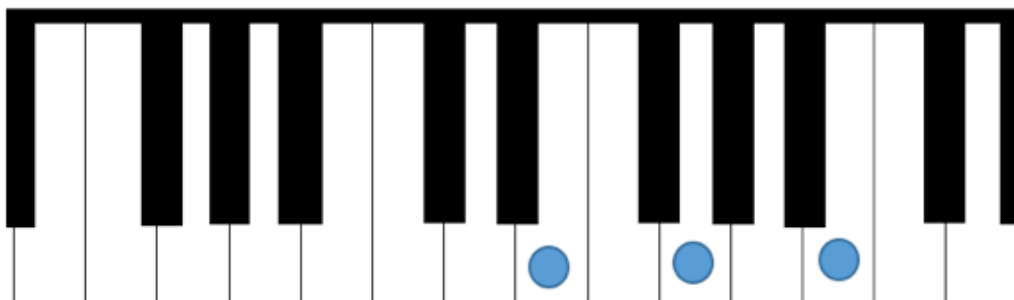
### Question3

Guide student-teachers to play avoiding dissonances

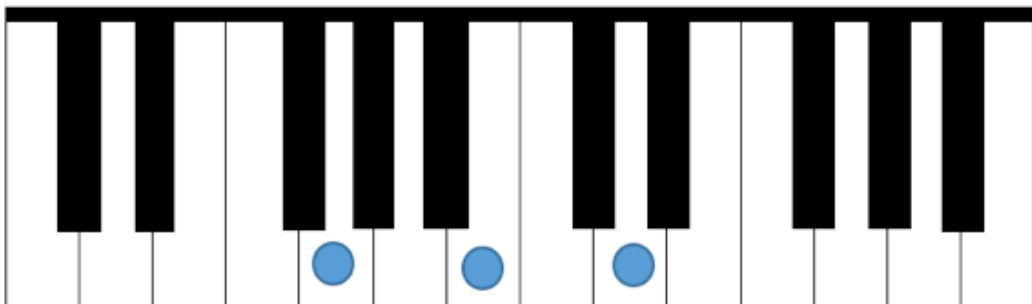
### Application Activity 4.2

#### Question1

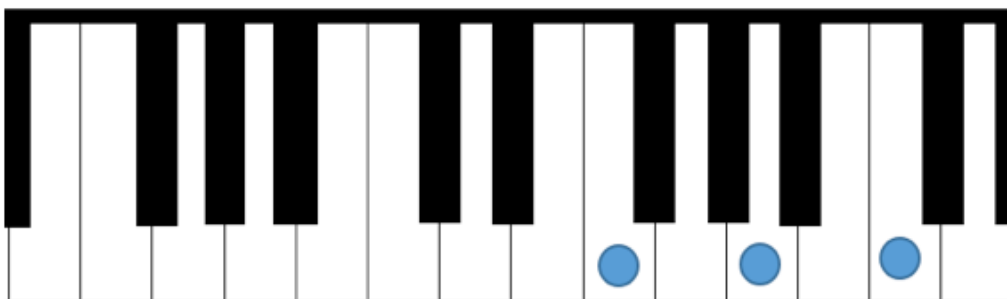
#### E minor



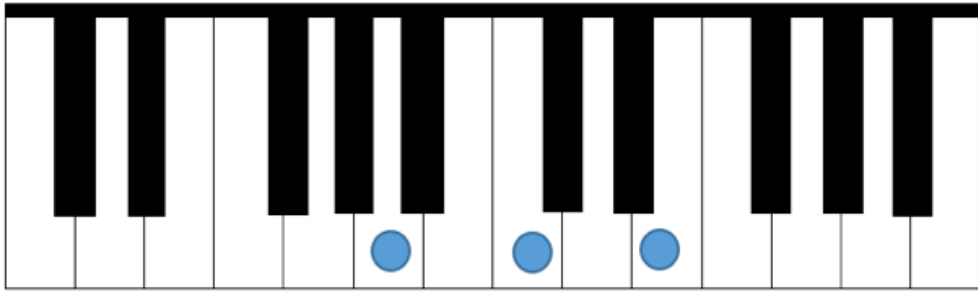
#### G major



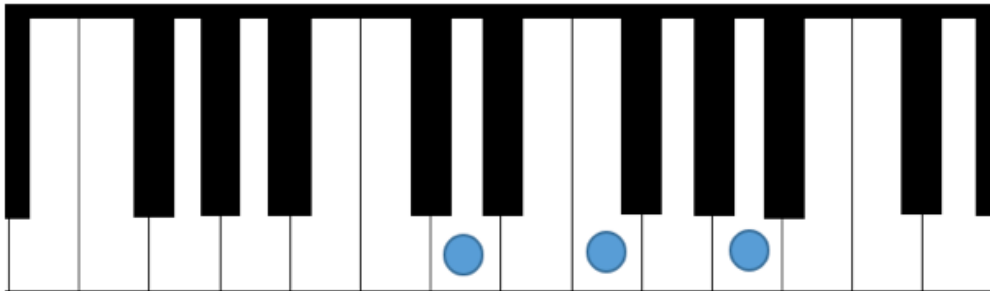
#### F major



## A minor



## D minor



### Question 2

Read carefully the additional content in unit 3 and guide student-teachers to play the given song so as to help bored student-teachers to come back in the system.

### Question 3

Guide the student teachers to compose melodies in C major and play them on the piano.

## Lesson 3: Scales with accidentals

### a. Learning objectives

Explain the meaning of key signatures in music (singing and paying)

Play respecting the sharpen or flatted notes.

### b. Teaching resources




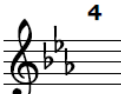

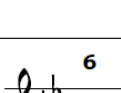
