

## South African National Anthem

Nkosi Sikelel' iAfrika  
Maluphakanyisw' uphondo lwayo,  
Yizwa imithandazo yethu,  
Nkosi sikelela, thina lusapho lwayo

Morena boloka setjhaba sa heso,  
O fedise dintwa le matshwenyeho,  
O se boloke, O se boloke setjhaba  
sa heso,  
Setjhaba sa South Afrika –  
South Afrika.

Uit die blou van onse hemel,  
Uit die diepte van ons see,  
Oor ons ewige gebergtes,  
Waar die kranse antwoord gee,

Sounds the call to come together,  
And united we shall stand,  
Let us live and strive for freedom,  
In South Africa our land.

## African Union Anthem

Let us all unite and celebrate together  
The victories won for our liberation  
Let us dedicate ourselves to rise together  
To defend our liberty and unity

O Sons and Daughters of Africa  
Flesh of the Sun and Flesh of the Sky  
Let us make Africa the Tree of life

Let us all unite and sing together  
To uphold the bonds that frame our destiny  
Let us dedicate ourselves to fight together  
For lasting peace and justice on the earth

O Sons and Daughters of Africa  
Flesh of the Sun and Flesh of the Sky  
Let us make Africa the Tree of life

Let us all unite and toil together  
To give the best we have to Africa  
The cradle of mankind and fount of culture  
Our pride and hope at break of dawn

O Sons and Daughters of Africa  
Flesh of the Sun and Flesh of the Sky  
Let us make Africa the Tree of life

## At the Crossroads series of books

The Department of Basic Education's Life Skills and Life Orientation textbook series offers learners the opportunity to connect, imagine and cocreate wonderful life journeys in the twenty-first century. The textbooks are designed to help children and adolescents make informed decisions about their health, nutrition, safety, mental health, sexuality, physical fitness, and use of technology. They also learn to regulate their emotions to sustain quality relationships with people, animals, and the environment. They learn to uphold their civic responsibilities in keeping with the laws of the country and its Constitution. By exploring their strengths and challenges, learners can make subject choices to navigate the crossroads they encounter along their learning journey and find their way to meaningful careers and sustainable livelihoods and lifestyles.

There are **21 books** in the series.

In the Intermediate Phase (Grades 4 to 6) there are six textbooks, two for each grade. A textbook for Terms 1 and 2 and another textbook for Terms 3 and 4. In the Senior Phase (Grades 7 to 9) and the Further Education and Training Phase (Grades 10 to 12) there is one textbook for each grade level.

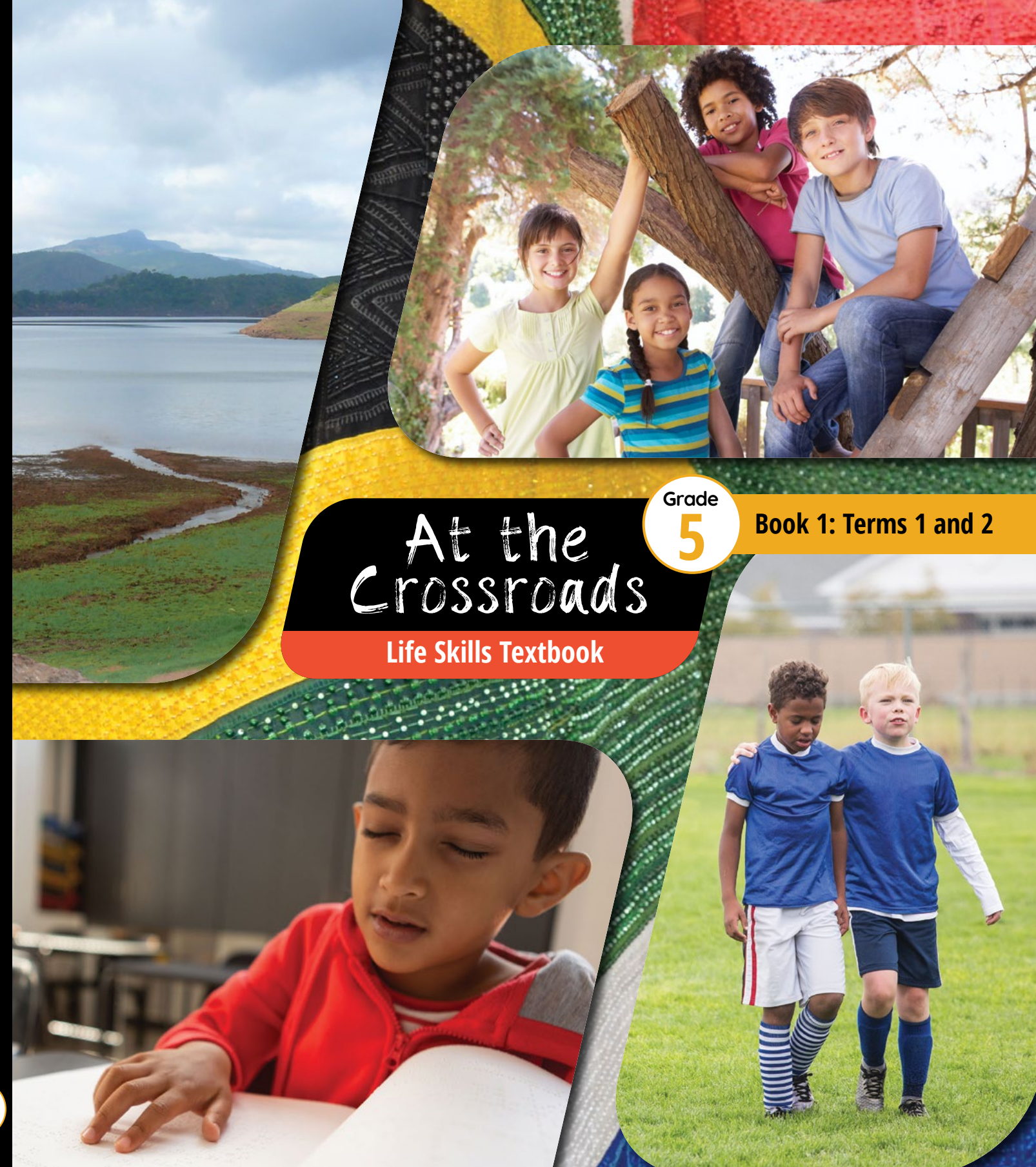
Each grade (from 4 to 12) has a Teacher's Guide that shows the strengthening of the national Curriculum and Assessment Policy Statements (CAPS) in terms of knowledge, skills, values, character and attitudes, pedagogy and assessment in line with the competency framework of the Department of Basic Education.



At the Crossroads

Life Skills Textbook 1: Terms 1 and 2

Grade 5



Book 1

Life Skills Grade 5 Textbook 1: Terms 1 and 2



Digital



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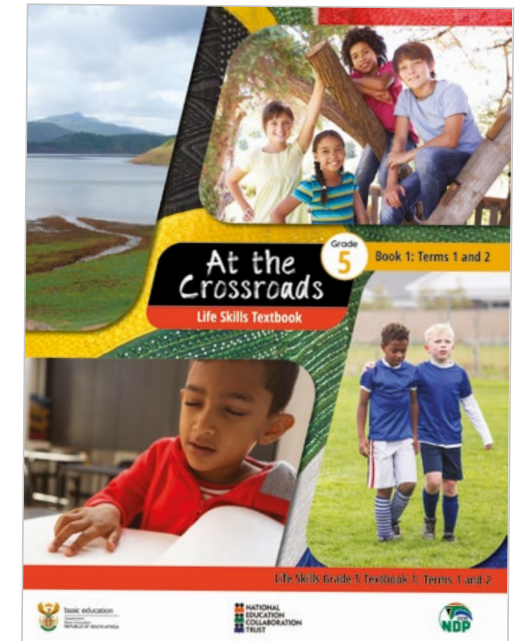


# At the Crossroads

## Life Skills Textbook

Grade  
**5**  
Book 1

**Terms 1 and 2**



First published in 2025 by the Department of Basic Education as part of the *At the Crossroads* textbook series for the Curriculum and Assessment Policy Statements for Life Skills and Life Orientation for Grades 4 to 12.

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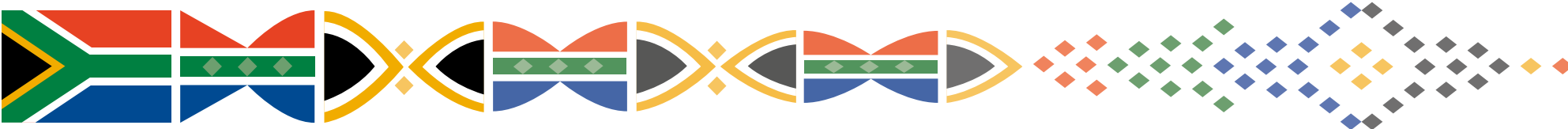
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Teachers are advised to use the *Teacher's Guide for At the Crossroads Grade 5 Life Skills* with the textbooks. In the Intermediate Phase there are two textbooks per grade. (Book 1 for Terms 1 and 2 and Book 2 for Terms 3 and 4). The Teacher's Guide includes helpful notes for strengthening the curriculum, facilitating activities and suggestions for assessment. The Teacher's Guide also assists with planning of progression from grade to grade.



## Welcome to Grade 5 Life Skills

Welcome to an exciting new journey with your Grade 5 Life Skills textbook! We are thrilled to have you embark on this adventure where you will learn valuable skills that will help you in everyday life. Get ready for engaging projects and hands-on activities that make learning enjoyable! You will discover how to communicate effectively, and solve problems. Each lesson is designed to help you apply what you learn in real-life situations, making you more confident and independent.

Keep your mind open and seek out knowledge. Embrace the habit of asking questions, whether they be simple or seem difficult. Dive deep into subjects that catch your interest, and don't hesitate to explore different perspectives. When you join conversations, you contribute your unique viewpoint which can enrich the dialogue. Whether in a classroom, a community meeting, or online forums, sharing your thoughts can inspire others to think deeper. Involve yourself in group activities and foster collaboration and to strengthen your connections with others.

Continuous practice is the key to mastery. No matter what skills you are trying to develop, the more you practice, the more proficient you become. As you repeat tasks or concepts, you'll reinforce your understanding and improve your performance. Embrace challenges that push your limits, and don't be afraid to make mistakes. They are often the best teachers. With dedication and perseverance, you will see significant improvement over time! Discipline is an act of self love. Have a wonderful year.

## Preamble to the Constitution of the Republic of South Africa

We, the people of South Africa,  
Recognise the injustices of our past;  
Honour those who suffered for justice and freedom in our land;  
Respect those who have worked to build and develop our country; and  
Believe that South Africa belongs to all who live in it, united in our diversity.

We therefore, through our freely elected representatives, adopt this Constitution as the supreme law of the Republic so as to:

- Heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- Lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law;
- Improve the quality of life of all citizens and free the potential of each person; and
- Build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

May God protect our people.

Nkosi Sikelel' iAfrika. Morena boloka setjhaba sa heso.

God seën Suid-Afrika. God bless South Africa.

Mudzimu fhatutshedza Afurika. Hosi katekisa Afrika.



# How to use this book



Look quickly through the book to see how the information, fonts, colours, diagrams and images are placed. Everything has been put where it is for a reason.

There are two facing pages (a double-page spread) for each lesson. Most lessons will take about 30 minutes to one hour to cover. Each lesson starts with a **title**, find no. 1 below. All lessons include **activities**, look at no. 2 below, that will inspire you to do your own research, stimulate your thinking and present possibilities you may not have considered before. All activities are based around a main **skill**, see no. 3 below. **Reading boxes**, find no. 4 below – provide extra information. The **journal** icon, see no. 5 below, suggests when to write in your own private journal in a language of your choice. The **footer** at the bottom of the left-hand page, look at no. 6 below, shows the term and the curriculum topic.

The colour and pattern in the quarter circle on the right top corner of the page shows the **curriculum topic** of the lesson, look at no. 7 below. **Pictures**, find no. 8 below, help with understanding the ideas in the lesson. You will find **Info Pages** in the lessons, look at no. 9.

Each lesson is part of a group, or set, of lessons within a curriculum topic. Each lesson is numbered within the lesson set. The **lesson set footer**, see no. 10 below, helps you to find your place in the lesson set. Each lesson set works as a whole, so look through a lesson set to see how the lessons build on one another. Look at no.11, a **sticker** shows you've come to the end of a lesson set.

1. The title of the lesson.

2. Each activity has a title and numbered instructions to guide you through a learning process.

The numbering continues across activities on the double-page spread. Some activities you do by yourself, for others you work in pairs, in groups, or as a class.

3. A skills icon tells you the main skill you will practise in an activity. Each skill is translated into one of South Africa's official languages.

4. Reading boxes and diagrams explain concepts and provide background information to help you with the activities.



**In your journal**

Your journal is private and does not need to be shared without your permission.

5. A journal is a notebook where you write or draw your feelings and thoughts. Your journal is for you. You do not have to share it with anybody unless you choose to do so. In your journal, you can write in any language of your choice.

**All children have rights**

Your parents or guardians must make sure that you go to school. The government must also make sure that all children are able to attend school.

**Our Words**

attend to be present at a place or event

**Share and compare**

Hola! Hello! Hi!

1. Welcome, shake hands and say hello to each classmate in one of these languages:

Haya Somali, Hola Spanish, Hello, Hi, English, Bonjour French, Sanibona SeSwati, Lumela SeSotho

2. Everyone has a chance to share how they say hello in their home language.

3. Why is it important to learn how to greet in the different languages that are spoken in our school?

**My Rights**

4. Design and create a poster, which informs people about children's right to attend school or any other right that you think is important.

On your poster, list four reasons why it is important for children to go to school. Write down what people should do if they notice children not going to school.

• Making an information poster can be helpful to those who might not be aware of their rights.

• Be creative and remember that your poster can help somebody learn something new.

• Your posters will be placed around classrooms and outside of the school, to involve the community. Include words and phrases like:

freedom, fair, stereotype, kindness, sharing, compassion, equality, discrimination, bias, a violation of rights

**The Constitution says: Possibility**

I am entitled to a good start in life. This includes an education that helps me develop my potential.

**Schools Act**

The law called the Schools Act says it is a criminal offence if children are not in school. Children with disabilities have the same rights as all children. They have a right to attend school in the communities where they live.

**Thobela Sepedi, Nomaste, Nnqo Igbo, Ola Portuguese, Salaam alaykum, Bate mboi**

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7. This colour code shows the curriculum topic of the lesson.

8. Pictures are there to inform, explain and inspire, so spend some time looking at them.

9. Some lesson sets have Info Page pages which provide more information about a topic. You will use them to complete some of the activities. You can also read these pages anytime on your own.

**Helping our community: a special granny who fights for people's rights.**

A hundred years ago, Koko Mokgadi Enica Modiba was born in Duivelskloof in the province of Limpopo. Duivelskloof is now called Madjadaskloof. It was renamed on 14 June 2004 in honour of the Rain Queen Madjadji, the traditional leader of the Balobedu people.

On the morning of her 100th birthday, 23 August 2019, there is a power outage but Koko Mokgadi shines bright as a star. She is **radiant** and lying in bed telling the story of her life. Relatives and friends are coming in and out to wish her happy birthday. She has several cellphones that keep ringing, with many people calling her to say happy birthday.

One conversation with Koko Mokgadi on her birthday captures her spirited energy. "Thank you thank you thank you. I don't know who they are but I know they were sent by Morija. They are sitting here with me and I'm just telling them my history. I forget some things. (Phone rings) When are you coming? OK, pass my love to my daughter. OK, thank you very much. Have a good day ne. OK, I also love you and we are sitting in the dark - there are no lights. There's nothing. We are sitting in the dark and there isn't even tea to entertain the guests! I wake up this morning to find the house occupied by people. It's so nice!"

Koko Mokgadi, Enica Modiba, on her birthday

**radiant** showing great happiness, love or health

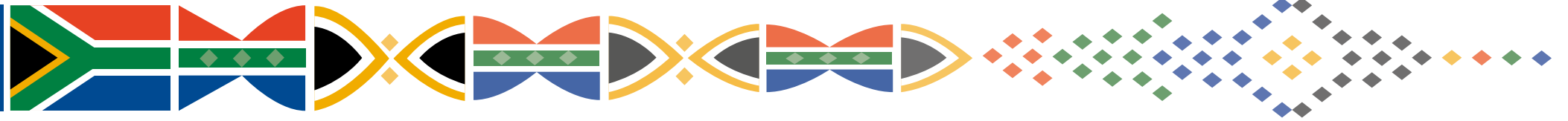
**pediatric** the branch of medicine that deals with children and their diseases

**143** Grade 5 Term 2: Social responsibility

10. The footer on the right-hand page shows the lesson number and the topic of the lesson set.

11. This sticker shows the end of a lesson set.





A skill is the ability to do something. As you do the activities in this book, you will practise different skills. For example, thinking, communicating and working together.

Together with your teacher, read through the explanation of all the skills in this book, pages vi – ix. When you see a skill next to an activity in the lessons you can turn back to these pages to remind yourself about this skill.

A bookmark is something that keeps your place in a book. Find out how to make your own skills bookmark on page x.



If you want to know about the world, you need to keep asking questions. When you find an answer, you can use it to inspire another question. Do not stop asking questions. Your questions are the most precious things you will ever own, because they are the keys that will open the doors to knowledge. What questions are most important to you?

**Carry your unanswered questions with you, like a quest, wherever you go.**

A **quest** is an adventure, or journey, in which you search, or look, for something.



Working together means adding your ideas to the group conversation and asking questions about other people's ideas. When you disagree with someone's idea you need to give a reason. "I don't think that will work because ..." "I don't think that is true because ..." Strong reasons are based on facts. Even our own ideas need reasons we can explain based on facts we can prove.

**An idea with reasons and facts behind it is stronger than an idea on its own – and it is more than an opinion!**



Working something out can be frustrating when you keep getting it wrong or when the answer does not come easily. Sometimes you have to sit with a challenge. Start again. Try something different. Take a short break and come back with a fresh view. Remind yourself of what you have learnt so far and try to build on that. Make rough notes of your ideas before working neatly. Explain to someone else how you can try to solve a problem.

**Do not give up too quickly. Creating great work takes time.**



Sometimes your observations are just the beginning of understanding what is going on. Sometimes observations lead to questions and you need to find out more. This means doing your own research. This could be questioning people who know more than you. It could be reading a book or going online. It could be doing a survey. It could be observing even more closely.

**Search for new information to challenge and grow your knowledge.**



There are many clever ways to describe things. A drawing can say things words cannot say. Or you can tell a story. In your story you can turn real people into fantastic imaginary characters. You can make an artwork where your feelings and thoughts become shapes and colours. You can use metaphors, like you do in poetry. You can describe a feeling as 'a dark cloud' or 'warm sunshine'.

**You can describe something by using the qualities of something else. Then see what new ideas come to you.**



You can ask interesting questions about the world around you, but you can also ask questions about the thoughts inside you. What am I trying to do here? What do I need now? What am I going to do next? What do I know for sure? How do I know that? What questions do I need to ask?

**Thinking about your thinking helps you to organise your thoughts, make a plan and reach your goals.**



We cannot work out what is going on if we do not observe carefully. We smell, touch, taste, hear and see the world using our senses. We describe what we sense using words. To describe things accurately we need patience and focused attention. We can become like detectives collecting evidence.

**Using words to create accurate descriptions of what we observe is a powerful tool for understanding the world.**





One way to find new information is to do experiments, like you do in science. Sometimes you need to try new things for yourself. Then reflect on the results, compare them with your expectations and come to your own conclusions. There is always some risk. It is a bit like learning to ride a bike. You might fall off and scrape your knee. You need to learn when it is okay to risk experimenting.

**Trying something new means being willing to risk failure and learn from it.**



Finding the way things link together is called 'cause and effect'. Nothing happens on its own. Everything has a cause. And everything is the cause of something else. This is why we need to ask: What is going on here? What caused this to happen? What is going to happen next? What do we need to change to cause a different effect?

**Finding the links helps us understand the things we cause, and the effects we have on the world.**



The best ideas, the greatest adventures and the most fantastic inventions happen when people share and compare their thoughts and feelings. Learning to work together is not always easy, but many brains talking to each other are better than one brain talking to itself. We can give each other a chance to make a contribution.

**Great things happen when we share with respect and learn to work together.**



You are free to enjoy your body the way you choose to. It does help if you have accurate information about the things you put into your body and about the experiences you put your body through. Be kind to yourself. Get the knowledge you need and use it to stay as healthy as possible for as long as possible.

**The most important relationship you will have in life is with yourself.**



It is also important to think about and talk about your feelings. Don't just act out your emotions. Stop and ask yourself, "What am I feeling now? What made me feel like this? How can I prevent feeling that way again?" Then you can put your feelings into words. Then you can understand yourself better. Then you can share your feelings calmly, so that other people can understand you.

**No feeling is right or wrong, but what you do with it can help or harm.**



Whenever you choose what you are willing to risk, or what you find most satisfying, you are not only choosing for yourself. You are connected to everything around you. So, what you choose can have an effect on the lives around you and on the environment. Your choices have consequences. Those consequences can be helpful or harmful.

**What you choose today will create the future. Choose carefully.**



We can all get along better if we pay attention to each other's feelings. Feelings are not silly or naughty or crazy. They tell us important things about each other. When someone has strong feelings it can be difficult to put them into words. So it helps to ask questions. What are you feeling? What made you feel like that?

**If we are willing to listen, and willing to understand, we can find each other.**



There are usually many different ways to solve a problem. There are also different ways to enjoy life. You need to find the ways that work best for you. What you do is your choice, because you are the one who has to live your life. So allow yourself the freedom to explore different experiences, beliefs, attitudes and skills. Try them out and choose.

**Put together a toolkit of the skills that work best for you.**



# Make your skills bookmark



A bookmark is something that keeps your place in a book.

Make a bookmark that shows the skills you will practise this year.

Your bookmark will show each skill in two of South Africa's official languages, English and another of your choice.

Choose a language for your bookmark. You may choose a language you speak at home; a language you hear when you think or dream; or a new language you would like to learn.

Tell your teacher the language you chose. Your teacher will give you a photocopy of the skills in the language of your choice.

Your teacher will find the skills bookmark templates for photocopying in the Grade 5 Teacher's Guide.

## Bookmarks in South African Official Languages

- Afrikaans
- isiNdebele
- Sepedi
- Sesotho
- Setswana
- siSwati
- Tshivenda
- isiXhosa
- Xitsonga
- isiZulu

## Use your skills bookmark

1. With your bookmark next to you, turn to the first lesson on pages 2 and 3.
2. How many skills can you find in this lesson?
3. What two languages are the skills written in?
4. Read the skills in each language.
5. Find those skills on your bookmark. Do you have a different language on your bookmark?
6. Read the skills in the language of your bookmark.
7. How many skills can you find in the second lesson? What skills are they?
8. Find those skills on your bookmark. Read the skills aloud.
9. Leave your bookmark between pages 2 and 3. In your next lesson, it will help you quickly find Lesson 1.1.

## How to make your skills bookmark



- a photocopy of the skills in your chosen language
- a piece of cardboard (for example, from a cereal or tea box)
- glue
- scissors

- a. Your teacher will give you a photocopy of the skills in the languages of your choice.



- b. Cut the cardboard so it is a bit bigger than your photocopy.

- c. Use some glue to stick your photocopy onto the cardboard. Make sure the glue covers the whole photocopy page. Press the paper firmly onto the cardboard.



- d. Cut around the dotted line to finish your bookmark.



If you don't have any glue, you can mix some flour and water to make a paste, or mix some cooked rice or macaroni with a little water to make a paste.




\*Give it your best shot



# Introducing myself

Ask yourself, ‘Who am I?’ Your self-concept is your answer to that question. It is what you think of yourself and believe about yourself.

Be kind to yourself



Nna pelonomi mo go wena

## What is your name? ●●●●

1. Tell someone in your class what your name means and how to pronounce it. If you do not know what your name means, say so.
2. Then ask them for the same information.
3. Why do you think your name is important?
4. It is okay if you do not know the meaning of your name. When you get home, try asking your family if they know what it means.

Our Words

●●●●●


believe

to have confidence or faith in the truth about something

## What do I like?

Telling others about what I like can help me to understand myself. I can tell people what things I am good at, what my hobbies are and what my dreams are.

Share and compare



Abelana mme le bapise

## More than just a name ●●●●

5. Choose what else you would like to share about yourself with others. Use the stem sentences below to make a list of what you are willing to share. Use positive words to write about yourself.

I am good at \_\_\_\_\_

I am interested in \_\_\_\_\_

My favourite activity away from school is \_\_\_\_\_

One of my personal goals for the year is \_\_\_\_\_

**Remember** when we do things that we are good at, and that we like, we can become more confident.

6. Ask someone to share what they wrote. After they have told you something about themselves, ask a question about what they said, to find out more.

Did you think of other things to write, in addition to what was discussed? Write or draw more in your journal, about “Who am I?” Remember, your journal is private and for your eyes only.

In your journal



It is fun when we all play together

I believe I can do anything

I enjoy taking photos of my family and friends



# Be brave – use courage

People sometimes say things that hurt you and influence how you see yourself. It takes courage to tell people how you feel.

## Practise using courage

If you practise how to say things, it can give you the confidence to speak up. It can be especially hard when it is an adult, so you must practise using courage in difficult situations.

### courage

the quality of mind or spirit that enables a person to face difficulty, danger or pain, even when they are afraid (bravery)

Our Words

## Stem sentences

The words in black are the stem sentences, and the rest of the words are examples of how people could complete them.

I do not like it when you *call me "My little baby"*.

Next time, please could you *rather just use my name?*

It makes me feel *that you think I am helpless and stupid*.

I do not like it when you *interrupt me while I am speaking*.

It makes me feel *that you are not interested in what I am saying*.

Next time, please could you *listen and ask me some questions?*

## What would you say? ••••

1. Read the following scenarios and decide what you would say in each one. Use the stem sentences on the opposite page to help you.

### Scenario 1

Your teacher keeps asking you to watch the class while she is out, and to report bad behaviour. You do not like playing that role.

### Scenario 2

Your older neighbour shouts at you in a harsh voice, demanding that you pick up some litter.

### Scenario 3

Your friend never wants to do the things you suggest.



Bua ka maikutlo a gago

Courage is something you must practise over time, even if it makes you feel uncomfortable.



# Children who inspire

Learning about children who have done amazing things can help inspire us to be the best we can be.



Savanna Karmue  
at a Happy Heart  
Challenge

## Savanna Karmue

Since the age of six, Savanna Karmue has known what she wants to be when she grows up: a cardiologist. She started posting videos about the heart to YouTube at the age of eight. A year later, she wrote a book, *Happy Heart Advice, Vol. 1*. To focus on educating and empowering children affected by obesity, her non-profit organisation, Happy Heart Advice, launched its Happy Heart Challenges. These challenges inspired children to participate in making healthy snacks, and committing to daily exercise, all led by Savanna.

## Peter Larson

At the age of six years, Peter Larson found that he could help families to have a roof over their heads. Peter collected money for families in need of shelter by running his own charity. People sponsor Peter to sleep in a sleeping bag. This is how he collects money for the charity. Since he was six years old, Peter has spent more than 300 nights in a sleeping bag.



Peter Larson

Find out more  
(ask someone  
- look it up)



Batla tse  
dingwe (botsa  
mongwe - e  
tlhotlhomise)

## What do they mean? ●●●●

1. Look up these words in the dictionary: unique, special, original, and extraordinary.
2. Compare their different meanings.
3. Discuss the meanings with your classmates and write them down.
4. Write down which word best describes Savanna, and which best describes Peter, and give a reason for your answers: special, unique, extraordinary, or original.

## Our Words

**inspire**  
give someone  
the wish or  
confidence to  
do something  
well



# Don't underestimate me!

Thérèse Izay Kirongozi, from the Democratic Republic of Congo, became an inventor and engineer because her father believed in her and valued her.

Find out more (ask someone - look it up)



Batla tse dingwe (botsa mongwe - e tlhotlhomise)

## Look it up

1. Read the story of Thérèse Kirongozi.
2. Why do you think Thérèse's father believed that she could achieve more in her life?
3. Identify two features of her robot, which make it different from traffic lights that you know.
4. Find the word 'underestimate' in the dictionary.
  - How do people **underestimate** you?
  - How do you underestimate yourself?
5. What can you do to encourage yourself and expect more from yourself?

## Our Words

### inventor

a person who makes or designs something new, which has never existed before

### engineer

a person whose job is designing, building and using engines or machines, or working in any of the various branches of engineering

Robot traffic officer directing traffic in Kinshasa



## Theresa Kirongozi

When Thérèse was 20 years old, her father believed that she could achieve more in her life than she was aiming for. At first, she did not want to go to college to study engineering, but now she is glad that she went. At college, she learnt how to build various objects and how robots work.

When she was young, Thérèse's brother died in a car crash. So, she decided to use her knowledge to invent a robot to stop people driving badly in her city. There are now five of her robot inventions, helping to direct traffic and keep pedestrians safe in Kinshasa, the capital city of her country.

## The robots

The robots are two and a half metres tall and weigh 250 kilograms each. They can easily be seen on the street by drivers and pedestrians. They use solar power (energy from the sun) to work. They have cameras in their eyes that take films of the traffic and report problems. They can move their bodies and arms to direct the traffic. They can also speak, giving instructions to pedestrians.

Thérèse Izay Kirongozi in her workshop





# Believe in yourself and others

Nobody should be underestimated because you never know what they could achieve. Maybe they will come up with the next big idea.

## Problem

South Africa is known to have an unusually high number of accidents on the roads.

The problems include drunk driving, speeding, overloading, faulty traffic lights and many others.

South Africans need to obey the rules of the road because disobeying the rules of the road causes accidents.

## Solution

Think about all the reasons for South Africa's high number of accidents. Then create an invention like Thérèse's that might help to reduce the number of accidents on the roads.

See the questions on the opposite page to help you do this.

One day, you might pursue your big idea at a university

This is a photo of the University of South Africa (UNISA), Pretoria

## Our Words

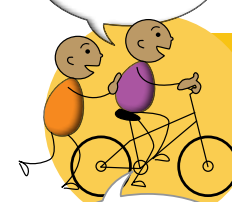
### idea

a plan of action; a thought

### solution

a way of solving a problem or answering a question

What's new? Try it



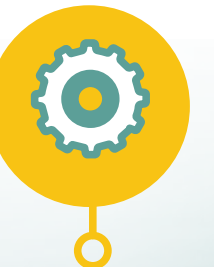
Ke eng se sentšha? Se leke

## What's your solution? •••••

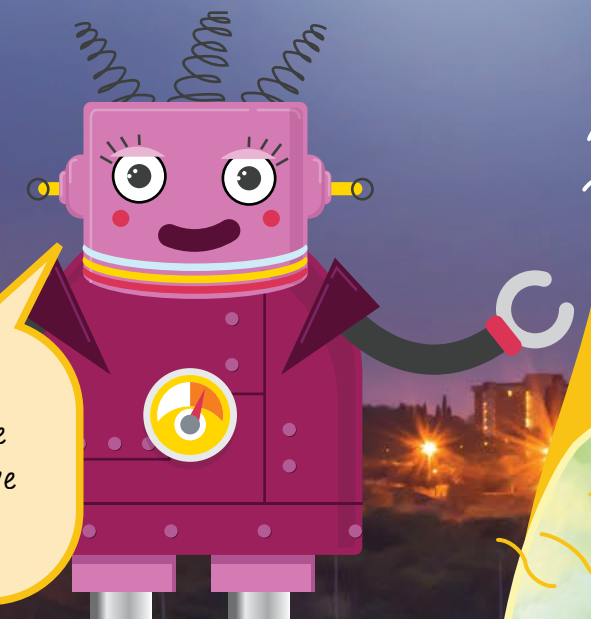
1. Choose a problem that needs to be addressed. Here are some examples; speeding, drunk driving, failure to wear seatbelts, overcrowding in a taxi, and disobeying traffic signs.

If you can think of something else, you may use it.

2. Create a solution (invention). Your invention does not have to be a robot. Use your imagination and be as creative as possible. You also need to be practical. Draw or design your invention in your notebook.



People can achieve great things if they are encouraged and believe in themselves.





# Plan of action

An action plan is something that you can use to set achievable goals. An action plan can help you to remember what you want to do, how you are going to do it, and to prepare for any challenges or obstacles you might face.

## What is your plan? ●●●●

1. Use the stem sentences to help you write about one of your goals for the year.

- ☐ My dream is one day to \_\_\_\_\_
- ☐ The positive things about me that will make my dream come true are \_\_\_\_\_
- ☐ People who I think will support me are \_\_\_\_\_
- ☐ The things that could make me fail are \_\_\_\_\_
- ☐ I will prevent that failure by \_\_\_\_\_
- ☐ My next step to reach that dream is \_\_\_\_\_

2. Keep this action plan to continue building yourself up and developing a positive outlook about yourself.

### Our Words

#### challenge

A challenge is something that is difficult to do. To 'face' a challenge means not to turn away from it

#### obstacles

something that makes it difficult for you to do or achieve a goal

Look back – look forward



Lebalela kwa morago – lebelela kwa pele

Things that could make me fail are other activities that take my attention

My dream is to grow my own vegetables

I will prevent that failure by joining a club

People who can support me are older friends, who can offer advice

Good job



# Feedback is important

Feedback is when someone says what they think or feel about something you have done. Their feedback is their view about it. Some feedback may be negative, but it can also be constructive.

Give a reason for what you think



Nikeza isizathu salokho okucabangayo

## Work together ●●●●

Look at the outfits on the opposite page.

1. Give your feedback about each of them.

Keep your feedback constructive.

This means you must always:

- say what you do like about it,
- give ideas on how to improve it, and
- give reasons for your opinions.

2. Turn and talk to the person next to you. Tell them your opinions about the outfits. Let the person next to you also give their opinions. Are your opinions and ideas the same or different?

Ask questions about the things you want to know



Buza imibuzo ngezinto ofuna ukuzazi

## Have a chat ●●●●

3. Have a conversation with a classmate.

Take turns to be the interviewer.

- The interviewer asks the other person about something interesting they did recently.
- The interviewer must try to use constructive questions in the conversation.
- The questions must not be judgemental.
- The questions must help the other person think more deeply about what they did.

4. When you have finished, ask yourself and each other: did the questions help to find out more information?

5. Which questions worked best?

Our Words

**constructive**  
helping to improve; promoting further development or advancement

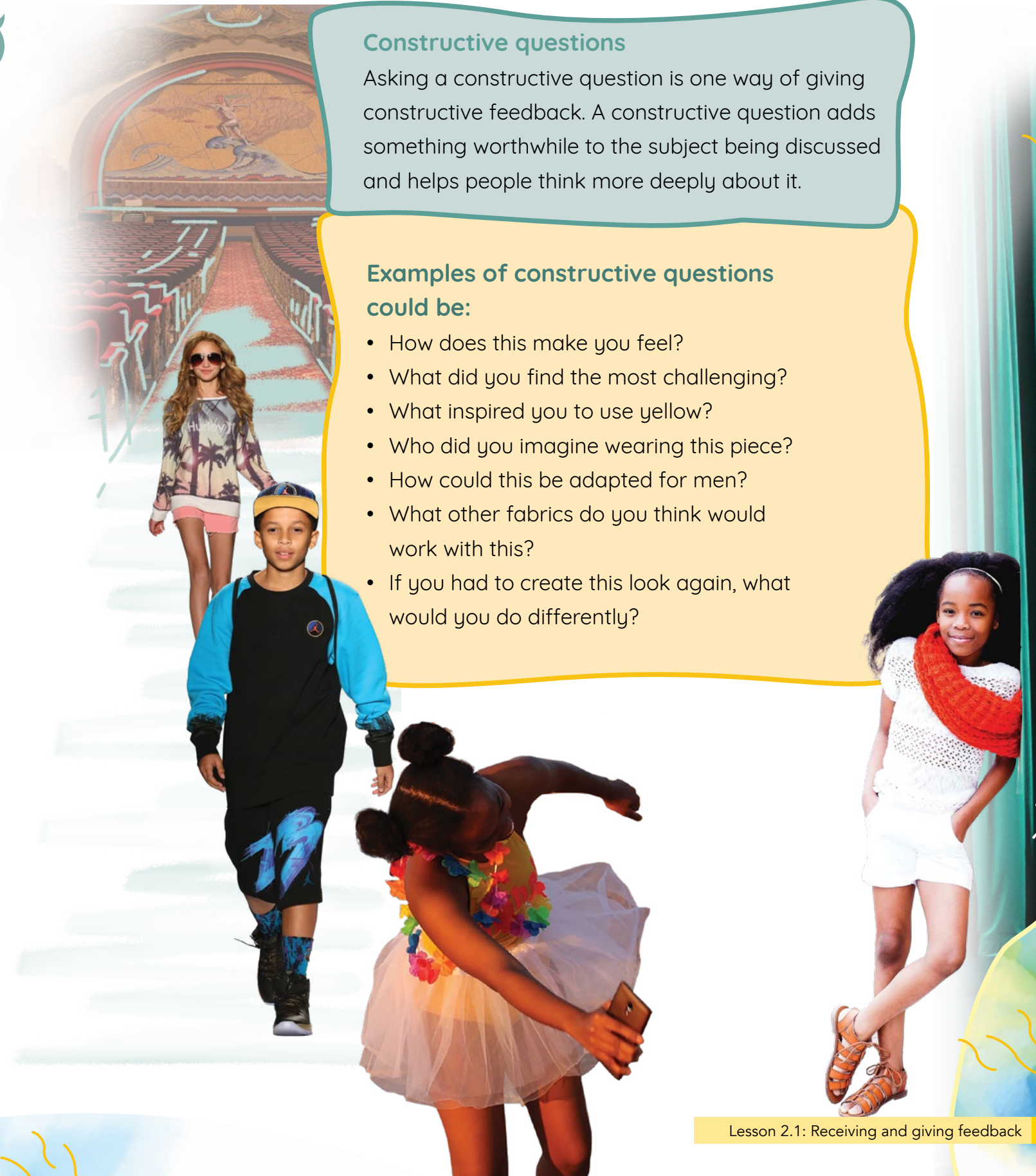
**interviewer**  
A person who asks questions to find out information

## Constructive questions

Asking a constructive question is one way of giving constructive feedback. A constructive question adds something worthwhile to the subject being discussed and helps people think more deeply about it.

## Examples of constructive questions could be:

- How does this make you feel?
- What did you find the most challenging?
- What inspired you to use yellow?
- Who did you imagine wearing this piece?
- How could this be adapted for men?
- What other fabrics do you think would work with this?
- If you had to create this look again, what would you do differently?





# Keep your self-talk helpful

“Self-talk” is the conversations we have with ourselves. If your self-talk is encouraging and full of constructive feedback, you can become your own best friend.

Think about your thinking



Cabanga ngendlela ocabanga ngayo

Be kind to yourself



Yiba nomusa kuwe

## Being your own best friend ••••

1. What are some of the things you say to encourage yourself and make you feel good?
2. What are some of the things you say to put yourself down and make you feel bad?
3. Does your self-talk usually make you feel good or bad?
4. How can you change it to make you feel more confident and more content?

## My Success ••••

5. Go through your life and write down your successes so far, at the stages of your life shown below. Think about:
  - challenges you have faced and survived
  - great friendships you have shared
  - amazing things you have made
  - praise or awards you have received
  - good things you did in secret that no one knows about.
6. How are you feeling, after writing about your successes?

Our Words

encouraging  
inspiring  
with support,  
courage, hope  
or confidence

## Success log

A success log is like a diary where you write down the things you have successfully completed and the achievements that you are most proud of. Understanding what you are good at and being proud of yourself can help build your confidence and keep your self-talk helpful. Anybody can keep a success log. Start yours today and try to maintain this practice for life.

My successes between the ages of 0-5

My successes between the ages of 6-12

- amazing things I made
- praise or awards I received
- challenges I faced and survived
- great friendships I have shared

We all worry about embarrassing ourselves, and we all worry if we are good enough. We have to try and replace our negative thoughts with positive thoughts and remind ourselves that we are good enough!

I am proud that I made this great outfit.

I'm so excited for our fashion show!

But I am scared to model my outfit. I don't have the right body to be a model.

But what if the class does not understand it and laughs at my outfit?



# Body language

Using words is not the only way we communicate with each other. We also use our bodies to show how we feel. Our facial expressions, hand and eye movements, as well as our body postures, all show others how we feel. We call this body language.

Try to feel what someone else is feeling



Zama ukuzwa lokho okuzwiwa ngomunye umuntu

What's new? Try it



Yini okusha? Kuzame

## My body says . . . .

1. Look at the illustrations and discuss what each person's body language might be saying about how they are feeling.

## Listen, but do not say a word . . . .

- Your task is to practise listening with body language.
2. Choose a story about something interesting that happened to you. It can be exciting and scary.
  3. Work with a partner. Take turns to be the storyteller and the listener.
  4. Tell each other how well you succeeded.

Our Words

communicate to share thoughts, feelings, or information

## Remember the following tips:

- Lean forward when you hear intense emotion.
- Sit in a way that shows you are paying attention.
- Focus your attention on your classmate (but do not stare).
- Nod if you agree.
- Frown if they say something disturbing.
- Smile if they say something pleasant.

## Examples

- When you lean forward to listen to me, it shows you are interested in my story.
- When you tap your foot when I tell my story, it makes me feel that you are bored.





# Kind words can be powerful

Kind words can be a powerful tool. They build our confidence and the confidence of our schoolmates. Kind words do not harm. They help to support, inspire, recognise effort, and heal.

When receiving feedback always consider “LAURA”.