Student's book for year three (Creative Performance/Music for Year threeSME), piano, music books and other materials that may be available in the school.

### c. Prerequisites





Guide the student-teachers to use the knowledge on intervals and chords while composing and playing triads chords.



### Learning Activity 4.3

#### Question 1

Key signature	Major scale	Relative minor
1 	G major	E minor
2 	D major	B minor
3 	F major	D minor
4 	E <sup>b</sup> major	C minor
5 	A major	F <sup>#</sup> minor
6 	B <sup>b</sup> major	G minor

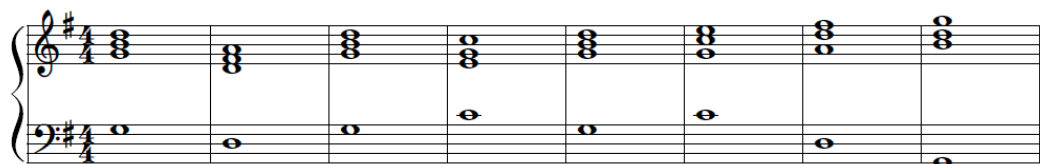
#### Question 2

Key signature	Root triad	Dominant	Sub-dominant
1 	Sol- Si -Re	Re- Fa <sup>#</sup> -La	Do-Mi- Sol
2 	Re- Fa <sup>#</sup> -La	Si-Re-Fa <sup>#</sup>	Sol- Si -Re
3 	Fa-La-Do	Do-Mi- Sol	Si <sup>b</sup> -Re-Fa
4 	Mi <sup>b</sup> -Sol-Si <sup>b</sup>	Si <sup>b</sup> -Re-Fa	Si <sup>b</sup> -Re-Fa

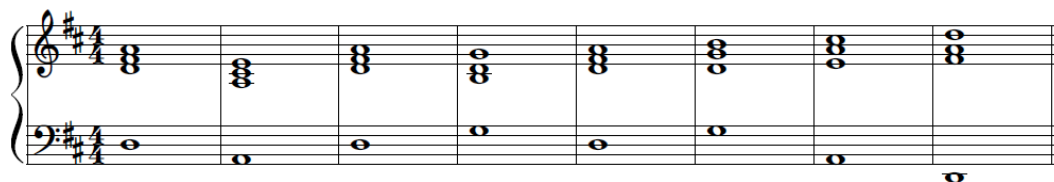
	La-Do <sup>#</sup> -Mi	Mi-Sol-Si	Re- Fa -La
	Si <sup>b</sup> -Re-Fa	Mi <sup>b</sup> -Sol-Si <sup>b</sup>	Mi <sup>b</sup> -Sol-Si <sup>b</sup>