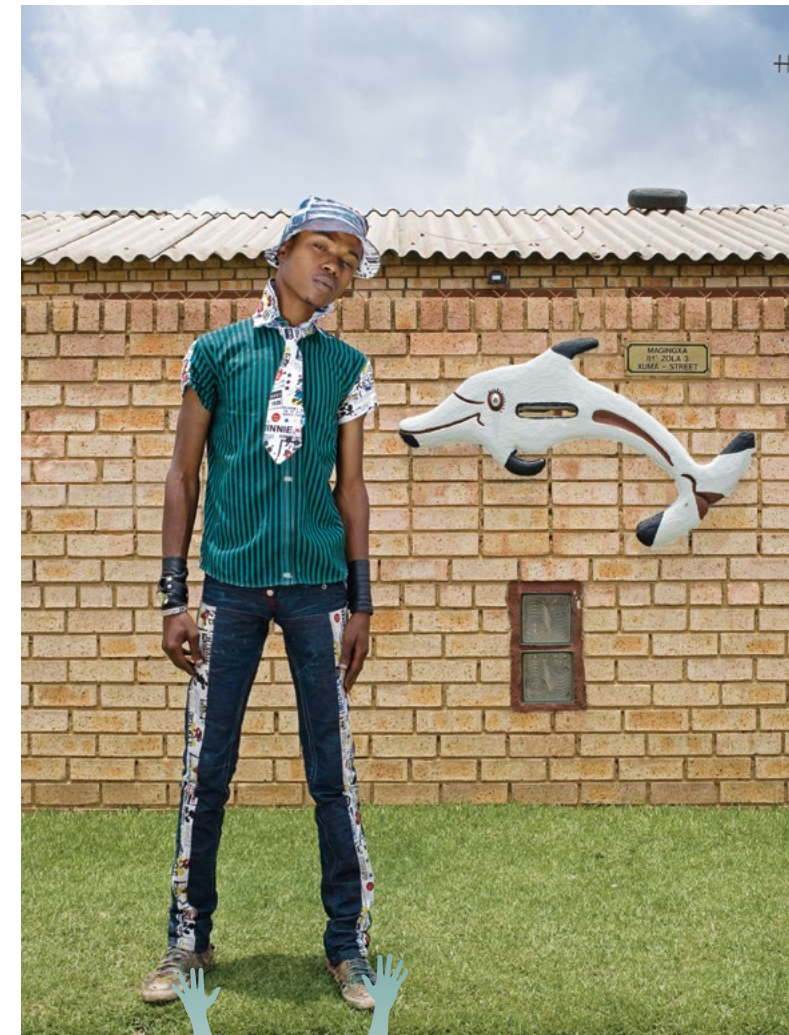
**powerful**  
being able to influence or control people or events

Our Words

## Star Fashion Show!

On the day of the auditions, people arrived early. There were thousands of other hopeful young people there in the queue. They looked terrified and excited at the same time.

Contestants had to walk onto the stage to face the lights, the cameras and, of course, the three judges.



Jodie Bieber, Bongani Sithole, 2009

“Why are you here?” asked one of the judges. “I’m here to follow my dream,” I said slowly, trying to speak in a **calm** voice even though I was nervous. “Show us what you’ve got,” said another judge.

I only had one minute to prove to the judges that I was talented enough to win a golden ticket to the next round.

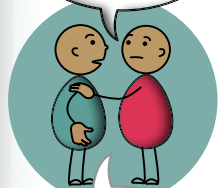
Whilst I walked up and down on the ramp, the audience stood up and clapped. I could not believe it. I stood in a pose and waited for the feedback. “You have a beautiful outfit,” said Judge Georgie. “I loved watching you walk with confidence.”

Try to feel what someone else is feeling

## Using LAURA



1. Read the story of the star fashion show.
2. How do you think the contestant felt inside when they heard the audience’s applause?
3. How do you think they felt about the feedback?



Zama ukuzwa lokho okuzwiwa ngomunye umuntu



# Practise, practise, practise

The more you practise something, the better you become at it.

Share and compare



Yabelana kanye nokuqhathanisa

## Feedback practical

Everybody needs to wear shoes at some point. Shoes can be smart, cool, sporty, or practical.

Your task is to design a shoe that is funky or sophisticated. It can be any type of shoe, but it should be something new and different.

1. Make a quick sketch of your shoe.
2. Share your sketches in a small group.  
Take turns to receive and give feedback.
3. Make changes to your design, based on the helpful feedback you received.
4. Show your group how your shoe has changed.

Our Words

a practical  
an activity  
where you have  
to do or make  
something, and  
not just read  
about it

Ask constructive  
questions to learn  
more about each  
other's shoes

## Useful feedback reminders:

If you are the one giving feedback, try to be helpful and not harmful. Ask constructive questions to learn more about each other's shoes:

- Be aware of your body language when speaking or listening.
- Use kind words that will encourage others.
- If you are the one receiving feedback, try to use the "LAURA" method.

**L** Listen  
**A?** Ask  
**U** Understand  
**R** Reply  
**A** Appreciate





# We all have emotions

Sometimes things happen in your life that make you feel happy, excited, sad, frustrated, confused, afraid, guilty, lonely, disappointed or angry.

Our Words

**emotions**  
feelings that include joy, sorrow, fear, hate, love

Talk about your feelings

**My feelings** ....

1. Write two short sentences to describe how you feel today. It will prepare you for the lesson.
2. Look at the different emojis, which show different **emotions**. List the different emotions you see.
3. Which emotions do you experience often?
4. Which emotions would you like to experience less often?

Thetha ngovakalelo lwakho

## Dealing with emotions

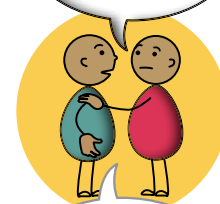
There are many ways that we can deal with our emotions. For example, you can talk to someone that you trust about how you are feeling.

You can also write your feelings down in a journal, or write a song or story about your feelings. You can also draw pictures to show the way you are feeling.

When you feel very frustrated or angry, take a few breaths and calm down before you speak to the person that you are angry with. You need to be calm when you tell them why you are upset.



Try to feel what someone else is feeling



Zama ukuzwa indlela omunye omuntu azizwa ngayo

**Trying to get to the top** ....

5. Read the story.
6. What emotions do you think the storyteller felt?
7. Have you had a similar experience? What did you feel?

No emotion is right or wrong. It is what you do with your emotion that is helpful or harmful.

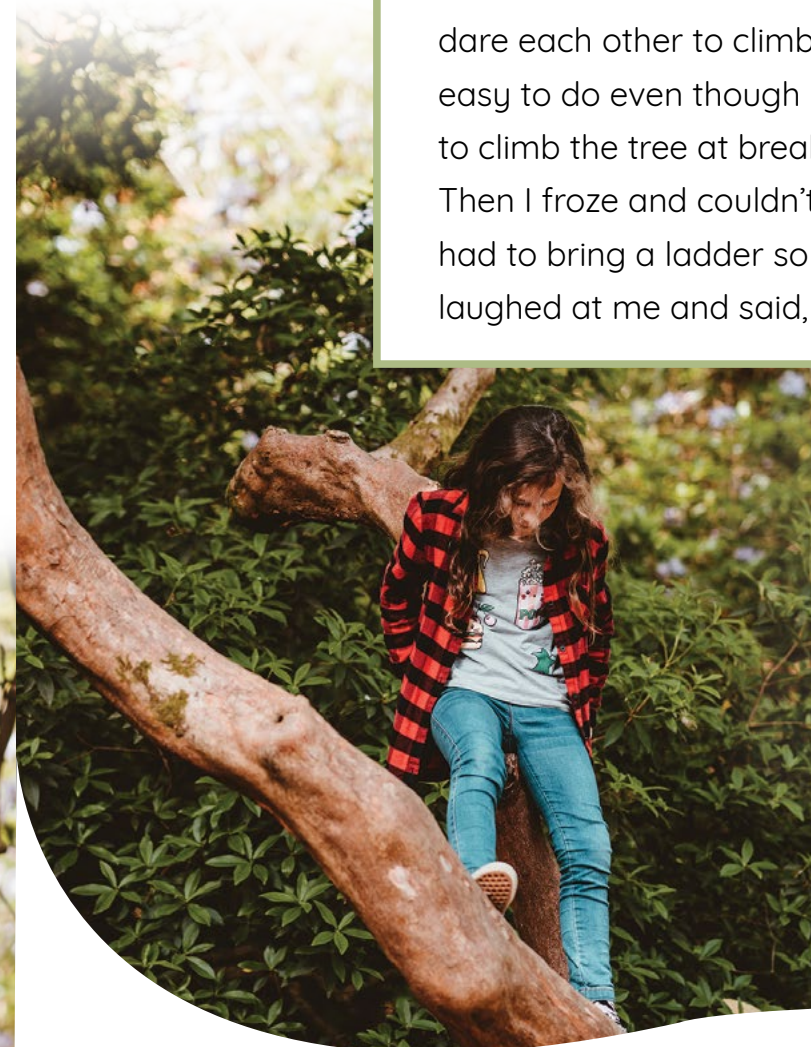
## Trying to get to the top

There is an old tree at my school that is big.

We are not allowed to climb it, but the Grade 6 boys often dare each other to climb to the top. I told everyone that it is easy to do even though I am in Grade 5. Lebo challenged me to climb the tree at break. I made it up the first two branches. Then I froze and couldn't carry on. I couldn't move. A teacher had to bring a ladder so that I could climb down. Everyone laughed at me and said, "We all knew you couldn't do it."

## Right or wrong

An emotion is a feeling. When we get emotional it means we are having strong feelings. It is not wrong to feel our emotions. We should not judge our emotions. We should be aware of them and listen to them, to work out what they are telling us about ourselves.

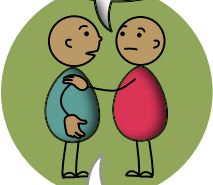




# Coping with disappointment

When others are feeling disappointed, we should be understanding and show **compassion**.

Try to feel what someone else is feeling



Zama ukuvelana nomnye umntu

## Oh no: Tebogo's disappointment

1. Read about Tebogo's disappointment, below.
2. How do we know that Tebogo was feeling disappointed? Use an example from the story.
3. How does Elton show compassion towards Tebogo?

Our Words

**compassion**  
a feeling of deep sympathy for someone who is suffering, with a strong desire to help them

Make something to show what you think it is like



Yenza into ebonakalisa ukuba ucinga ukuba injani na

## Write a poem

4. Write a poem about what lifts you up. Use Tebogo's poem below to help you write your own poem.

### Here is Tebogo's poem:

*Rain is falling softly on our roof today  
I am grateful because  
The rain is fresh and cool  
The sound of the rain makes me feel calm  
The rain will help our crops grow and give us food  
The rain gives us water to drink, cook and wash with  
Our animals need rain to drink  
I love playing in the rain*

### What does it mean?

Disappointment means 'let-down'. When you expect something to happen and it does not happen, it leads to a feeling of disappointment.

### Examples of disappointment

- I did not want to disappoint my teacher, so I skipped watching TV to finish my project.
- When I heard the new jeans were all sold out already, I was so disappointed.
- The party was such a disappointment. The food was terrible and the games were silly.

5. Have you ever felt disappointed?
6. What made you feel disappointed?
7. What did you do when you were disappointed?

Hey, Elton, this sucks. I was really looking forward to my dad's visit.

He phoned to say he cannot come today. He must go somewhere else.

If he comes next time it will be nice, but I will not rely on it.

I know, Tebogo. You told me every day. What happened?

That really sucks. I would also feel disappointed if I were you.

I hope he visits you soon.



# I can control my anger

Everyone feels angry sometimes. Anger can sometimes help to make things change for the good, like when people are angry and take a stand against bullying because they are fed up with it.

## Our Words

**anger**  
the strong feeling that you have when something has happened that you think is bad and unfair

**regret**  
to feel sorry about something you have done or about something that you have not been able to do

**damage**  
to injure or harm someone or something

Think about your thinking



Cinga ngendlela ocinga ngayo

## How angry am I? . . . .

1. Describe, in a few short sentences, something that has caused you to feel angry recently.
2. Try to remember what your body felt like. What do you think is the main way that feelings of anger affect your body and mind?

## Violence and anger

When we express anger in violent ways, someone may get hurt and property may be destroyed. You may also say something you **regret**. It is never okay to hurt yourself or anyone else, or to **damage** property, just because you are angry.



## Five-point guide to help control your anger . . . .

Point 1:

### Recognise anger

Anger needs to be controlled before it tightens its grip and you are out of control. (The sooner you recognise it the better.) The moment you recognise that you are angry, take a few slow deep breaths.



Point 2:

### Remove yourself

Get out of the situation that has triggered the anger. Say, "I need a few moments to think," and walk away. Find a quiet place or go for a walk.



Point 3:

### Breathe

Keep breathing slowly until you have calmed down.



Point 4:

### Let it out

To release the anger, let it out, but in a way that helps you to take control and calm down so you can think clearly. Remember that you want to let it out because you feel out of control. Try to find the cause inside of you.



Point 5:

### Communicate

Once you are calm, you can go back into the situation and tell the person who made you angry, "What you said made me feel angry because I experienced what you said as \_\_\_\_\_. Next time will you please \_\_\_\_\_."



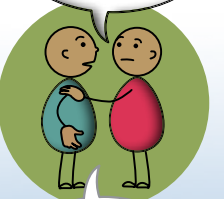
3. Why is it important to control your anger, whether you are angry with yourself or someone else?



# Précieuse's journey

Précieuse is a refugee. War forced her family to leave their home country and seek refuge in South Africa. A refugee's life, especially for children, is difficult. Précieuse had big, tough changes in her life.

Try to feel what someone else is feeling



Zama ukuvelana nomnye umntu

## The journey . . . .

1. Read the story of Précieuse.
2. Write words to describe how you think she might have felt at different parts of her journey. See the **word cloud** for ideas of words to choose.
3. After you have read the story of Précieuse, read Extra Info A to help gain a deeper understanding of colonial borders in Africa.
4. Have you felt **compassion** for a friend before?
5. Why did you feel compassion for them?

happy

lonely

tired

thankful

relieved

determined

hopeful

frustrated

scared

afraid

broken-hearted

unsure

angry

worried

disappointed

## Our Words

**war**  
a situation in which two or more countries or groups of people fight against each other over a period of time

**refuge**  
shelter, protection or safety

**refugee**  
a person who has been forced to leave their country or home, because there is a war or for political, religious or social reasons

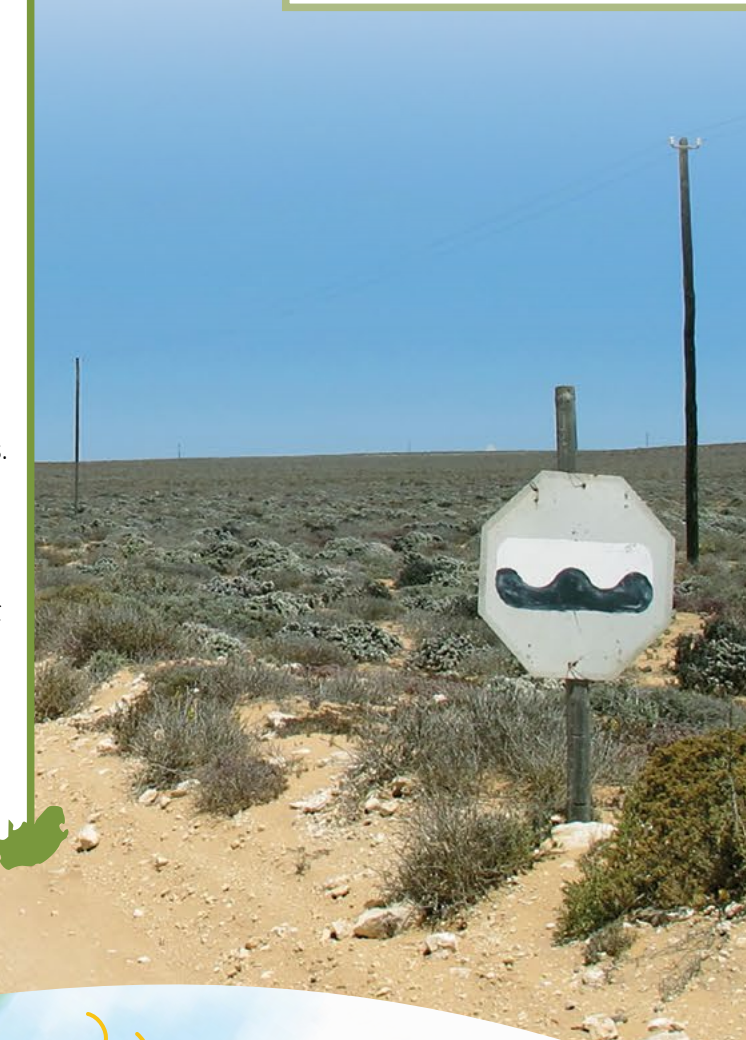
**word cloud**  
a list of words related to a topic or theme. The word cloud on this page has a list of words that describe emotions.

**compassion**  
is the feeling we have when we feel worried about other people. For example, we feel compassion for someone when their granny dies.

## Sukuncama enkingeni

My name is Précieuse. War came to my country because people were fighting for control of the government. Everything changed for our family. My life – my family, friends, school, having my own room, and my favourite things – all came to an end.

My father said, “We must leave now! Only take what you can carry.” My brother David grabbed his toy rabbit. I took a small box with a few pieces of jewellery. I also had to carry a heavy bottle of water.



We decided to make the journey to our uncle in Johannesburg. All we had was his address written on a piece of paper. We had to sell some of our clothes to pay for rides on the back of trucks. I had to give up my favourite T-shirt. Most of the time, we walked. It felt like we were walking forever.

We were ordered off the train by the conductor when we didn't have enough money. We followed the railway tracks and walked. We had to cross many rivers. It was dangerous because there were crocodiles. We felt like we could not go on. But we had to. We were so hungry.

We kept on going. I don't know how, but we did.



# Précieuse's journey continues

Précieuse and her brother's resilience.

Work it out yourself



Zisombululele ngokwakho

At last . . . .

At last we arrived in Johannesburg. It was so confusing, with so many different languages and sounds. We wandered through the streets all day. We were so happy when we heard someone speaking French, a language we knew. She was selling fruit at the market. She introduced us to a kind person from our country who helped us to find my uncle's flat in Yeoville.

1. Share the words you chose from the word cloud on page 30 with a classmate. Tell them why you chose them. Compare your choices with their choices.
2. Are these emotions that you would feel if this happened to you?
3. List four big challenges that Précieuse had to deal with.
4. Do you know someone who is a refugee? Share something you know about the kinds of things refugees go through.
5. What can the story of Précieuse teach us about resilience and compassion?

Our Words

**resilience**  
ability to recover after something unpleasant, such as illness, depression, or any tough situations



This story was inspired by the stop frame animation, *Précieuse - a refugee's story*, which was created by refugee children at the Three2Six Refugee Children's Education Project (2011).

Write about resilience and compassion, and what you found the most interesting on Info Page A on page 38 and 39.



# Feeling sad

If someone is crying, do not tease them or tell them to stop. Rather ask what made them feel that way. Maybe they just need you to listen. Maybe you can offer to do something different with them in a different space, to help create different feelings.

Ask questions about the things you want to know



Buza imibuzo ngezinto ofuna ukuzazi

## How can I help? ....

1. Act out a scene with a friend in the following way:
  - One of you will be Précieuse, who has just arrived in South Africa. You are crying and scared.
  - The other person will play themselves and will meet Précieuse, who is crying. They don't just want to say, "Stop crying." They want to understand by asking useful questions.
  - Role-play what happens next.

Find out more (ask someone - look it up)



Funa okuthe kratya (buza emntwini - yikhangele ezincwadini nakwezinye iimbalo)

## Empathy ....

2. Find the word 'empathy' in the dictionary.  
*Empathy* [say it like this: em-puh-thee] (noun).
3. What does it mean?
4. Find the correct adjective (the word that describes) in this sentence:

I am \_\_\_\_\_, when I try to understand another person's feelings.

## Our Words

**caring**  
feeling or showing care and compassion

## Caring for others

When you show kindness and the willingness to help someone who is in a difficult situation, you are being **caring** towards them. You cannot care if you are not interested in what they are feeling. When you are willing to listen and ask helpful questions, you show compassion.

## Ten things to say instead of 'stop crying' ....



5. Think of a time when you felt sad.
6. What made you feel sad?
7. What did you do when you felt sad?
8. What made you feel better?



# Stand in my shoes

When we say we are trying to “stand in the shoes” of someone else, it means we are trying to **imagine** how they might feel. It helps us to be kind and to show empathy and compassion.

Make something to show what you think it is like



Yenza into ebonakalisa ukuba ucinga ukuba injani na

## Stand in my shoes

1. On a blank piece of paper, carefully trace an outline of your shoe.
2. Decorate your shoe with your emotions (you can draw pictures to show how you are feeling, you can write words, and you can use colours to show if you feel happy or sad).
3. Swop drawings with the person next to you.
4. Look at your partner's drawing. Can you see what they are feeling? Do they feel happy? Do they feel worried?
5. How do you think it would feel to be in your partner's shoes? (how do you think it would feel to feel your partner's emotions?)

Our Words

**imagine**  
to form a picture in your mind of what something might be like



assured



happy

hopeful



strong-willed



confident



I did it!



# A borderless dream

Colonialism is when one nation invades another nation, defeats it, rules over it, **exploits** its people, takes its natural resources, and forces its language and culture on everyone. When rulers have control over many colonies, we say they have an empire. Rulers from both Europe and Arab countries had colonies in Africa and they took African people as slaves.

They wanted to find ocean trade routes around Africa. New ship-building technology enabled them to build ships that could store more cargo and travel much further than before.

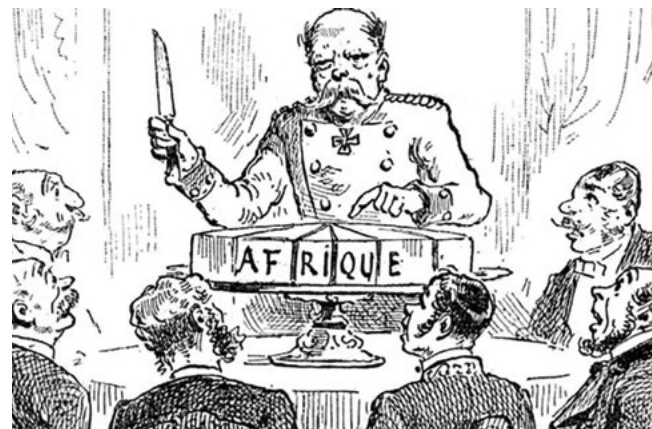
They also wanted to find new knowledge from foreign cultures. Most European colonies in Africa existed on the coast. The colonisers also transported slaves from Africa across the Atlantic Ocean to the 'new world' of the Americas.

## Our Words

**exploit**  
to take advantage of a person or situation without giving fair pay or anything else in return

**expansion**  
making something bigger in size, amount or importance

When the ruler of Belgium, King Leopold, started to explore inland, other European countries became threatened by the **expansion** of his colonies. So they all got together at the Berlin Conference of 1884, to decide how they would divide the rest of Africa between them. By the end of the conference, the European powers had neatly divided Africa up amongst themselves, drawing the boundaries of Africa much as we know them today.

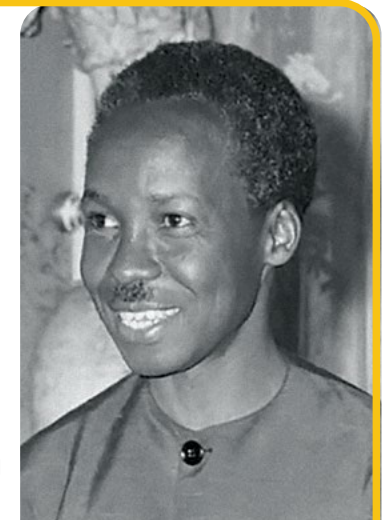


They did not divide Africa according to the African Kingdoms or the ancestral lands of traditional communities or language groups. The borders were an invention of power-hungry European rulers. These artificial (fake) political borders forced people, who did not feel they belonged together, into nations. This caused great conflict.

Many colonial powers believed that they were liberating African people from being barbarians and savages, as they had no understanding of African culture and traditions. They tried to convert African people to Christianity, and to teach them to read and write. They believed they were acting as their saviours and parents, bringing technologies like roads, factories, trains and medicines. Many indigenous people tried to resist their colonisers. It took them a long time to liberate themselves.

South Africa was colonised by both the Netherlands and Britain. Some of the descendants of colonists created apartheid to continue their hold on power.

“The question we now have to answer is whether Africa shall maintain this internal separation as we defeat colonialism, or whether our earlier proud boast – ‘I am an African’ – shall become a reality ... None of the nation states of Africa are ‘natural’ units. Our present boundaries are the result of European decisions at the time of the Scramble for Africa. They are senseless; they cut across ethnic groups, often disregard natural physical divisions, and result in many different language groups being encompassed within a state ... It was in recognition of these facts that the Organisation of African Unity in 1963 stated its first purpose to be ‘to promote the unity and solidarity of the African States’.”



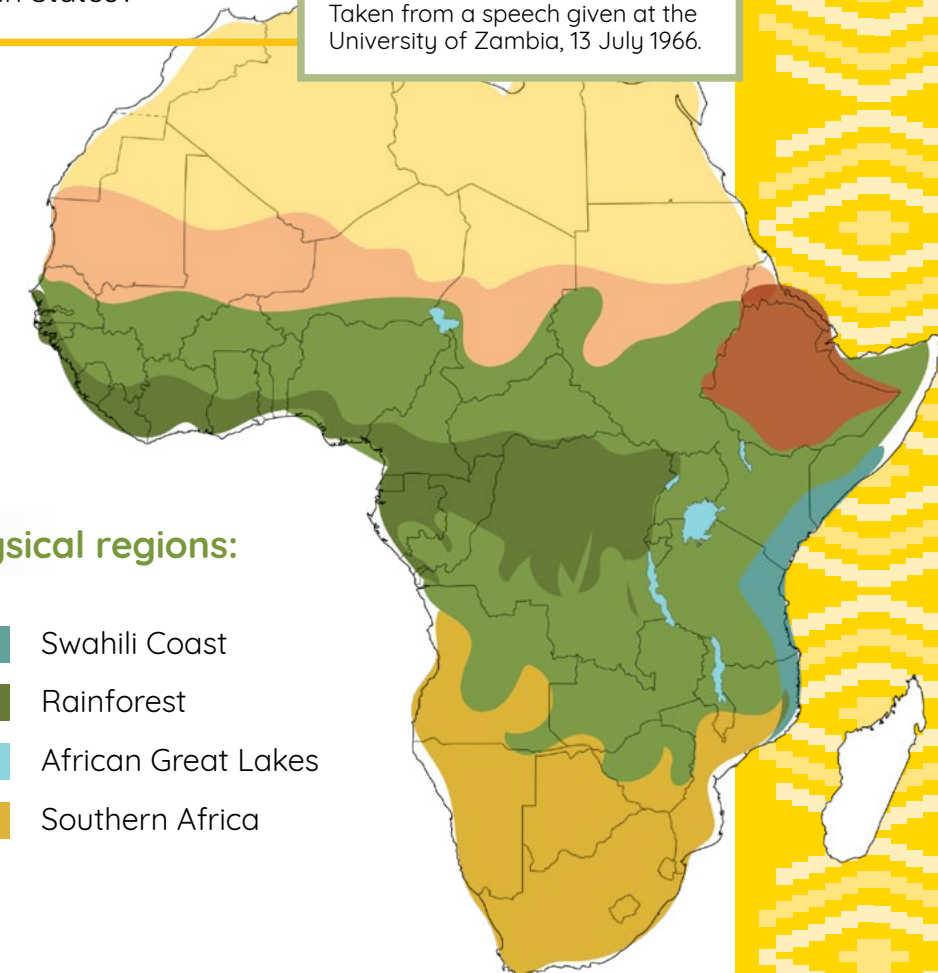
Julius Kambarage Nyerere, President of Tanzania (previously Tanganyika) from 1964 until 1985.

Taken from a speech given at the University of Zambia, 13 July 1966.

Some African people dream of a time when people will be able to move, live, study, work and trade all over our continent without the obstacle of borders. A time when no one has to flee war or poverty or economic collapse.

## Africa has eight major physical regions:

- |                     |                     |
|---------------------|---------------------|
| Sahara              | Swahili Coast       |
| Sahel               | Rainforest          |
| Ethiopian Highlands | African Great Lakes |
| Savanna             | Southern Africa     |





# Our relationships and connections

We all have different kinds of relationships and connections with people. It is okay to feel close to some people and not to others.



## Not always easy

1. Read about Ayanda's relationships. How do we know Ayanda is feeling relaxed and comfortable? What is the evidence for this in the story?
2. Draw a picture like Ayanda's to show some of your relationships and how you are connected to different types of people. Include who the person is in your life and how you feel around them.

## 'Ubuntu' in relationships

Ubuntu is a South African word. It is about treating other people the way we would like to be treated. Ubuntu tells us that our relationships influence who we are. Using Ubuntu as a value can help all of us to see ourselves and others positively.

It is important to understand the connections you have with people and be aware of how you feel around different people. If you can feel comfortable and relaxed around different people, you will:

- feel less stress,
- communicate more clearly,
- get the things you need,
- feel safe,
- feel happy more often.

## Our Words

connections  
the links that we have with other people

## Ayanda's relationships



Fatima and I are friends. We usually eat lunch together at school. I feel happy when I am with her.



Gogo gave me Sporty when he was a puppy. I tell him when I am happy and when I am sad. He helps keep us safe.



I love singing with my choir. I'm not close friends with anyone there, but, I still get what I need from them.



I love Gogo Martha. I visit her every school holiday. I have less stress when I am with Gogo.



I like Mr van Wyk's classes. He is my favourite teacher. He makes funny jokes and we laugh a lot. I usually feel happy in his lessons.



My cousin Michael makes me laugh. I send him messages from my phone because he lives in England. We communicate clearly and safely online.



# Granny's love

Some relationships make us feel safe and happy. We need to spend time with the people that make us feel happy and loved.

Be kind to yourself



Yiba nemusa kuwe

## Ayanda and her Gogo

1. Read the story of Ayanda and her Gogo.
2. What does Gogo do to make Ayanda feel happy and safe?
3. How does Ayanda stand up for herself in a **respectful** way?
4. Ayanda feels safe with her Gogo. Name a person with whom you feel safe.
5. Come up with a song that makes people feel happy and safe. It can be a new song or a remix. Be creative and use your imagination.

**respectful**  
showing politeness or care towards someone or something

Our Words

## Ayanda and her Gogo

Grandmothers often have a close connection with their grandchildren.



Ayanda, I have missed you so much. Do you want a hug?



Yes please, Gogo.

## The next day

You know what? Ayanda can do three somersaults in a row! Show Uncle Jan, Ayanda.



I feel SO embarrassed when Gogo shows off about me.



May I show Uncle another time, please Gogo?



Of course.



I love to snuggle up and read to Gogo.





# Oops! Friends fight.

Friends sometimes get upset with each other. When this happens, we can try to work things out and resolve the conflict. No violence!

Look back – look forward



Buka emuva – buka phambili

## How does it end?

1. Read the story of Ayanda and Katlego.
2. What do you think happens next in the story?
3. Write two different endings for the story. One ending must be good for their relationship. The other ending must be bad for their relationship.

## Our Words

**resolve**  
find a solution to a problem or difficulty

**maintain**  
help something to continue in a good condition

### Ayanda takes Katlego's bike!

Ayanda went to visit Katlego. But he was not back from school. She saw Katlego's bicycle leaning against the wall.

I'm sure I can borrow Katlego's bicycle.

I don't think he'd mind. I will bring it back in a few minutes.

Ayanda got on the bicycle and began to ride it along the road. Suddenly, the bicycle chain snapped.

Oh no! I haven't fixed a broken chain before.

When she looked up, she saw Katlego running towards her. He looked very upset.



When you try to find different ways to resolve conflicts in relationships, you can **maintain** many different types of relationships.



# Some relationships are not safe

Many relationships are safe, even if you do not always like the way the people treat you. Some relationships are not safe, even if they are with people you love.

## Our Words

### trust

firm belief that someone or something is good, reliable and honest, and will not try to harm you

Give a reason for what you think



Niketa  
sizatfu saloku  
lokucabangako

## Safe and unsafe relationships

Read about Ayanda and Katlego's relationships

1. Which of Katlego's relationships are not safe?
2. Which of Ayanda's relationships are not safe?
3. How you could assist Katlego with cousin Vince?
4. How can Ayanda keep herself safe from Uncle Percy?
5. What are some ways that kids can keep themselves safe from harmful people?

## Ayanda's relationships:

The driver of our school transport always piles too many of us into the minibus and drives too fast. I feel scared riding to school.

*Ms Tsala, the shopkeeper, never smiles. She always shouts or sulks. It is our nearest shop. What can I do?*

Uncle Percy always pinches my cheeks and looks at me funny. I hope I never have to be alone with him.

*When I visit my friend Katlego, his parents are very strict with us. They won't let us go and play until we have finished all our homework.*

## In your journal

Remember to write in your journal whenever you need to – whether you are feeling happy, or sad, or anything else. You don't have to show or tell anyone what you write or draw there.

## Katlego's relationships

When no one else is around, **Katlego's older cousin, Vince**, tries to force Katlego to look at pictures of naked people on the Internet. When Vince does this, Katlego gets a sore feeling in his tummy and head. His hands start to sweat. He knows these are early warning signs. He does not feel safe. So he always says, "*No*," loudly and walks away quickly. The last time this happened, Katlego told **Ayanda** about it. Ayanda said, "*Tell your dad, he can help you.*"

Katlego listened to Ayanda's advice. He told his **father**. At the end of his story, he said, "*Papa, I do not want to go to Vince's house again.*" "*This is shocking*," said Papa. "*I am very upset about Vince.*" Katlego's father put his arm around his son. "*Katlego, you do not have to go there anymore*," said his father. "*I'm going to speak with the adults in our family tonight. This must stop.*" Katlego felt relieved. He was glad he told Papa.





# Watch your words

Once you say something on social media, it is almost impossible to remove it because other people immediately start seeing it and sharing it.



## Words for feelings

Sometimes it can be difficult to describe how you feel. It helps to know different words to choose from.



|              |              |
|--------------|--------------|
| happy        | sad          |
| calm         | angry        |
| clear-headed | confused     |
| fearless     | scared       |
| excited      | disappointed |
| relieved     | worried      |
| loved        | unloved      |
| accepted     | rejected     |

## Our Words

**social media**  
websites and other online ways to communicate that are used by groups of people to share information and to network with each other

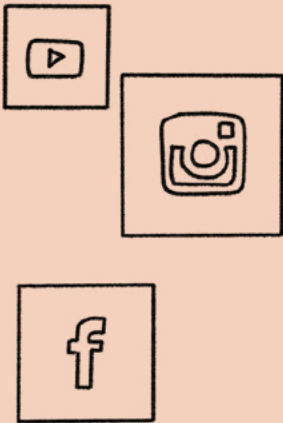
**pressure**  
trying to force or persuade someone to do or think something

## Social media safety

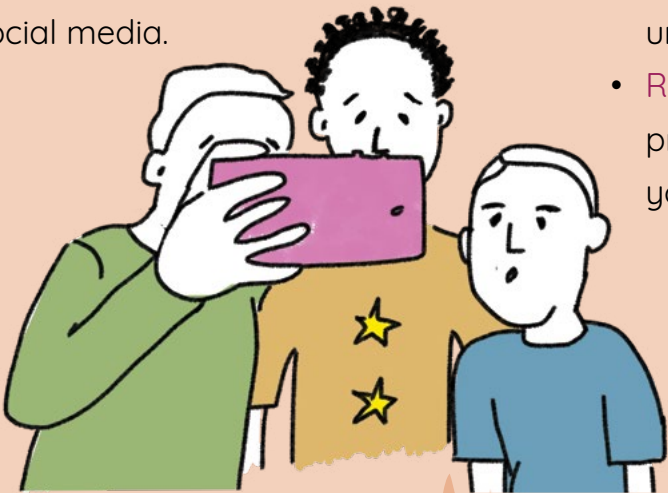
Sometimes **pressure** can come from people online. If you have a cellphone or a tablet or you use your parents' technology, always remember the safety rules below. Inform your parents if anyone tries to speak to you online, even if you feel safe speaking to them.

## Social media stay-safe rules

- **Only use** social media that are allowed for your age group.
- **Never share** your home address or any phone number with people on the Internet.
- **Never agree** to meet a person who you only know from social media.



- **Do not post** images of yourself to someone you do not know well.
- **Do not put** anything online that you would not want your friends and family to see.
- **Check with your parents** if you are unsure of anything.
- **Remember:** nothing is private online, even if you use privacy settings.





# Finding help

You must tell an adult you trust when you do not feel safe with someone. Maybe you can even tell five adults! If one adult cannot help you, you need to find another one who can. Being able to express your feelings of discomfort is a key part of being safe.

## Who can I trust?

There are adults and friends who we can trust in a time of distress. If something makes you uncomfortable, you need to know which people you can go to for help. You could go to a parent, grandparent, teacher, principal, nurse or social worker.

## Our Words

### discomfort

feeling uneasy, anxious, worried or embarrassed

### network

a group or system of people or things that are connected to each other

### community

all the people who live in the same place or have something in common

Choose what works best for you



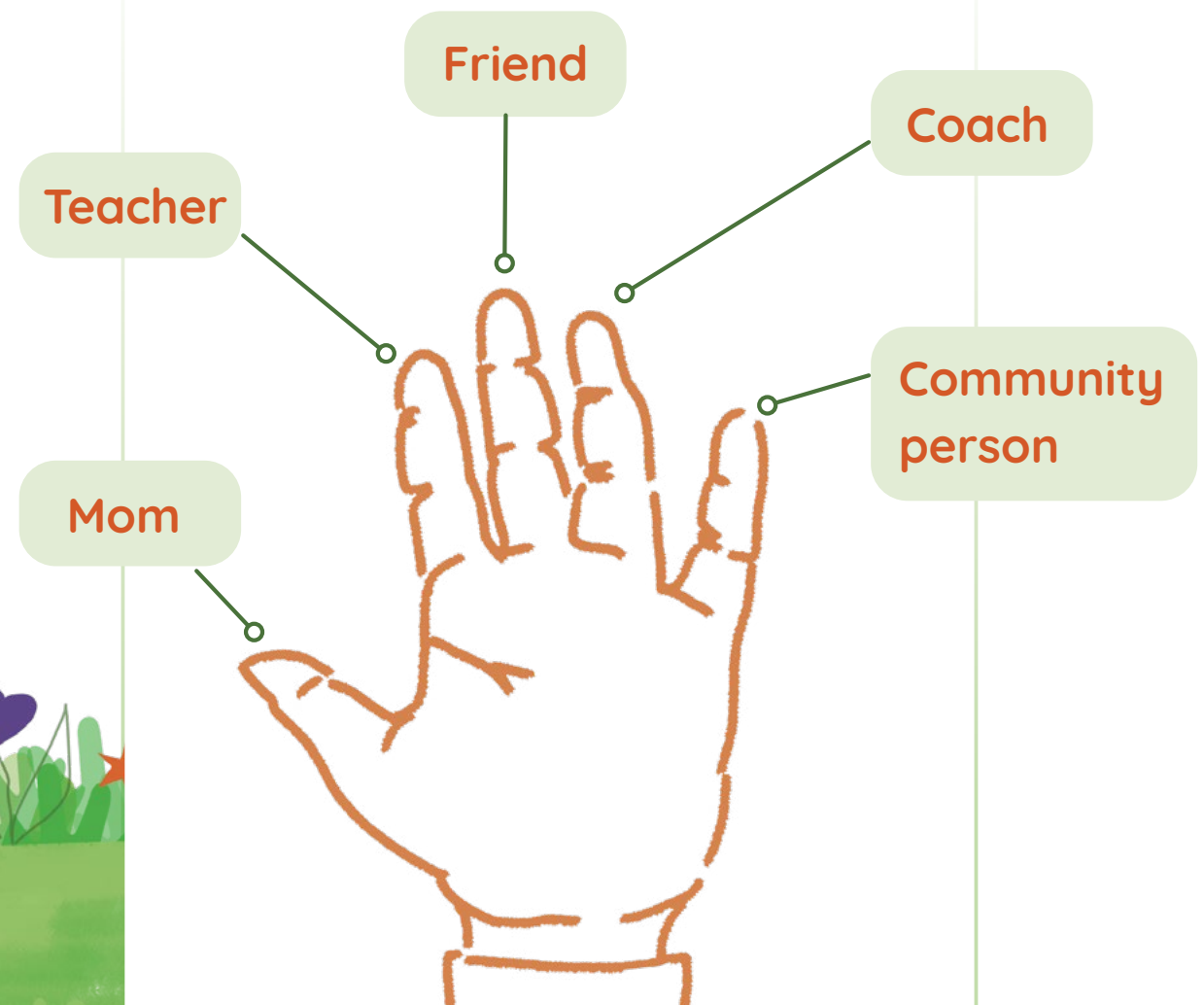
Khetsa lokukusebentela kancono kwendlula konkhe

## My network hand

1. Draw your own "network hand" and identify the five people you trust to put on your hand. Follow the example on the opposite page, and keep your network hand for future use.

## The network hand

The **network** hand is an activity that will help you to identify your support system, which you can use for help. It asks you to identify network people. Network people should be adults you trust and who you listen to. They may be your parents or guardians, family members, or other adults like teachers and **community** leaders.





# Make your own shining star

One way to show people that you feel safe and happy around them is to make something that will remind them of you. You can make them a shining star. A shining star is something that people can see at night because it shines in the dark. It is a symbol for finding your way around.

Make something to show what you think it is like



Yenta intfo kute ukhombise kutsi ucabanga kutsi injani

## Make it shine

1. Make your own shining star for someone who makes you feel safe and happy!
  - You can make your star out of: wire, cardboard, sticks, paper, paint, bottle tops, shells, etc.
  - Make your shining star as bright, or colourful, or interesting, as you can.
  - Add some words if you like.
2. Give your star to the person you made it for, if you can.

Our Words

**ancient**  
from a time in history that is in the very distant past / very old – has existed for a very long time

## My shining star – helping me find my way

In **ancient** times people used stars like maps to help them find their way.

Acrux

Southern horizon

Sho!





The rhythm of our heartbeat, of our breath, is the basis of being alive!

*There is rhythm in visual art too – patterns create rhythms, like the pattern on this page.*

## Team up

### Rhythm name game

Body percussion is a great way to explore rhythm.

Stand in a circle and together start a body percussion rhythm:

Say your own name, then someone else's. That person next says their name and calls another. Fit the names into the spaces available.