### Question3

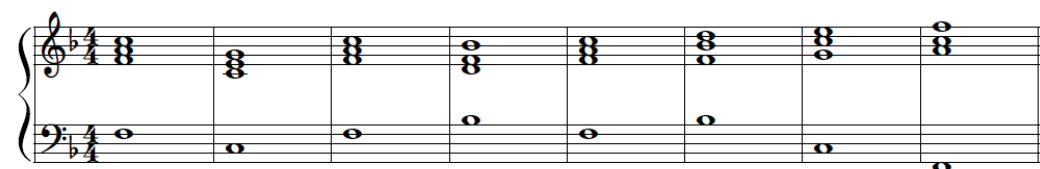
1.



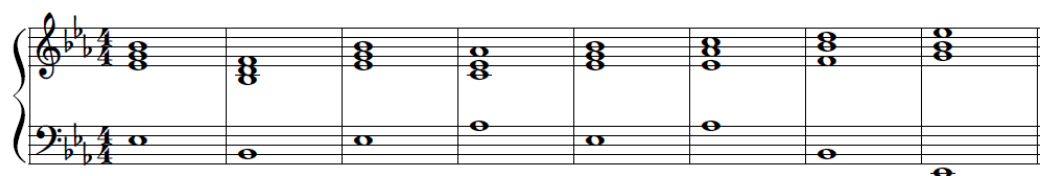
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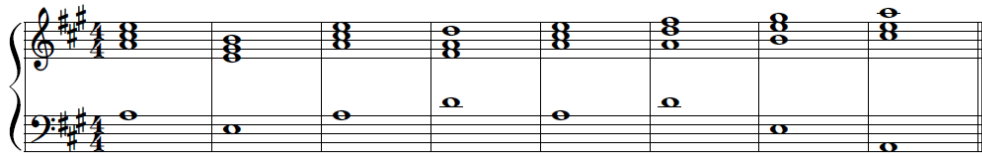
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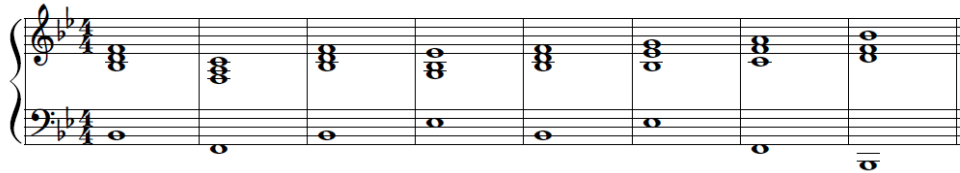
4.



5.



6.



### Application Activity 4.3

#### Question1

G: G-B-D

C: C-E-G

D: D-F-A or D-G-B

B: B-D-F or B-D-G

#### Question2

Ensure that student-teachers play the given melodies without dissonances without looking at the keys of the piano. More exercises are required. Please help them get more and make more for their own.

#### Question 3

Make sure the student-teachers compose harmonic melodies in A major and guide them to play them on the piano without looking at the keyboard.

## 4.6. END UNIT ASSESSMENT

#### Question1

See the answer in the activity 4.1

#### Question2

Ensure that the student-teachers draw musical staves and add the chords of: E, G, D, A, F, then play them on the piano. Remember to guide them where necessary.

### **Question3**

The activity4.3 in the student book will be helpful. Remember to guide them when playing a scale of E<sup>b</sup> major ascending and descending with accompaniment.

### **Question 4**

Read carefully the additional content in unit 3 and guide student-teachers to compose and play songs on the piano. This will increase the performance of both student-teachers and tutor.