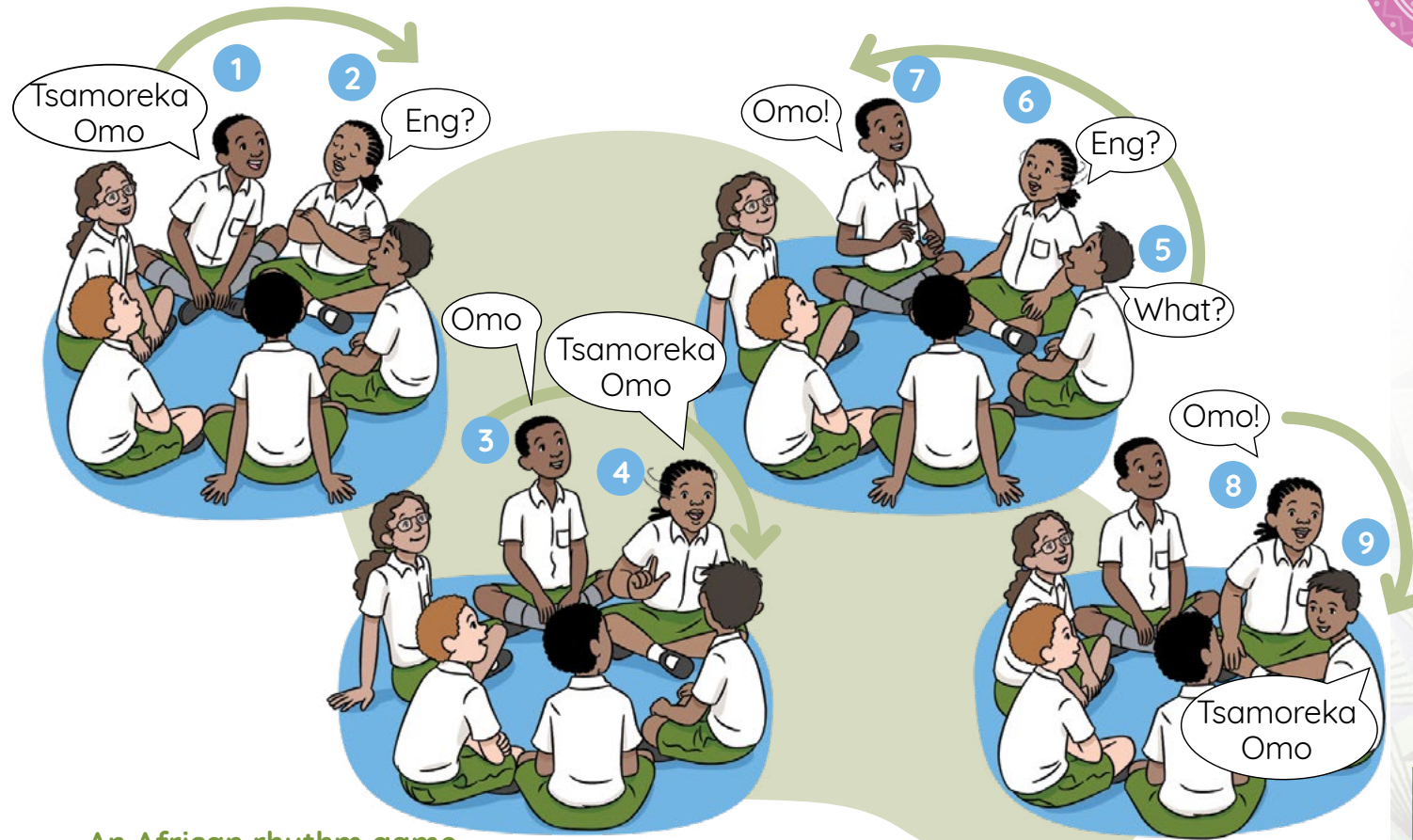


| Name    | Right Click | Left Click | Clap | Clap | Slap  | Slap |
|---------|-------------|------------|------|------|-------|------|
| Neo:    |             |            | Ne-  | o    | Tsi-  | tsi  |
| Tsitsi: |             |            | Tsi- | tsi  | Thin- | a    |

On the clicks, stay silent. On the claps, say your name. On the slaps, say the name of someone else. Keep the rhythm going!

### Rhythm games help you to:

- Make your body and mind work together.
- Make the whole group work together and listen to each other.
- Make you think fast and act fast.
- Wake up and concentrate.
- Build up energy.



### An African rhythm game

Tsamoreka Omo is a rhythm game where participants sit or stand in a circle and in a rhythm one person asks the next one to “Go buy Omo” (Tsamoreka Omo) .The next person asks “What?” (Eng?) The answer is “Omo”, but only the original person (the one who started the game) can give this answer every time.

Questions or answers need to be repeated by each person in turn until either a new person has received the message or the original person is asked the question. You can mix different languages when you play the game.

*How many circle clapping games do you know?*

There are many indigenous African clapping and rhythm games.

**Find** new rhythm games to share.

**Search** on the internet or ask friends and relatives what games they know!

**Make up your own** clapping game with a partner. How complicated can you make your rhythms? How fast can you go?

### Mosquito Mosquito!

In a circle, clap and chant this as a call and response:

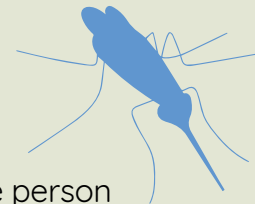
**Call:** Mosquito mosquito?

**Whole group Response:** Mosquito.

**Call:** Bzz

**Whole group Response:** Bzz

Now send the clap around the circle, with one person ducking or bending over when you say “bzz”, with the two on either side clapping over them as they bend. Keep it going and go faster!







# Musicmania

Let's make music.

## You will need

A collection of:

### Aerophones

Instruments that use air: kazoo, legodilo, OPON pipes (such as kiba pipes, tshikona pipes and lenaka), flute, recorder, saxophone, trombone, etc.

### Idiophones

Instruments that are shaken or struck or scraped: mbira, marimba, tambourine, shakers, isitolotolo, xylophone, cowbell, scraper, etc.

### Chordophones

Instruments that use strings: guitar, umakhweyana, sitar, violin, lesiba, uhadi, etc.

### Membranophones

Instruments with a skin that is struck: djembe, tabla, moropa, conga, timpani, ngoma drum, etc.



## Instrument challenge

Are there other instruments that are not included in these groups?

What about electrophones? Why do you think they are called electrophones? If you have electrophones in your school, you could include them as a fifth group.



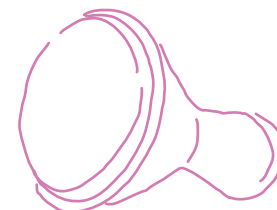
**CLUE:** Electrophones are used a lot in popular music. They include: keyboard, bass guitar, and electric violin.

Divide into four instrumental groups. Each person in the group should have an instrument. If you don't have an actual instrument, then pretend to play an instrument while making its sound with your voice.

Each group will either compose a new song, or use an existing song and rearrange it to suit the instruments they have.

Practise the song on your instruments to:

- Express a **happy** mood
- Express a **sad** mood.







# Pathways

## You will need

- Drum (optional)
- Paper (if possible, 8 A5 sheets per learner)
- Crayons or kokis.

### Step 1: Warm up

Show your classmate what a pathway looks like in movement.

**Pathways** are how we get from one place to another. Sometimes our pathways are direct, like driving along a highway. Sometimes they wander, like when we try on shoes at a shop and we go back and forth in front of the mirror.

In dance, we can ask: Is my journey direct, quick, light; or is it indirect, curvy, slow, heavy?

Try out travelling a pathway across the room.

Try out showing a pathway in movement without travelling.

## Whole class

### Step 2: Pacing the pathways

Look at these lines.

Which word goes with which picture?

direct



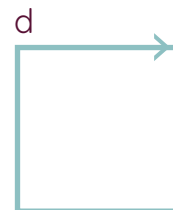
curvy



circular



jagged



square



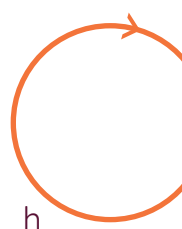
organic



dotted



spiral



See if you're right: direct (c); curvy (f); circular (h); jagged (b); square (d); organic (g); dotted (a); spiral (e)

Travel your own pathway through the room, curving around your classmates. One person calls out instructions to influence your pathway:

**forward** in a **curvy** pathway

**backwards** in a **direct** pathway

**sideways** in an **organic** pathway.

**Different combinations** will create unusual pathways!

### Step 3: My name is a dance



My name is a dance I'll show to you...

Without travelling, **write** your name in the air with your hand.

You can use capital letters, small letters, cursive – whatever feels right for your name.

**Write** it again but this time use your other hand.

Write it using different body parts.

**Write** it on the floor by travelling. How far in the room can your name take you?

**Write** your name again, but change body parts with each letter!

My name is a dance I love to do.

My head will write my T, then my right foot will write my H, then my hips will write my A, then I'll travel my N ... What else could I use?



One person **drums or claps** a beat of 4/4.

**Dance** your name using the beat. Your letters can be different lengths.

**Dance** your name twice. If you finish before your classmates, hold the shape of your last letter.





# Brushes and dots

## Step 1: Imaginary painting

**Imagine** that the floor is a big sheet of white paper, and that you have paint on your body. On a low level, brush the floor with your body and imagine the wash of colour that you are making.



## Words to know

### imagine

to form a picture in your mind of what something might be like

**Try it out. Imagine the painting you are making with your movements.**

Stand, and imagine that you have paint of a different colour on your feet. 'Paint' dots onto your 'page' by jumping. What sort of spots do you make if you land heavily? And if you land lightly? If you use a wheelchair or crutches, what pathways and marks are you making?

## Step 2: Design the pathways

- Let's draw some pathways on paper.
- These drawings also come from movements.
- Draw a different pathway on each page.

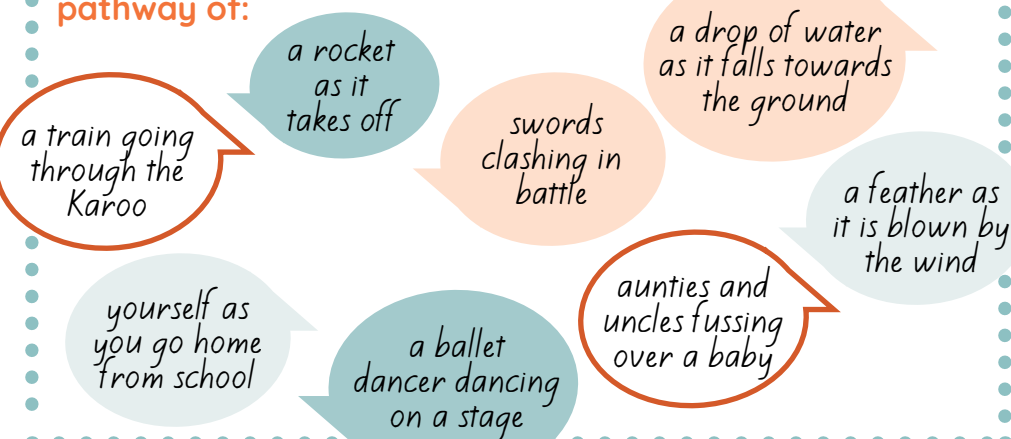
Don't draw the object, draw its pathway!



Each drawing shows the pathway of something or someone as it moves.

- One person reads out the images. As soon as you hear the description, move your hand across the page and draw a line. Your line must show the pathway of movement.

### Draw the pathway of:



**Hint:** If you don't have paper, you can draw the lines with chalk on the blackboard, or make them in the sand outside.

With your classmates, lay all of the pages out on the floor and look at the drawings.

Can you find pathways that are:

direct

curvy

circular

jagged

square

organic

dotted

spiral

Which pathways look interesting?

How?

What else can you think of?



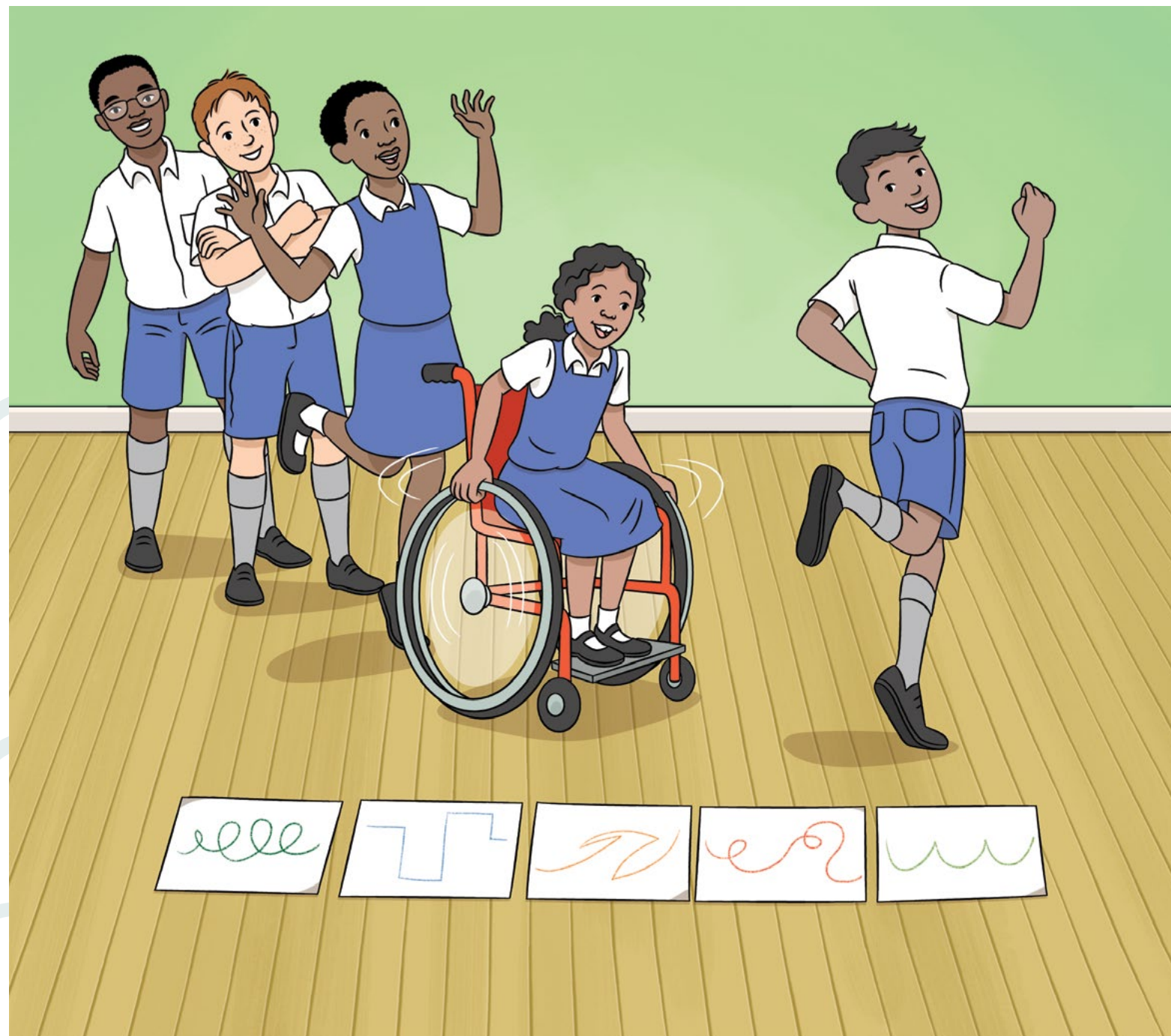


# Brushes and dots continued

## Step 3: Dance the pathways

Choose eight drawings to work from. Lay them out in a line in front of your group.

You are going to create a movement sequence using the drawings to inspire your movements.



## How to accumulate a sequence

It goes like this:

- Label your group members **A, B, C, D**, etc.
- **A** steps forward and does a movement inspired by the first drawing in the line. It can be a movement that travels or a movement that stays in one place. **A** returns to their starting position.
- Everyone steps forward and does **A**'s movement and then returns to the line.
- **B** steps forward and does **A**'s movement and a new movement inspired by the second picture. **B** returns to their spot.
- Everyone steps forward and does **A**'s movement plus **B**'s movement and then returns to the line.
- Now it is **C**'s turn...
- Continue until you have a sequence of movements.

Do your sequence together as a group a few times. Can you make the heavy parts heavier and the light parts lighter? The slow parts slower and the fast parts faster?

We want to show the **contrasts** very clearly. Give it a try!

Show your sequence to another group. Can they see the contrasts? Watch their sequence and look for the contrasts.

## Remember the journey

Ask each other:

**What** did you learn today?

**What** do you remember the most?



Whole class

Do the 'Thank You' dance as a class to end the lesson.

## Words to know

### accumulate

get more and more of something

### sequence

a set of actions, events, numbers, etc., which have a particular order

### contrasts

the differences between two or more people or things or movements, which you can see clearly when they are compared or put close together





# Moving into mime



## Mime: True or False

Which sentences are true?

- Mime is telling a story without words.
- In mime, actors use bodies and **facial expressions** to make you see something that isn't there
- Mime is a type of song.
- Mime artists use paintbrushes.
- For mime to work well, you have to believe in what you are creating.

## Words to know

### facial expressions

the way your face shows feelings or ideas

What did you enjoy?  
What did you not enjoy?  
What surprised you?  
How did that experience make you feel?



## Whole class

### You in your environment



Who is the forest, who is the animal?

The class divides into two.

Group 1 spreads out around the room, to create a forest environment.

Group 2 travels through the forest. Take any shape of animal, bird or creature you like. Walk carefully and explore the environment. Make the sounds you hear.

Listen to the wind in the forest.

A wind comes through the forest, first soft then very fierce.

Everyone hurries to take shelter.

Now swop over.

Group 2 will now be a city, with buildings and walls. Group 1 moves through in cars, taxis, trains, motorbikes and planes.

See if you're right:  
(a) True; (b) True; (c) False; (d) False; (e) True



### Mood machine

Choose a word to describe a mood. For example: anger, sadness, joy.

One person steps into the circle and starts an action with a sound to express this mood, that they will keep repeating. Someone else joins in, adding to the 'mood machine'. Keep going until there are about ten people involved in the mood machine.

Then start a new machine with ten new people and a new mood. Keep going until everyone in the class has been part of a machine at least once!



### What is this object?

Stand in a circle. Imagine you have some magic clay. Use this clay to create an imaginary object. Use the object and then give it to someone else in the circle. They will receive the object and use it to show us that they know what it is, then change it into something else to give to the next person.



**Hint:** Use your senses: is the object heavy or light? Does it have a taste, a texture, a smell? How big or small is it?

When you mime an object, be clear and specific with how you use your hands.





# Mime – body shapes

Make letters and shapes with your body



## In pairs

In your group, choose a letter of the alphabet.

Use your bodies to make the letter.

- Choose an action that starts with that letter. Make a still picture with your bodies to show that action. For example:  
A - Aim  
C - Catch
- You can use any language.
- Move from the letter shape to the action picture smoothly.
- Show your shapes and actions to the rest of the class. Can you guess each group's letter and action?



## When furniture lives

### Moving doors

If you were a door, what kind of door would you be? An old creaky door guarding secrets in an ancient castle? A grand door giving access to the royal palace? A glass revolving door in a fancy hotel? A broken door to a shack?

**What size is your door?**

**What shape is your door?**

**How heavy is your door?**

**How fast or slow does your door move?**

**What rhythm does it have?**

Find a space in the room to work by yourself and create a door with your body.

*Be creative! If someone in the class is in a wheelchair, see how you can use it to make a door with attitude.*



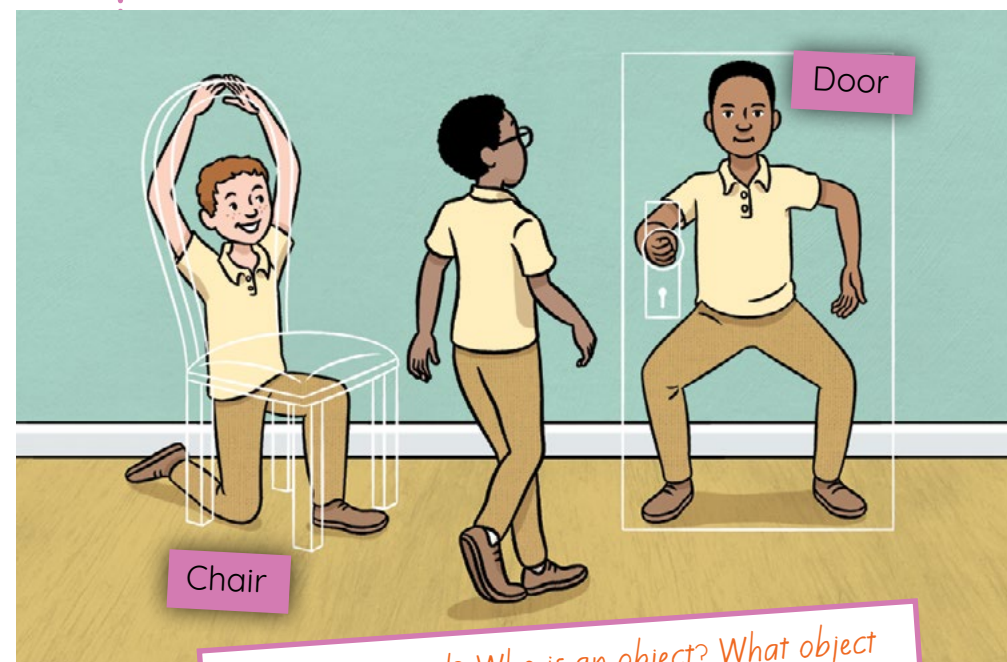
**Hint:** Be larger than life. Don't be afraid to **exaggerate**. Silly is good!

Give your door an 'attitude' - maybe a sound effect, a word or short phrase. For example, "Welcome! make yourself at home".

If it is a tired old door, it might say 'Oil me please'.

## Change to chairs

Create a chair. Let the chair have a completely different energy, rhythm and weight to the door. The two should contrast with one another.



*Who is in neutral? Who is an object? What object are they creating?*

Table and chairs



## Words to know

### exaggerate

make something seem larger, better, worse or more important than it really is

### neutral

in between being strong and gentle, heavy and light, etc.

## Put them together

- You have created two different objects, each with a different shape, rhythm and attitude.
- Find a **neutral**, smooth way to move between the two objects.

## Show and Shine!

Now show your door and your chair to your class. Remember to start and end with stillness. You have brought an object to life! We call this animation.





# Animated objects, animated rooms

Make the scene

## You will need

Word cards with the following words on each card: Bedroom, Kitchen, Bathroom, Lounge, Dining room.

## Words to know

### character

a particular type of person in a play, drama, film or TV show



Having a shower



'Look Ma... I'm on TV'



**Hint:** Try not to discuss too much – think with your bodies!



## Step 1: Create furniture in the room

Each group chooses a room from the word cards.

- Choose an object, machine or piece of furniture found in that room, for example: if your chosen room is a kitchen, you could choose a fridge, stove or toaster.
- As a group, it will be a giant object, but that is part of the fun. Use your bodies to make that object.
- All members of each group must be involved.
- Think about shape, movement, weight, sound effects and attitude.
- You have only one minute to do it!
- Show the other groups your objects, letting them guess what you have created.

## Step 2: Bring in a human

- Choose one person to play a human **character** who enters and journeys through the room.
- Create another object for the human character to interact with. Again, all members of the group must be involved.
- Now you should have two animated objects made by your group, representing your room.
- Add in a door.

## Step 3: Walk through the house

- Plan a journey for the human character to walk through the room. What is their attitude to the objects? What do the objects think about the human?
- Make smooth, neutral changes from object to object.
- Show your short scene to the class.





# Share your mime

Share your animated objects, animated rooms mime with the class. As you rehearse your mime scene, think about these helpful questions and tips, and use them in your performance:

## Make the Scene

**Magic imagination:** Mime is a space where anything can happen. Believe in what you are doing. If you can 'see' the mimed object, and also smell it, hear it and touch it, then the audience will believe it too!

### Work with the environment

How do we use space when we present our mime stories?

What is the distance between the bodies in the space?

What different levels can we use – high, medium and low?

### Work safely with others

How do we keep our bodies safe?

What do we need to do to respect each other's and our own bodies?

### How do we make our mime stories more believable?

How do we use our bodies to tell stories?

How do we stay focused throughout?

How do we make only the moves that are most important?

How do we let our bodies respond to things that are heavy or light?



### Facial expressions

How does this person feel in this particular moment? Let the emotions show. Do the same if you are miming an animal.

### Contrasts in time, levels, direction and force

These make mime more interesting. Make some parts of the mime fast, and some slow. Use different levels for contrast. Contrast how you use directions. Use more or less force in your actions – this creates contrasts in energy.

### Work with inanimate objects

How do we make objects come to life?

What can we do to give them personality?

### Watching mime

Make your own meaning and stories from what you see. There is no right or wrong!

When you give feedback, you could:

- Make a list of the objects you identified.
- Name the room that has been created.
- Select one object and discuss how the group showed attitude.
- Say what made you realise what the object was.
- Talk about the interaction of the human with the objects in the space: was it interesting? If so, what made it interesting?

## Words to know

**inanimate**  
not alive in the way that people, animals and plants are

**Hint:** Show your appreciation for one another's work. If you suggest improvements, do so in a way that is helpful and not hurtful.



*These are the things that you could be assessed on if you were doing this mime for marks!*





# Music words

Music is many things. Music is a science, it is mathematical and also a language. Music is history and therapy. Music is an art and always there to be enjoyed. Here are some basic music terms and notation methods that you will come across in the Performing Arts pages.

## Basic music terms

**Accent:** Stress or stronger emphasis is placed on a particular note or sets of notes. Accents are shown with the sign on top of the notes.

**Accompaniment:** a musical part that supports a singer or other musicians.

**Bar:** a small section of music. The bars in a piece of music usually have the same number of beats in them. A bar line is a vertical line used to divide the beats into bars.

**Beat** is the regular count that keeps us together, in time, when we play in a group.

### Call and response

is like a conversation, with one singer or group of singers doing the call and the others answering.

**Canon** is performing the same piece of music, but starting at different times so that the music overlaps. A round is a type of canon.

**Chord:** two or more notes sounded together.

**Clef:** a musical symbol showing the pitch of written notes. There are many types of clefs, but the four that are regularly used in modern music are Treble, Bass, Alto and Tenor.

**C major scale** is composed of the notes: C D E F G A B C'

**Dynamics:** Shows whether the music is loud or soft and how the loudness varies during a song.

**Genre:** a category of music or a music style, for example, rap, opera, classical.

**Harmony:** two or more pitches sung or played at the same time.

**Hook:** a short melody or rhythm pattern that repeats regularly and is somehow catchy.

**Lyrics:** the words of a song.

**Melody:** a series of musical notes that makes a tune.

**Notation** is a way of writing music down so that people can play or sing it.

**Octave:** the interval between the first note of a scale and when the note repeats (the eighth note).

**Percussion** is making sounds by hitting, shaking or scraping an instrument.

**Pitch:** how low or how high a note is.

**Projection:** the capacity of the voice to travel clearly, without effort, through space to reach the audience. A strong, loud sound that can be heard easily!

**Pulse** is the smallest unit of time in a piece of music. It is like the regular ticking of the clock or a heartbeat.

**Refrain:** the part of a piece of music that repeats, usually between the verses.

**Repetition:** Music uses repetition so that a piece can be simple and easy to learn. Repeated phrases in music are the ones we often remember.

**Resonance:** The quality in a sound of being deep and full.

**Rhythm** refers to the way in which sounds of varying length are grouped into patterns. Think of a familiar tune – although the tune itself cannot be played on a table, its rhythm can be tapped out on one.

**Scale:** a set of musical notes in order of pitch (low to high or high to low) that belong together. The name of the scale is the name of the note on which the scale starts.

**Solo:** when a musician in a band or orchestra plays alone.

**Stress** is when one beat is played more loudly than the other beats.

**Tempo** is how fast or slow the beat is – the speed at which music is played.

### Tonic sol-fa

This is a notation system for teaching music, especially for singing. It is a method of singing scale tones with syllables. The syllables are do, re, me, fa, so, la, ti, do.

(Do is also often called doh.)



**Timeline:** A music timeline measures time, and is used to show the beats on which percussion instruments must be played. Timelines also help us keep the beat using our feet: Right Left Right Left!

**Two-part harmony:** The first person sings the melody and the second sings above or below that melody within the chord structure.

**Underscore** is the music that is played quietly, underneath a scene, to add mood and atmosphere.

**Unison** is singing together at the same time and at the same pitch.

### Types of voices

#### Soprano

A high female (or boy's) voice

#### Alto

A low female (or boy's) voice.

#### Tenor

A high (adult) male voice

#### Bass

A low (adult) male voice





# Music time values

A single beat is called a crotchet or a quarter note. Think about when soldiers march along behind a band. The regular sound of the soldiers' marching feet - left, right, left, right - can be shown in music notation like this:

Footsteps

Big drum

If a drum is struck only with every second footstep (say with every left foot), this is called a minim or half note.

Each note represents a musical sound. The design of a note shows its 'value' or how long it lasts.

Each line below lasts exactly the same time (four beats).

1

semibreve (whole note)

2

minims (half notes)

4

crotchets (quarter notes)

8

quavers (eighth notes)

|           |  |  |  |  |                           |  |  |  |
|-----------|--|--|--|--|---------------------------|--|--|--|
| semibreve | <div> </div> <div> <div>whole note</div> </div> <div> <div>whole rest</div> </div>     |  |  |  |                           |  |  |  |
| minim     | <div> </div> <div> <div>half note</div> </div> <div> <div>half rest</div> </div>       |  |  |  | <div> </div> <div> </div> |  |  |  |
| crotchet  | <div> </div> <div> <div>quarter note</div> </div> <div> <div>quarter rest</div> </div> |  |  |  |                           |  |  |  |
| quaver    | <div> </div> <div> <div>eighth note</div> </div> <div> <div>eighth rest</div> </div>   |  |  |  |                           |  |  |  |

A quaver by itself looks like this. It's a 'bit' of a 'rabbit'.

Two quavers next to one another are linked together! It's a whole 'rabbit'.





# Music notation

**Notation** is a way of writing music down so people can play or sing it. Here are some basics:

## Stave

The stave (or staff) is a set of five horizontal lines and four spaces that each represent a different musical pitch.

## Time signature

At the beginning of a piece of music there is a sign called a time signature.

The top figure shows how many beats there are in a bar.

The bottom figure shows what kind of note is used to represent the beat. If the bottom figure is 4, the beats will be shown as crotchets; if it is 2, the beats will be minims; if it is 8, they will be quavers.

## Accents

## Rests

## Note in a space

## Note on a line

## Clef symbols:

Treble clef

Bass clef

## Bar line

## Repeat

## Dynamics

Word directions for loudness or softness are known as dynamics. They are abbreviations of the Italian words:

**f** for *forte* (loud)

**mf** for *mezzo-forte* (medium loud)

**p** for *piano* (soft)

*cresc. for crescendo* (gradually getting louder)

*dim. / decres. for diminuendo / decrescendo* (gradually getting softer)

## Scales

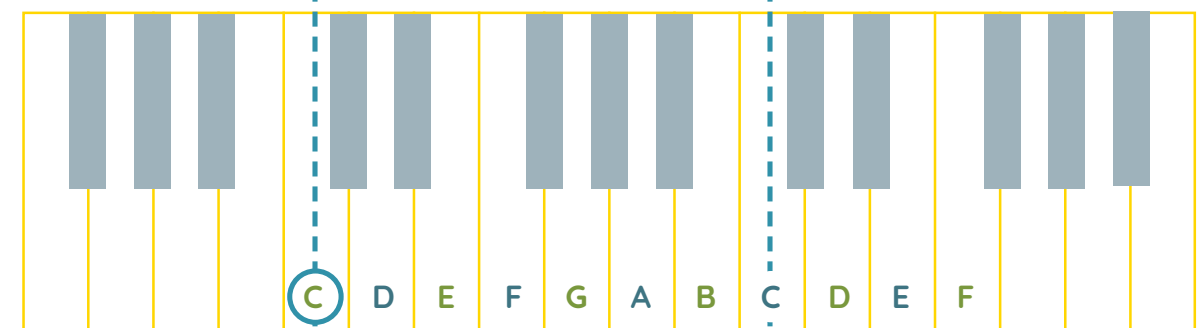
A scale is a series of consecutive notes going up or down. There are seven different note names in music and different scales start on different notes. For example, the C major scale is composed of C D E F G A B C'. The interval between the first note of the C major scale and the next C is called an **octave**.



## Tonic sol-fa

do re mi fa so la ti do

## The C scale on your keyboard



## Octave

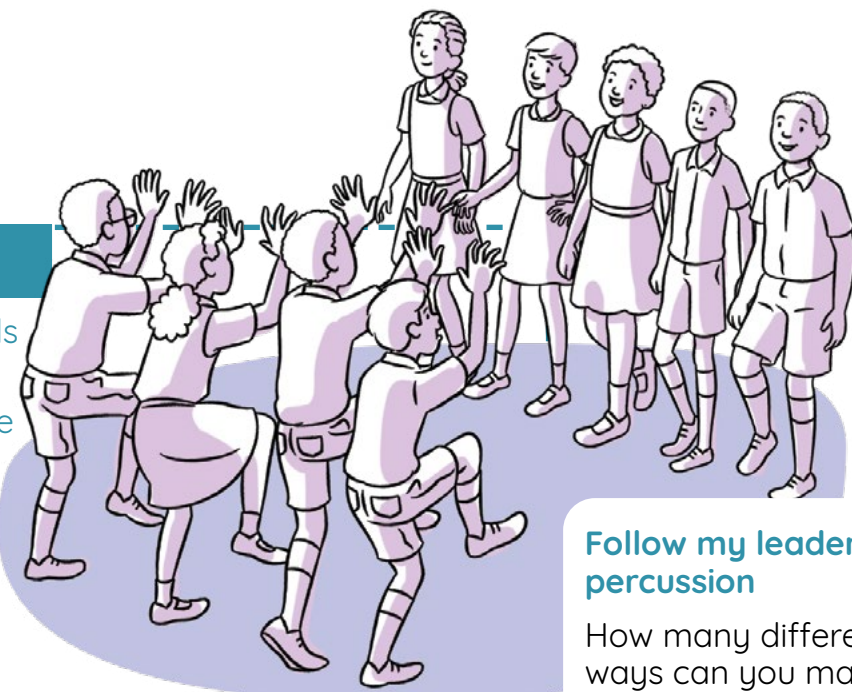




# Reading rhythms

## You will need

- Animal symbol cards for time values
- Roll of masking tape
- Black marker pen.



## Follow my leader body percussion

How many different ways can you make sounds using different body parts?

Go around the circle and each take a turn to be the leader. Create a body and/or voice percussion pattern for everyone to copy. Repeat each pattern three times before moving on to the next person. Try to make your pattern interesting, but simple enough so that people can remember and repeat it.

In groups, combine four different body / voice percussion patterns into a rhythm sequence. If there is time, add dance steps and perform the sequence for another group.

## Two groups

### Rhythm competition

Team A and Team B stand opposite each other in two long lines. The teams must be a minimum distance of 20 metres apart.

One person keeps the basic beat with a drum.

Someone in Team A starts a rhythmic sound and movement, which their whole team copies.

Team A moves towards Team B, as Team B retreats, for 8 counts.

Someone in Team B starts a new sound and movement, which their whole team copies.

Team B moves towards Team A, as Team A retreats for 8 counts.

Keep going! Start a new rhythm every 8 counts. The losing team is the one who can't come up with a new rhythm in time.

## Animal rhythm patterns

1. Each group of four will have one set of animal symbol cards: one cow, two dogs and four rabbits. Check the **time values** related to each of these animals. With these simple building blocks, you can make many different rhythms.
2. Put the cards down on the desk in a sequence from left to right. Clap each rhythm pattern together. Each do this in turn.
3. Together decide on a sound for each animal, using body percussion and your voices.

Here's one example:



Stomp and slide foot for 2 beats



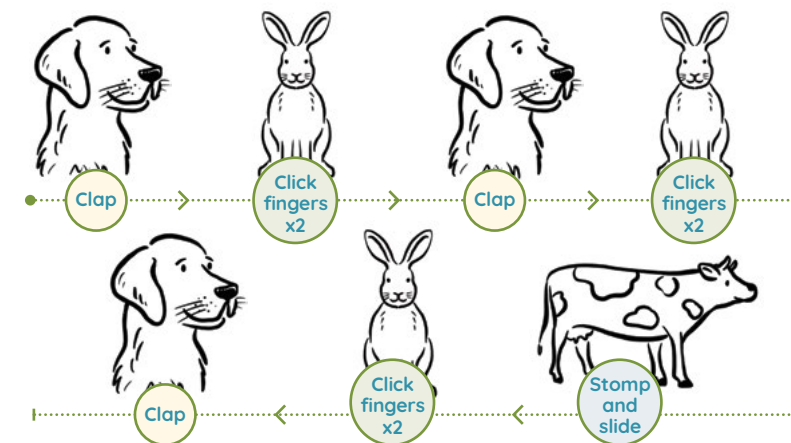
Clap



Click fingers x2

4. Put the cards in any sequence you like. Perform this rhythm pattern using the body percussion and vocal sounds you chose for each of the animals. Repeat the cycle over and over again.

Your sequence could look like this:



Perform this rhythm, then switch your cards around and make up your own!

5. Add dance steps and perform your sequence for the rest of the class. Put your sequence of animal symbols on the board for the class to read while you perform. Repeat the cycle six times.






# Name compositions

Make a rhythm composition based on your name. Say your name over and over while doing the walking beat (Right Left Right Left.....).

Each step will be one dog.

Depending on the number of syllables and the rhythm of your name, it will fit into the beat in different ways. Look at the examples below. Can you see how the animal symbol expresses the rhythm of each name?




-----:||

R L R L R L R L

Cowwwwwww

Ja-----ne

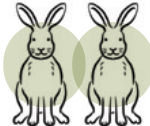


-----:||

R L R L R L R L

Cowwwwwww

Ja-----ne

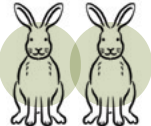


-----:||

R L R L R L R L

Rabbit Rabbit

Ja- bu- la- ni




-----:||

R L R L R L R L

Rabbit Rabbit

Ja- bu- la- ni




-----:||

R L R L R L R L

Rabbit

Thandi




-----:||

R L R L R L R L

Rabbit

Thandi




-----:||

R L R L R L R L

-bit Rabbit

No- si- pho



-----:||

R L R L R L R L

Dog

Sue

Draw a timeline and write down your own name in relation to the Right and Left foot beats.

In a group, put your names together and make a rhythm composition out of them. Be playful and creative. Practise your composition and perform it for the rest of the class.


## Words to know

### note value

the time value of a note (as shown on the time values page)

### Write your composition using note values

Replace the animal note values with musical notes: Jane would be a minim and Jabulani would be 2 sets of 2 linked quavers:




-----:||

R L R L R L R L

Cowwwwwww

Ja-----ne




-----:||

R L R L R L R L

Cowwwwwww

Ja-----ne




-----:||

R L R L R L R L

Rabbit

Thandi



-----:||


R L R L R L R L

Rabbit

Thandi

Can you write your composition using the correct note values?

Use timelines to show how the notes relate to one another.




-----:||

R L R L R L R L

Rabbit Rabbit

Ja- bu- la- ni




-----:||

R L R L R L R L

Rabbit Rabbit

Ja- bu- la- ni




-----:||

R L R L R L R L

-bit Rabbit

No- si- pho



-----:||

R L R L R L R L

Dog

Sue

### Add rests

Silences are called rests in music and they are just as important as sound.

Look at the rests in the chart on page 75 and practise drawing their shapes. Each note (semibreve, minim, crotchet and quaver) has a rest that lasts the same length of time.

In the timeline you created, add in the rests that will fill the spaces where you are not saying your name.

### Put it together

Get into groups of four, where each of you has a different name rhythm.

While all making the same R-L beat with your feet, say your names as you have written them, all at the same time.

Pe-ter

Ne-o

Os-trich

We can overlap names and repeat them.

We can speak different names at the same time.

Go-ril-la

We can add body percussion around the words.







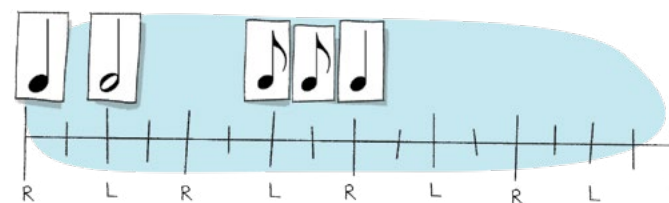
# Staff notation

## Use the timeline

We use a music timeline as a way to measure time. Timelines help us keep the beat using our feet: Right Left Right Left!

- Make a super-sized version of the timeline to use as a whole class. The timeline is 8 dogs/crotchets long. Put it on the wall or the board.
- Copy the notes and rests, and cut them out. Each person should have one note or rest. More people should have notes than rests.
- Your teacher will be the conductor for the first round. They will ask people to place specific notes on the timeline. The first person places a crotchet on the first beat of the timeline, and then a second person puts up the next note, for example, a quaver. Keep adding notes until you have completed the timeline (your notes must add up to 8 dogs).
- When the rhythm pattern is complete, have one person count the class in to say or clap the pattern, keeping the beat with your feet (Right and Left).
- Say the animal names (rabbit, dog, cow) that link to the notes.
- Replace some of the notes with rests of their same value. Count in, and say the pattern as it is now. You can whisper or mouth the animal notes when there are rests.
- Remove the notes and rests from the timeline so that it is blank again. A new set of learners puts notes on the timeline in new spots.

- Check for mistakes, put up your hand and explain why. Remember that mistakes can be good moments for learning.
- Once the timeline is full, a volunteer conductor will do the count-in for the class to say the new rhythm pattern that has been created. Repeat this exercise as many times as needed.



If a crotchet lasts a whole beat, where should the quaver go?

What about a crotchet rest?



Let's have a quaver next.



To say a rhythm pattern and keep a steady footbeat at the same time is not easy!

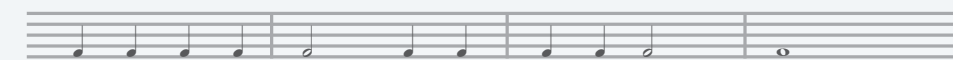
Don't let your feet do the rhythm pattern. They must only do the walking beat: Right Left Right Left...while you say the rhythm pattern that fits into that beat.

- Accuracy is more important than speed. Start slowly and when a rhythm feels difficult, slow down the tempo even more.
- Every timeline must add up to 8 crotchets (or 8 dogs) in total.
- Create new rhythm patterns, as many times as possible and practise!
- Keep your notes for further use: Collect them into two separate envelopes marked 'Notes' and 'Rests'.

## From timeline to stave

The stave is the way that music is written formally. It is made up of five parallel lines. When we arrange notes on a stave, we may group them in regular counts. The groupings are shown by a bar line. Within each bar there are the same number of counts. The following examples use bars of 4 counts.

Can you read these rhythms? Clap or say the rhythms aloud.



Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



Count: 1 2& 3 4 1 2& 3 4 1 2& 3& 4 1 2& 3 4



Count: 1 2 3 4 1 2 3 4



Count: 1 2 & 3 & 4 & 1 2 3 4



**Hint:** When clapping, keep your hands together for the length of a long note, and keep your hands apart for the length of a rest.





# Read, interpret and perform note values



## Listen to the song

Listen to a recording of “When the Saints Go Marching In” (on a CD or on YouTube) and follow the rhythm of the song by pointing at the beats on the timelines.

Do you notice where the song is repeated?  
When you get to the sign “:||”, repeat from the beginning.

## When the Saints Go Marching In

This song was created in New Orleans, USA in the early 1900s by former slaves from Africa. Like all New Orleans jazz, it is strongly influenced by African music.

The song was played on sad as well as on happy occasions and can be played in both moods.

Did you know that jazz is an example of a music genre? Read about genres on page 72.

## Oh when the saints

Oh when the saints. Oh when the saints.

Oh when the saints go mar - ching in.

I want to be in that that number,

when the saints go mar - ching in.