### **Question5**

Ensure that the student-teachers play the given melody on the piano keyboard correctly. Remember to guide them where necessary.

### **Question6**

Guide the student-teachers accompany the song with the piano keyboard using both hands without looking at the keyboard.

## **4.7. Summary of the unit**

The unit of piano practice covered different stages of playing the piano keyboard by starting by identifying triads and play them on the piano, then playing the ascending and descending C scale and later, the scales that contain accidentals. The unit provided many exercises of piano practice to help the student-teachers be able to play it correctly.

## **4.8. Additional information for tutors**

There are hundreds of possible chords in piano music. There are major and minor chords, diminished chords, inverted chords, augmented chords, and more. Just because there are so many chords to learn, it does not mean you cannot get started on them right away.

The easiest place to begin is with the major chords. To think about chords, you can start by thinking of the scales. You have played a C scale, which has all its notes on white piano keys. You can start with a C major chord. Remember that the scale went up: beginning note- step-step-half step-step-step-step-half step. A chord can have more than three notes in it, but you are going to choose the beginning note, the third note, and the fifth note.

Therefore, you will be playing the beginning note, skip a step, play the next step, skip a half step, and play the next step – one, three, five. If you will look back at



Figure A, you can use the Home Keys position for a C major chord. Just put your right thumb on C, your middle finger on 3 which is E, and your pinkie on 5 which is G. Push down all of the keys together. You have just played a C major chord.

You can invert the C major chord for a slightly different sound. All you have to do is to use the same three notes – C, E, G – and play them in different positions. For example, you can play the E and G in the positions they are on in the home keys, but use the C above middle C with them instead of middle C. Try this and make up any variation of the C, E, G combination you can.

You can make chords from any scale. Just remember the sequence of the scale and choose the first, third, and fifth tone in that scale. There are two other major chords that can be played all on the white keys. They are the F major chord and the G major chord. Now try these chords. Use the one-three-five sequence to make up each chord.

If you analyze the D, E, and A chords, you will see that their simple major chords are not much more difficult. You just have to put the middle finger on the black key for the third tone in the scale. Remember that D flat is the same as C sharp, and so on. This gives you several more chords to choose.

The next three basic major chords are the opposite of the previous three. The D flat, E flat, and A flat chords are such that you put your fingers on the black keys for the one and five positions and on a white key for the third position. When you invert the chord, you will have to remember which keys were originally one, three, and five, just as always.

It is easy to remember that the G flat, also called the F sharp, chord occurs all on the black keys. You will have to work to memorize the B major chord and the B flat major chord, as they are a little different. B goes white for one, black for three, and black for five. B flat is just the opposite, with black for one, and white for three and five.

Minor chords, the serious or gloomy-sounding chords are easy to make as well. For basic minor chords, you only have to lower the third note one half steps. You would end up with a C-E flat-G for a minor chord. This goes back to the scale set-up. When you count your steps and half steps, you need to account for the third step being a half step lower. Therefore, you would have beginning note-step half step-step-step for the first five notes.

You can continue to learn different chords for a long time before you will have mastered them all. Learning chords gives you a way to add fresh new material to your practice and playing. The more you know, the easier it will become for you to play without written music.

It is nice when you are able to set the music notation aside and play any music that you like. It may be difficult to find the sheet music for every song you enjoy. There are two ways to overcome this predicament, and they are related in a way. One is to use a Fake Book, and the other is to learn improvisation techniques.

You can get Fake Books at music stores or by ordering them online. You can also get a version of the same concept when you come across a simple notation of a song. A Fake Book, or the like, has only two things to guide you. First, you will get a melody line in the treble clef. This will usually only show one note at a time – no chords – and it will be a simplified version of the song.

The second thing you will get with this simple music is a letter above the staff. The letter signifies the chord you are to play in the bass clef and possibly add to the treble clef if you are skilled enough. There will be a letter above the staff each time the chord changes.

By learning the chords, you are preparing yourself nicely to be able to use a Fake Book with ease. You can use the straight chords or invert them. You can play them as running chords where you play each note separately in succession. You can come up with any rhythm you choose for the bass clef.