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| O | O | O | O | O | O | O | O |
| R | L | R | L | R | L | R | L |
| O | O | O | O | O | O | O | O |
| R | L | R | L | R | L | R | L |
| O | O | O | O | O | O | O | O |
| R | L | R | L | R | L | R | L |
| O | O | O | O | O | O | O | O |
| R | L | R | L | R | L | R | L |



## Write in the rests

Work in pairs on the timeline and pencil in the rests that are needed to complete the notation. Compare your work with another pair. Make sure that when you add up all the notes and all the rests on one timeline, they add up to eight crotchet beats. Every space should be used by either a note or a rest.

## Do you remember kazoos?

They are small bits of pipe with thin plastic stuck over the side that you sing into. They make your voice louder.



## Learn the song

Learn the rhythm of the song. One person will conduct the class.

Count in with the usual R, L, R, L, 1, 2, 3, 4, and then all clap the crotchet, quaver and minim symbols while the conductor points at the beat lines.

Work on each line one at a time and then do all four lines in one go.



**Hint:** This song starts on the second beat of the bar. The first beat is a rest!

## Practise and perform the song

### Step 1: Think instruments

Listen to the recording again and try to name the wind instruments that are playing. Sing the lyrics all together.

### Step 2: Create a band!

Get together in groups of 8 to perform the song. Choose a name for your band. In each group we need:

- Two singers.
- Percussionists (for example, drum, bell, or scraper). You can also wear ankle rattles to add to the percussion accompaniment.
- People to play kazoos or any other instruments that may accompany the song. The kazoo players must decide which wind instrument to imitate when accompanying the song. Choose four different instruments so there is variety in the music.

Practise playing the song together. Then give each group a turn to perform for the rest of the class. Feel free to dance.





# Warm up your voice



## Warm-up: Tonic sol-fa

Read about the Tonic sol-fa and the scale on page 77, and melody on page 72. The Tonic sol-fa is often used for learning a melody.

Did you know that a conductor can use hand signals to show each of the Tonic sol-fa notes? Practise each of these signals.



do  
ti  
la  
so  
fa  
mi  
re  
do

Shake it out!



Blow through your lips!



## Warm it up

It is important to warm up your voice before singing, to make your voice ready to work. You can hurt your voice if you use too much force, loudness or extreme changes in pitch (high or low).

*Your voice is your own natural instrument. You need to take care of it!*

*When you breathe out, open your mouth inside, but let your lips be only slightly open.*

Stretch out your tongue.



Shake out your tongue as you breathe out.



Breathe in for 1,  
Hold for 4,  
Breathe out for 4.

Do this 4 times.

- Hum gently on a comfortable note. Mmmmmmm!
- Shake and hum at the same time.







# Play with your voice

Tempo means speed.  
Moderate is not  
too fast and not  
too slow.

My voice must  
feel relaxed and  
without strain.

Singing should feel  
comfortable.

I must control  
my breathing, and use  
my breath carefully.

This (Doh is C)  
tells you where  
the Tonic sol-fa  
starts. The scale is  
in the key of C.

## Tips for Singing:

Sing the following exercises in a moderate tempo. Choose the starting note of the exercises to suit your voice. Repeat melodies using a different vowel each time without pausing.

### Step 1: Breathe in between each note.

Sing on Ah as in “father”

Sing on Eh as in “extra”

Sing on Ee as in “eat”

Sing on AW as in “order”

Sing on OO as in “ooze”

Doh is C

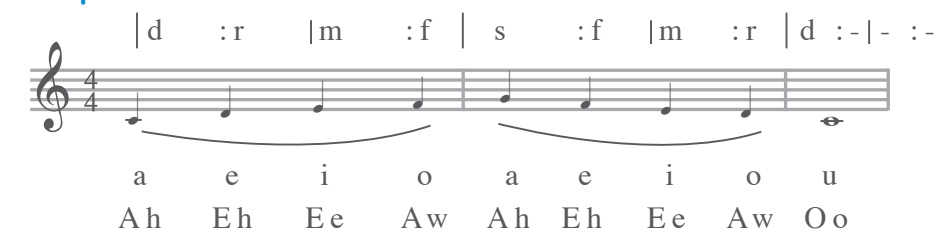


### Step 2: Breathe in after every two notes.

Doh is C



### Step 3: Breathe in at each bar line.



### Step 4: Sing the following on all the vowels as follows:



Do you know...

... that the ABC Motsepe South African School Choral Eisteddfod (SASCE) is held every year, and that choirs from every province can participate? Speak to your teacher about forming a choir if your school doesn't have one.

Breathe in  
deeply each  
time before you  
start singing.





# Play with dynamics

## Step 1: Warm up for singing

- Close your eyes. Breathe in slowly through your nose and out through your mouth. Feel your rib cage expanding as you breathe in and becoming smaller again as you breathe out. Do this four times.
- Hum on “mmmmm” to warm up your voice.
- Blow through your lips on each note as you go up and down in a comfortable range.
- On a comfortable note of your choice, sing the word “Ma”; sustain the note for four beats.
- Sing the note softly while counting four beats in your mind.
- Sing the note loudly while counting four beats in your mind. Don’t push your voice, or use too much force. It should feel smooth and easy.
- Stand in two lines or groups at either side of the space. Sing as softly as you can to the other side of the room. Then sing the same note more loudly. Increase the volume with control until you feel like you are being heard easily.


Can my friend hear me, even when I'm singing softly? If so, I'm projecting!

Can I sing loudly and easily, without shouting?

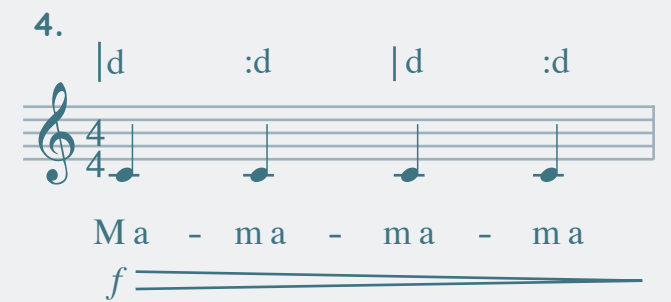
## Step 2: Play with dynamics

Read about dynamics on page 77 and projection on page 73. Sing the following notes and go louder or softer, as indicated by the symbols. The first TWO notes are FOUR beats long. The given C note is just an example. Choose a note that is comfortable for your voice.

1. 

2. 

3. 

4. 

5. 



**Hint:** In No. 5, let the sound go from soft to louder four times smoothly. This is one long note, so try not to sound like you're singing four crotchets.

The sound is like a mosquito flying closer to my ear, then moving away and coming back.

zzzzzzzz

Try singing the opposite of No. 5 above. This means starting loudly then decreasing to soft, four times smoothly.





# I am an African

## I am an African Speech

The most famous, and vivid, description of African identity was expressed in Thabo Mbeki's speech as Deputy President at the time of the adoption of the new Constitution of South Africa on 8 May 1996. The speech is called "I am an African."

We can read an extract from this speech on the opposite page

Read the Info Page titled "A borderless dream", on page 38. Then come up with your own short poem to describe what it means to you to be an African.

## Our Words

### assertion

say firmly, with authority

### bearing

a (proud) way of holding your body

### consciousness

seeing or knowing clearly in your mind

### contest

argue against or say is untrue

### courses

flows

### desolate

lonely, forgotten

### dishonour

disgrace, shame

### embossed

leave a raised mark

### essence

the deepest, most important part of something or somebody

### genocide

deliberately killing a large group of people

### glades

open space in a forest

### haunt

ghostly visit

### patriot

someone who loves and is loyal to her or his country

### perished

died

## I am an African

I owe my being to the hills and the valleys, the mountains and the **glades**, the rivers, the deserts, the trees, the flowers, the seas and the ever-changing seasons that define the face of our native land...

I owe my being to the Khoi and the San whose **desolate** souls **haunt** the great expanses of the beautiful Cape - they who fell victim to the most merciless **genocide** our native land has ever seen, they who were the first to lose their lives in the struggle to defend our freedom and independence and they who, as a people, **perished** in the result... I am formed of the migrants who left Europe to find a new home on our native land. Whatever their own actions, they remain still, part of me.

In my veins **courses** the blood of the Malay slaves who came from the East. Their proud dignity informs my **bearing**, their culture a part of my **essence**. The stripes they bore on their bodies from the lash of the slave master are a reminder **embossed** on my **consciousness** of what should not be done. I am the grandchild of the warrior men and women.

Hintsa and Sekhukhune led, the **patriots** that Cetshwayo and Mphephu took to battle, the soldiers Moshoeshoe and Ngungunyane taught never to **dishonour** the cause of freedom. Being part of all these people, and in the knowledge that none dare **contest** that **assertion**, I shall claim that - I am an African.





# Dynamics in singing

Learn the African Union (AU) anthem and apply the different dynamics you have learnt when you sing it.



## Did you know?

The African Union consists of 55 member states from the continent of Africa.

It was founded on 26 May 2001 in Addis Ababa, Ethiopia and launched on 9 July 2002 in South Africa.

## Words to know

### anthem

a song that has a special importance for a country, an organisation or a particular group of people

## African Union anthem

Doh is C

Let us all u-nite and ce-le bra-te to-ge-ther. The vic-t'ries won for our-li-be-ra-tion.

Let us de-di-cate ourselves to rise to-ge-ther. To de-fend our li-ber-ty and u-

ni-ty. O sons and daugh-ters of A-fri-ca; Flesh of the sun and

flesh of the sky-. Let us make A-fri-ca the tree of life!

This anthem is in the key of C.

- How many beats are there in each bar of the song? Look at where this changes.
- What is the tempo of the song?

Learn the song slowly before using the given tempo.

When you feel that you know the melody and rhythm well enough, bring the dynamics into the singing. You can change the dynamics as you wish.

What choices do you think make the best impact?

The anthem has two other verses.

Can you find them and sing them to the above melody?



Algeria



Angola



Benin



Botswana



Burkina Faso



Burundi



Cabo Verde



Cameroon



Central Africa



Chad



Comoros



Congo



Congo Republic



Cote d'Ivoire



Djibouti



Egypt



Eritrea



Ethiopia



Equatorial Guinea



Gabon



Gambia



Ghana



Guinea



Guinea-Bissau



Kenya



Libya



Liberia



Lesotho



Madagascar



Malawi



Mali



Mauritania



Mauritius



Morocco



Mozambique



Namibia



Niger



Nigeria



Rwanda



SADR\*



São Tomé



Senegal



Seychelles



Sierra Leone



Somalia



South Africa



South Sudan



Sudan



Swaziland



Tanzania



Togo



Tunisia



Uganda



Zambia



Zimbabwe

\* Sahrawi Arab Democratic Republic



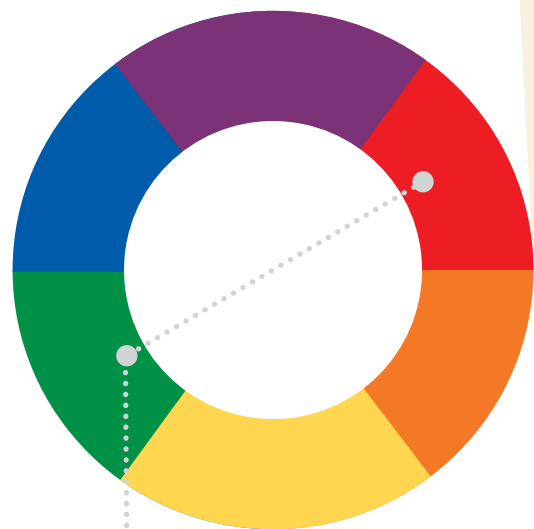




# Colour crazy

## you will need

- A4 paper or workbook
- Drawing pencil, colouring-in pencils, eraser, sharpener.



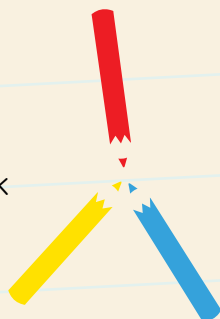
So, for green, the complementary colour is red.

## Complementary colours

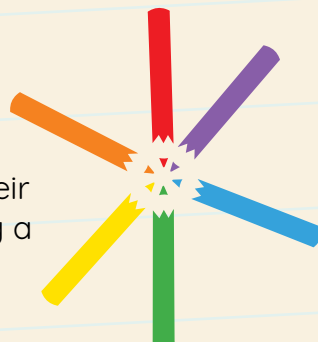
**Complementary colours** are colours that **enhance** and **contrast** with each other when placed next to each other. In art, they are specifically the colours **opposite** one another on the **colour wheel**.

### on your own

**Step 1:** What are the three primary colours? Find the primary colours in your pack of pencils and put them into this shape:



**Step 2:** Find the secondary colours and put them in between their primary colours making a star shape:



- Which pencils are opposite one another in your star pattern? These are the complementary colours.
- Draw two patches of complementary colours next to one another. Do they contrast well with one another?

## Colour wheels in art

Robin Rhode, Paradise, 2016



Robin Rhode (born 1976) is a South African-born artist who now lives in Berlin, Germany. Rhode also paints and performs in public spaces and uses colour and line to dramatic effect.

Robin Rhode, Paradise, 2016



- **Find and name** the primary and secondary colours in these pictures.
- **Find and name** the complementary colours in these pictures.
- Are these photographs, or paintings, or a combination? **Why** do you say so?
- **What** are the objects in the pictures?
- **What** shapes do they make?
- **How** do they contribute to the artwork?
- **What** action is Robin Rhode doing in each picture? Can you **demonstrate** this action with your body? How does the posture make you feel?

Robin Rhode, RYB, 2016







Today we would take an aeroplane if we wanted to travel to the East. But hundreds of years ago, people had to travel by land or by sea. The Silk Road and Indian Ocean Trade Route are ancient trade routes that connected China, Southeast Asia, India, the Middle East, Europe and East Africa.

Follow each of the routes with your finger and see where they take you. Did you notice that several routes go over both land and sea?

Which country

Which country  
is in the middle of all  
these routes?

This map illustrates the expansion of the Mughal Empire in India. A legend in the top right corner identifies the regions by color: blue for the Mughal Empire in 1525 (Babur), yellow for areas added by 1605 (Akbar), and orange for areas added by 1707 (Aurangzeb). The map shows the empire's growth from the northwest, through the Punjab and Delhi regions, into the Deccan Plateau and Bengal. Key cities like Lahore, Delhi, Agra, Patna, Calcutta, and Dacca are marked. The map also shows the Bay of Bengal, the Arabian Sea, and the Indian Ocean. A compass rose and a scale bar (0 to 400 miles and 0 to 400 kilometers) are included.

India and China were producing silk, cotton, ceramics and spices. The emperors and powerful families who controlled this trade became very wealthy.

The Mughal Empire ruled most of India, Pakistan and parts of Afghanistan and Bangladesh. The Mughals were Muslim, and details of Islamic culture can be found in their artwork.

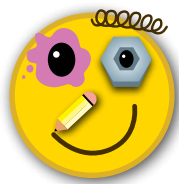
These trade routes were developed and used for centuries. People from many places moved along these routes and were influenced by the different cultures and art traditions they met.



This is a painting of the Mughal Emperor Akbar the Great (1542-1605) receiving gifts from the ambassadors of Badakhshan.

- **Which** of the figures in the painting is the emperor? Why do you say this?
- **How** is his body position different from the other people in the painting?
- Find and name the **primary, secondary** and **complementary** colours in this painting.
- All the characters are doing different things. **What** are they doing?





# Mughal portraits with objects

## on your own

- **What** is the emperor doing? Describe his actions.
- **What** do you think the relationship is between the man and the bird?
- Look at the details in his silk chogha (clothes).  
**What** is depicted there?  
**What** does this tell us about the emperor?
- **What** is the woman holding?
- **Imagine** her holding a different kind of object – a sword, or a teacup – how would this change how you feel about the picture?
- **What** differences do you notice between the clothes worn by the man and the woman?
- **What** does this suggest about how men and women are viewed in this culture?
- **How** does this compare to your culture?

## Drawing a profile

- Look at the faces in these two pictures
- They are both depicted side-on. We call this “in profile”. Choose one of the Mughal paintings above and copy the profile of the painting using a drawing pencil.
- What do you find to be difficult about drawing a profile? What do you find easy?

The Emperor Akbar with a Falcon



Mughal Woman with Flower

## Tracing my profile

Use your finger and trace your own profile – from the top of your head, down the middle of your forehead, along your nose, over your lips and chin. Do this again with your eyes closed.

## whole class

Put a sheet of A2 paper on the ground or desk. Lay your partner’s head on the paper in profile (side view). Make sure their whole head is on the page.

Trace **around** their profile. Keep your **pencil straight**, don’t go under the features! Now swop and let your partner trace **around** your profile. Go over the pencil lines, fixing any mistakes or breaks.

Draw over the pencil profile line in black wax crayon.



**Handy hint:** Keep your profile drawing safe so that you can use it later!

Look at where the tip of the pencil is.

Which of these drawings is the most accurate profile? Why do you say that?



Notice how the nose actually begins in the middle of the face. This is called the bridge of the nose.

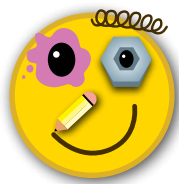
The eyes are in line with the bridge of the nose.

It is easy to make the forehead too short!



Make sure that you give enough space to the back of the head.





# Strange inspiration

These are paintings by the artist Giuseppe Arcimboldo. He was born in Milan, Italy in 1527.

His paintings are unusual. Unlike other portrait painters, he painted portraits using objects such as fruit, vegetables, animals, tree roots and sea creatures with great attention to detail.

*How are these paintings similar or different to the Mughal paintings from India?*



Giuseppe Arcimboldo, *Summer*, 1572

*See how the shapes of the fruit and vegetables show the person's features.*

- Can you name any of the vegetables in her face?
- What do you think her dress is made of?



Giuseppe Arcimboldo, *Water*, 1566

- Is this a man or woman? Why do you say this?
- Can you find the seal, the seahorse and the octopus?
- Why has he put jewellery on this figure?
- What sea animal do pearls come from?
- What has he used to make the mouth and the eyebrow?
- How does it make you feel?

*How would you feel if an artist portrayed you like this?*



The faces on this page are also in profile!

The Mughal pictures used **objects to symbolise** what is important to the people in each picture. These **symbols** tell us about where they are from and what they do.

Some examples of things which might be important to someone are shown on the opposite page.



What is most important to you?

## The things that make me, me!

The things you like to do.

Things that you own or would like to own.

Experiences you have had that are important to you.

Things that you dream of having or doing in the future.

The animals, insects or plants that you relate to.

Your interests, abilities and talents.

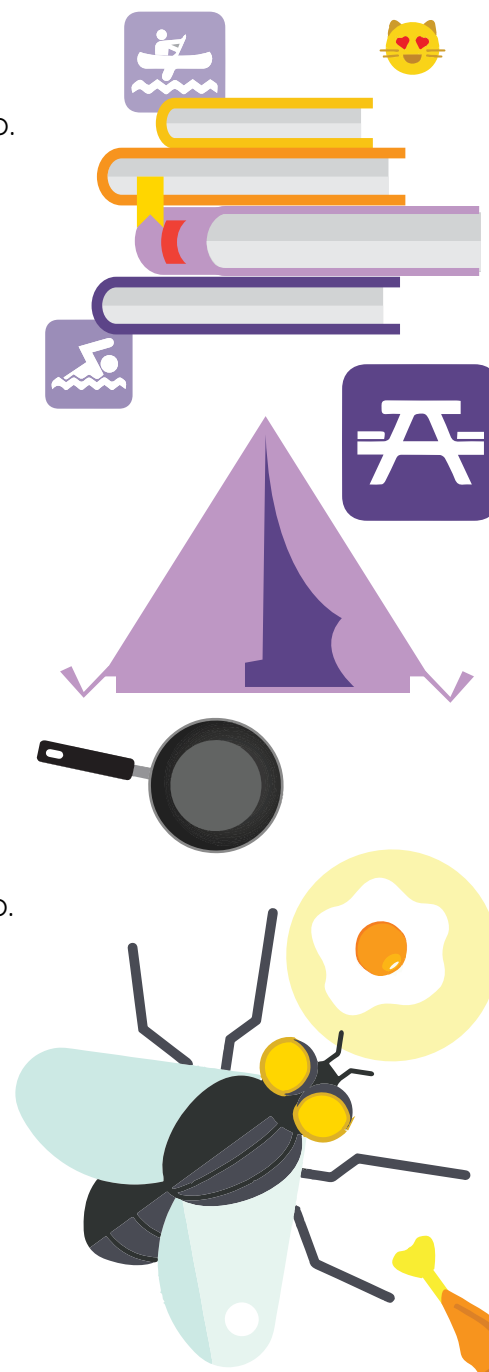
The place you live in or the places you like to go.

Friends, family and other important people who are close to you.

Things you like to eat and drink.

Things that you value.

Anything else that you can think of...







# My profile with my objects

## you will need

- A3 paper, drawing pencil, wax pastels, twisties, or crayons
- Black and white wax crayon, twisty or pastel
- Red, yellow, blue, green, orange, purple ink, food colouring or watered down paint (mix one small food colouring bottle with approximately 1 litre of water; secondary colours can be mixed from the primary colours)
- Paint brushes or cotton buds
- Eraser, sharpener.

### Step 1:

Your task is to create a different kind of portrait with the crayon profile that you drew earlier by filling it with things and people from your environment. How can you take these images and make them part of your picture?



Pay attention to where you put things in the head. What is the most important thing to you, and where should this go on the face?

What colours could you use to emphasise this important object?

Look back at the artwork by Giuseppe Arcimboldo for more ideas.

Draw these objects, plus more, into the head using black wax crayon / pastel.

*Remember to draw the object and not the logo of the object!*

### Step 2:

Colour in the drawings of things that you like, in wax crayon / pastel.