Choose a scale to work from; a C scale may be the easiest for you since it is all on the white keys. Next, choose some chords within that scale. For the C major scale, common chords to use are F major and G major. This is because they do not have any sharps or flats in them.

Make up a chord progression. It can be C-F-G-C. Practice playing these chords with your left hand. The base chords are usually played below middle C, but that is not a rule, by any means. Play them wherever you see fit. Play them as simple triads or invert them. Play them in any sequence. Play until they come naturally.

When you are comfortable with your chord progression, you can begin to improvise a melody. Just play with your right hand, one note at a time to make a melody line. It may not seem like music at first, but if you keep trying you will eventually come up with an interesting melody line.

### **Step 11: Sight-reading written music**

Sight-reading written music is when you play music as you see it for the first time. When you first get a piece of sheet music or a new songbook, all the music will be unfamiliar to you. You can get overwhelmed if you try to play perfectly from the very first glance. There are a few tricks you can learn to make it easier.

1. Look at the key signature. This could possibly be the most important piece of preliminary information you can have. Think very hard about which sharps or flats are listed in the key signature. You will want to remember to use those

notes whenever they occur throughout the piece.

2. Look at the time signature. The measures will not make much sense to you if you do not know how many beats there are in each one of them. If you do not know what kind of note makes up a beat, you will be lost.
3. Look over the piece for any changes in key signature and time signature. You may be playing along and come across a change out of the blue. If you are not prepared for it, you might end up playing the song incorrectly from that point on.
4. Notice what note you will start on and what note or chord you will end on. It helps to know the starting point and the ending point of any song before you start to play it. This will guide you towards the finish of the song.
5. Glance at the type of rhythm that is used in the left hand. The left hand is usually the rhythm hand, though not always. If you count out the notes of the left hand before you begin, you will have a better idea of how the song is going to go.
6. Do a one-handed once-over of the melody. Just play the melody line by itself to get the sound of it into your mind. Once you know that sound, you have unlocked the uniqueness of the song. When you begin to play the song all together, the melody will stand out in your mind as a significant thread.
7. Look at any other markings that are on the piece. Some of these markings will be covered in Music Terminology. They include the loudness or softness of a piece, how short or long you hold the notes, and the overall speed of the music.
8. Take a deep breath, focus, and begin to play. You should try to play the song all the way through when you sight read it for the first time. There will be time later to break it down into measures and work on each one if that is what you want to do. For the time being, however, just do your best and keep going.

You might wonder why it is important to know how to sight-read in the first place. After all, you could learn the song a little at a time. Sight-reading forces you to keep trying until you reach the end of the song.

When you sight-read properly, you avoid some bad habits. You avoid the habit of looking at each note slowly before you play it. You also avoid the habit of starting and stopping every time something goes the least little bit wrong.

If you want to play perfectly from the very first sight of a song, you might as well forget it unless you are very experienced or talented. Sight-reading gets you started on the road to learning to play better.

## 4.9. Additional activities

### Practice 1.

$\text{♩} = 113$



Musical score for Practice 1, measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 113. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady accompaniment in the bass and a more active melody in the treble.

9 D.C.



Musical score for Practice 1, measures 9-12. The piece continues in the same key and time signature. The final measure (measure 12) is marked with a double bar line and the instruction 'D.C.' (Da Capo), indicating a repeat of the section.

### Practice 2.

$\text{♩} = 110$  Pipe organ



Musical score for Practice 2, measures 1-6. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 110. The score consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a steady, rhythmic accompaniment in the bass and a melody in the treble.

7



Musical score for Practice 2, measures 7-10. The piece continues in the same key and time signature. The score ends with a double bar line in the final measure (measure 10).

### Practice 3.

♩ = 113

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a sequence of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The music is written in a style typical of a piano or organ exercise.

The second system of musical notation continues the piece from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. The notation includes various chordal textures and melodic fragments, concluding the practice exercise.

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