### Step 3:

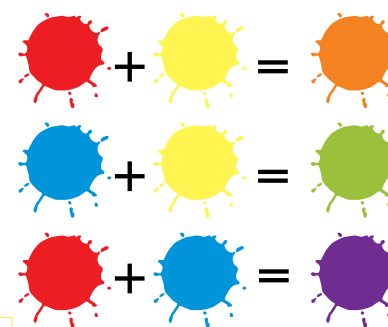
Use watered-down paint, coloured ink or food colouring dye to fill in the head. Use one secondary colour and the two primary colours that make that colour.



For example: green (secondary), yellow (primary) and blue (primary).

Paint around and between the objects you have drawn, filling in your profile in a creative pattern.

Primary colours      Secondary colours



### Step 4:

Draw a repeated pattern in the background around the profile, using white wax crayon. It is difficult to see the white wax on the white paper so be careful not to cover the whole background in white wax.

Now use ink over the background. Choose a colour that is not one of the three you have already used, but rather use a **complementary** colour.

For example: if you chose orange as your secondary (made of red and yellow) - then use blue in the background.



Here are some examples of how the finished artwork can look.





# Inside out: Connecting to the world

## Lake Fundudzi: A sacred lake

In South Africa we have several sacred rivers, lakes and forests. Lake Fundudzi in northeast Limpopo is the first sacred lake to be declared a Heritage Site. This means it is protected by law.

Lake Fundudzi is sacred to the **VhaVenda** people. It is cared for and protected by the Tshiavha royal family. You need permission from **Vhafuwi Netshiavha** to visit the lake.

There are several beliefs and customs about the lake that also help to protect it, for example, people believe you can tell that the lake is living from the movement of the waves and that the lake rejects rubbish.

No one may collect anything, including water, from the lake or the surrounding sacred forest.

Phil Manana, *Lake Fundudzi*, South Africa, 2013



Although South Africa is a democracy, the Constitution does also recognise three levels of traditional leadership: Paramount Kingship, kingship (some people call this chieftainship but kingship is preferred), and headmanship. These leaders inherit their positions, rather than being democratically voted for. The **VhaVenda** Kingdom (in Limpopo) is one of the seven recognised kingdoms. The VhaVenda Paramount King is known as the Khosikhulu. There are several kings under him, and they are each known as Vhafuwi. The Vhafuwi of the Tshiavha royal family is **Vhafuwi Netshiavha**.

Many religious and **indigenous** belief systems around the world teach us that we are not separate from our **environment**. We are deeply connected to the land, air, water, plants and animals.

Think about the food you eat. A vegetable grows in the earth, absorbing water and nutrients from the soil. When you eat that vegetable, not only does it become part of you, so does everything it absorbed from the soil it grew in.



## Talk about it

Think about all the different artists, cultures and histories you have met this term, thus far: Robin Rhode, the Mughals, Giuseppe Arcimboldo and now the VhaVenda. They are all interested in people and their environments.

Can you see the different relationships that people have with their environments, through these artworks?

What does your artwork tell a viewer about when, where and how you live in your environment?

## Words to know

### indigenous

belonging to a particular place rather than coming to it from somewhere else

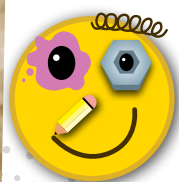
### environment

the natural world in which people, animals and plants live



Can you think of other ways in which we are not separate from our environment?





# Mary Sibande



The artist Mary Sibande lives and works in Johannesburg. Her work is shown in museums, galleries and art festivals around the world. She was the winner of the Standard Bank Young Artist Award in 2013, and the prestigious Chevalier des Arts et des Lettres (Knight of the Order of Arts and Letters) by the French government on 18 November 2024.

The central character in Sibande's work is Sophie, a domestic worker. Sibande makes Sophie from fibreglass and silicone copies of herself. Can you find out more about Mary Sibande?

In your workbook, write down your answers to the questions in this section. You will use your answers as inspiration for making your own clay sculpture.

Mary Sibande, *I am a Lady*, 2009



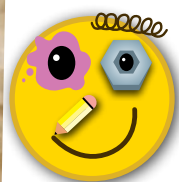
How do her clothes influence how you see her?

Can you see it is the same person in the photographs?

Why do you think Sibande uses copies of herself to make Sophie?

How does Mary's artwork make you feel?





# More than a uniform

Mary Sibande, *They Don't Make Them Like They Used To*, 2008



Sibande explores the identity of black women in today's South Africa. Through her artwork, she celebrates her mother, grandmother and great-grandmother who were all domestic workers. In fact, Sibande's mother also washed hair at a hair salon in the evenings when her domestic work was done for the day.

During apartheid, black women had very limited opportunities for education and work. Many women worked hard as domestic workers to provide for their families.

Sibande says that these women are the heroes of our past.

## on your own

### Imagining change

In these images of Sophie, she seems to enter into an imaginary world where she can dream and escape ordinary life.

Close your eyes and sit quietly for a few minutes. Can you feel your inner world?

How is your inner world different from your outside environment? What image of yourself would you like to project?

Start at the top of your head and imagine yourself differently, all the way down to your toes. What does your hair look like? Do your eyes have special powers? Does your nose smell things that other people can't smell?

Let your imagination guide you.

Maybe you can imagine your school uniform transforming into clothes that you would love to wear. How do things around you change? Would you have any objects or animals with you?

Mary Sibande, *Her Majesty Sophie*, 2010



Mary Sibande, *I decline. I refuse to Recline*, 2010



## whole class

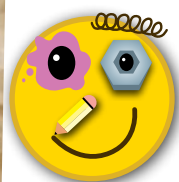
### Have a conversation about the artworks and answer these questions:

- What does a domestic worker's uniform mean to you?
- How has the artist created focal points (or emphasis) in the artworks?
- Where do you see balance, texture and contrast in the artworks?
- How is Sophie's uniform different from a typical domestic worker's uniform?

### Inner and outer worlds

- Why do you think Sophie's eyes are closed in all the pictures?





# Noria Mabasa

## Figures in Clay

Read and enjoy!



Noria Mabasa

Photo by Steven Lawrence, the Department of Sport, Arts and Culture

Noria Mabasa was born in Xigala in Limpopo in 1938. She was only able to attend school for one year because the nearest school was a three-hour walk away.

When she was 14, she moved to Johannesburg to help her sister-in-law in the house. As an adult she returned to Venda, to Vuwani, where she began to make figures in clay. She started to make art from dreams and from instructions from her ancestors.

Mabasa explains, "I started because of a dream. It took a very long time, because I didn't understand it well. This was in 1965 and in 1974 I started the work".

Her clay figures stand about three metres tall. They stand up straight with no twists in the body. Sometimes they make one small gesture.

Noria Mabasa has a street named after her in Newtown, Johannesburg.

Noria Mabasa, *Mother and Child*



Noria Mabasa, *Venda Maiden and Crocodile*

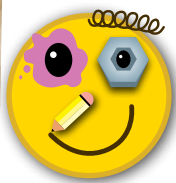
In 1983 Noria Mabasa began to make sculptures from wood. She is one of the very few female Venda artists who carve wood.



Noria Mabasa, *Peace and Democracy*, 2005

In 2005, Mabasa was commissioned to make a bronze sculpture for the V&A Waterfront in Cape Town. The sculpture is called 'Peace and Democracy' and it shows Presidents Mandela and De Klerk surrounded by animals and other figures. It celebrates freedom and reconciliation after apartheid.





# Seated clay figures

We are going to create figures using the medium that Noria Mabasa first used – clay!

## you will need

- Earthenware clay/ Air-dry clay
- Sostie stick/ Toothpick
- Small bowl filled with water
- Flat board.

## Step 1: Press out the air bubbles

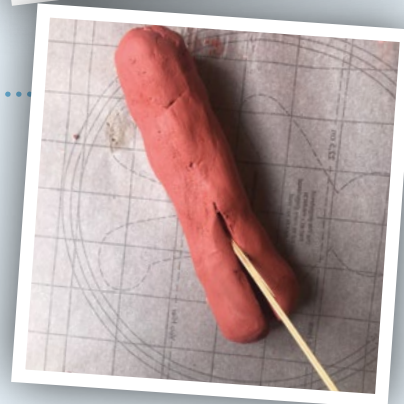
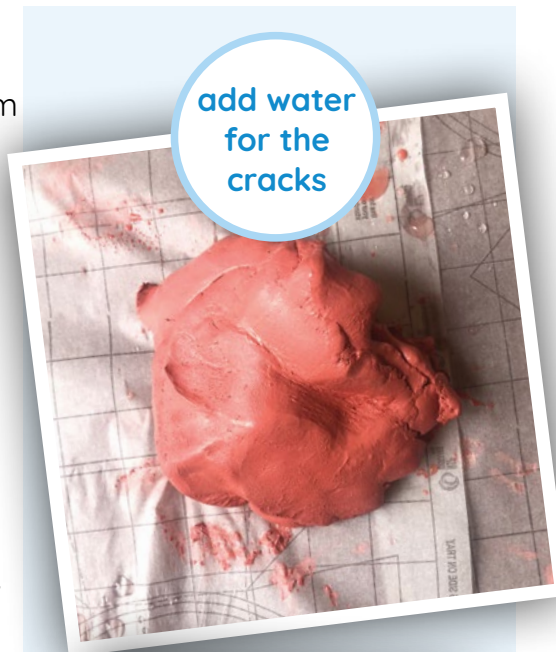
Take your clay and use the palm of your hand to roll and press out the air bubbles:

- make sure you keep it in one solid piece
- do not tear little bits off.

As you press and roll the clay, pretend you are making dough, just like you do when baking bread.

Time yourself. Do this for five minutes. If small cracks appear, add a little water until it is smooth again.

add water for the cracks



roll a sausage, then split it at the bottom end.



## Step 2: Roll clay into a sausage

- Take your clay and break it in half. Roll both pieces into perfectly round balls - you can use your board to help you.

- Put one piece aside for later.

Take the other piece and roll it into a very thick sausage using the palm of your hands.

This is the body.

- Using your stick, split the bottom end (about halfway up) into 2 pieces. These will be the legs.

Now lay your figure down on the board and gently angle it up from the leg point so that the legs lie flat and the torso sticks up.

## Step 3: Scratch and wet

To add the round head and the arms:

Break the second ball of clay in half, and break that half in half. Roll these two pieces into equal size sausages - these are the arms.

Roll the other ball into a perfectly round sphere - this is the head.

To attach the head to the body.

Take your stick and scratch roughly on both areas you want to attach. Dip your finger in water and wet the rough areas - squish them together and blend the sides of the clay. Doing this will glue the head to the body.



## Did you know:

- When your arms are stretched out sideways, the length from fingertip to fingertip is the same as your height..
- The size of your foot is the length of your arm - elbow to wrist.
- The height of your body is 7½ heads.
- The width of your shoulders is 2 heads.

Look at the example. What precious object are they holding?



## Step 4: Make the details

Form the details of your sculpture by using your fingers and sostie stick to create the organic body shapes, so that it looks like you.

You can move the legs around to be straight, crossed or bent. Add hair by adding extra little bits of clay to your head, and add clothes by drawing these in with your stick. Add an object that means something special to you.





# Let's stretch!

A stretch is a movement that extends (lengthens and straightens) our muscles. When we stretch, more blood flows to the muscles. The muscles feel looser and easier to move.

It is important to stretch before and after physical exercise.

### Warm up

Before doing physical exercise, **warm up** with some **dynamic stretches**. They get our muscles ready for action and movement. They help to prevent muscle strains and other injuries.

### Dynamic stretches:

- are active movements, like swinging or bouncing
- warm up the muscles you will use in a particular sport, game or exercise.

### Cool down

After doing physical exercise **cool down** with some **static stretches**. These are slow movements. They help to prevent muscles cramping or feeling stiff. They also help us to relax, so our heartbeat and breathing slow down.

### Static stretches:

- are done sitting, standing or lying still
- slowly stretch a particular muscle, so you feel the stretch but no pain. Hold the stretch for 15 to 20 seconds at first, and then for 30 seconds. Slowly breathe in and out as you do each stretch.



Start every Physical Education lesson with dynamic stretches to **warm up** for **5-10 minutes**.

End every Physical Education lesson with static stretches to **cool down** for **5-10 minutes**.

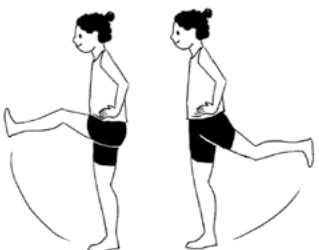
## Warm up: dynamic stretches

### 1. Sideways movements



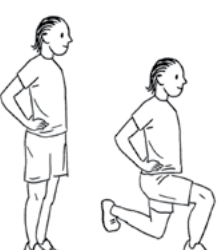
Stand with feet wider than shoulder-width apart and hands on hips or waist. Bend your knees and push your buttocks back and down a bit to get into a half-squat position. Move your weight to one side, keep the supporting leg bent and extend (straighten) the other leg. Shift your weight to the other side, bend the knee, and extend the other leg. Do the same stretch on the other side.

### 2. Leg swings



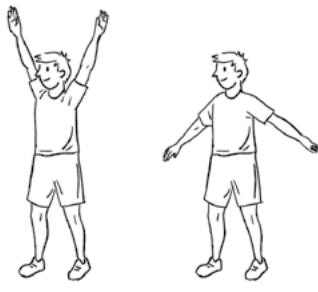
Stand up straight, feet close together, hands on waist or hips. Swing one leg forward as high as you can, and backward as high as you can. Keep your other foot on the floor. Feel a stretch in the muscles at the back of your thigh and your buttocks. Do the same action with the other leg. Try to do ten swings with each leg.

### 3. Lunges



Take a step forward and bend your leg but keep your knee in line with your toes. Bend your back leg a little, do not touch the floor with your knee. Keep your hips and upper body straight as you move your whole body down a bit. Hold the lunge for two or three seconds, then push off from the front leg to stand up. Do the same action with the other leg. Try to do about ten lunges with each leg.

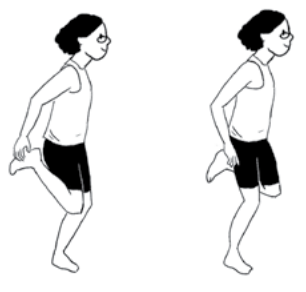
### 4. Arm circles



Stand up straight, feet shoulder-width apart and arms by your side. Circle both arms around from the shoulder, forward and backward, for 30 seconds each way.

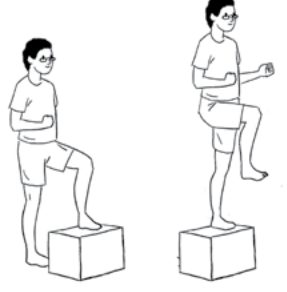
Do torso twists: keep your arms up and turn the top half of your body (from the waist) to one side then to the other side. This will activate (wake up) the abdominal (stomach) muscles and lower back.

### 5. Butt kicks



Run on the spot and kick your heels against your buttocks. Then change speed and jog slowly on the spot.

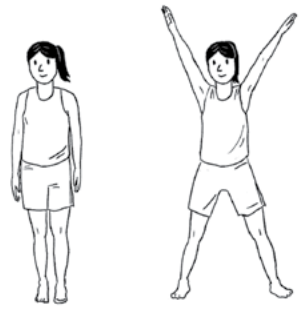
### 6. Knee raises



Run on the spot and raise your knees to waist height. If this is easy, try to raise your knees to chest height. You can also step up and down stairs of different heights. (For safety do not use a bench, a chair or a box for this exercise.)

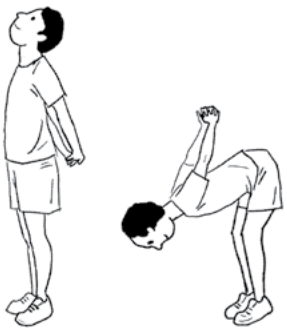





### 7. Jumping jacks or star jumps






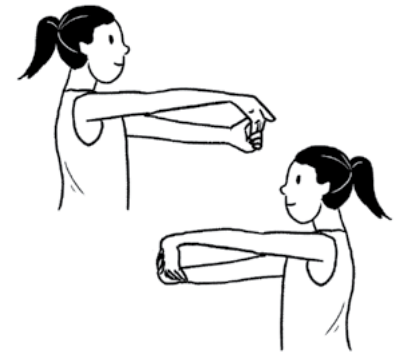
Stand up straight, legs together and arms by your side. Jump and move your legs a little more than shoulder-width apart. As you jump, raise your arms to shoulder height. For more arm movement, try to clap your hands above your head as you jump.





Cool down: static stretches

|   |   |  |
|---|---|--|
| <b>1. Chest stretch</b>   | <b>2. Tricep stretch backward</b>   | <b>3. Calf stretch</b>   |
|    |    |   |
| Stand up straight, put your hands behind your back and interlink your fingers. Raise your hands as you bend forward from the hips. Hold your hands as high as you can for 30 seconds.   | Stand up straight, feet shoulder-width apart, arms down. Lift your left arm and place your hand behind you between your shoulder blades. Use your right hand to gently push your left elbow backward so your left hand moves further down your spine. Hold for 30 seconds then repeat for the other side.   | Stand up straight, feet shoulder-width apart, hands on hips. Step forward with one leg, bend your knee. Keep your weight on the front leg and extend your other leg behind you. Keep your back foot flat on the floor. If this is easy for you, move the leg further back. Pull in your stomach muscles. Hold the position for 30 seconds. Repeat with the other leg in front. Use a table, or other support, to help you balance if needed. |
| <b>4. Hamstring stretch A</b>   | <b>5. Hamstring stretch B</b>   | <b>6. Quadriceps stretch</b>   |
|    |    |   |
| Hamstrings are muscles at the back of the thigh.<br>Sit on the ground with legs straight in front and hands on the floor behind you. Raise your right leg toward your left arm and hold for 30 seconds. Then raise your left leg to your right arm and hold for 30 seconds. | Stand up straight, feet shoulder-width apart, hands on hips. Step forward with one leg, keep the leg straight, and bend your back leg a little. Bend forward from the hips. Feel the stretch in the back of your leg. Hold for 15 seconds. Repeat with your other leg in front. Place your front foot on a small block if you need more of a stretch. | Quadriceps are muscles at the front of the thigh.<br>Stand up straight, feet together, arms at your side. Bend the left knee, and hold your ankle with your left hand. Gently pull the left foot toward your buttocks. Make sure both thighs are next to one another. Hold for 30 seconds. Repeat for the right leg. Use a table, or other support, to help you balance if needed.   |

|   |  |   |
|---|--|---|
| <b>7. Glute stretch</b>   | <b>8. Groin stretch</b>  | <b>9. Outer thigh stretch</b>   |
|    |   |    |
| The gluteal muscles are the buttock muscles.<br>Lie on the floor. To start, bend your left leg but keep the foot flat on the floor. Lift your right leg and place the ankle on your left thigh, just above the knee. Use both hands to hold the back of your left thigh. Gently pull both legs towards your chest. Repeat, lifting your left leg. | Sit on the floor with the soles of your feet together. Bring your feet as close as you can to your groin and try to get your knees as close as possible to the floor. Hold your feet and bend forward from the hips. Hold the position for 30 seconds.   | Sit on the floor with legs straight in front of you. Bend your left leg, lift it over the right knee. Try to put your left foot on the ground on the outside of the right knee. Place your right elbow against the outside of the left knee and gently turn your left shoulder backward. Hold the position for 30 seconds. Repeat for the other side.   |
| <b>10. Lower back stretch</b>   | <b>11. Plank stretch</b>   | <b>12. Wrist stretch</b>  |
|    |   |    |
| Lie on your back with your knees bent. Put your arms around your legs, between your knees and your ankles. Slowly pull your knees into your chest until you feel a gentle stretch in your lower back.   | Abdominal muscles are around the stomach and the middle of the body.<br>Lie on your stomach. Put your elbows below your shoulders and gently push your body off the floor, balance on your toes. Pull in your stomach muscles and keep your back and legs as straight as you can. Do not arch your back. Hold the position for 30 seconds. | Stand or sit, put both arms out in front of you with palms facing away from you, pointing upward. Use your left hand to gently pull the fingers of your right hand towards you until you feel a stretch in your wrist or forearm. Stretch the other wrist. Next, turn your arms a half circle, palms facing away from you, pointing downward (see the picture). Use your left hand to gently pull the right hand toward you. Repeat the stretch on your other hand. |





# Athletic Balance

We are going to do gymnastics moves that improve your core body strength. The basics of gymnastics will prepare you to do handstands and forward rolls.

Before doing any of the activities below, let's practice balancing. Lift your right leg into the air, and balance on your left leg. Stand like this for 30 seconds. Then put your right leg down. Stand on your right leg, and lift your left leg into the air. Stand like this for 30 seconds. Which leg did you find it easier to balance (stand) on?

## Visit the petting zoo

Let's warm up by doing these animal walks:



Baboon run  
(legs and arms straight)



Spider walk  
(forward and backward)



Crab walk  
(sideways)



Bunny jump  
(jump on hands then jump on feet)



Bear walk  
(same arm and leg at the same time)



Centipede  
(small tiny steps on hands and feet)

## Learn gymnastics skills

After performing each activity, move with an animal walk of your choice. Choose a different walk each time you change.

### STATION 1 BUNNY JUMPS

Put your hands on a chair or your partner's back. Then kick your legs up off the ground while keeping your knees bent.



### STATION 2 BALANCE WALK

Walk in a straight line while keeping your arms to the side.



### STATION 3 TUCK ROLL WITH THE BALL IN YOUR HANDS

Pick up the ball, do the tuck roll with it, and pass it to your partner.



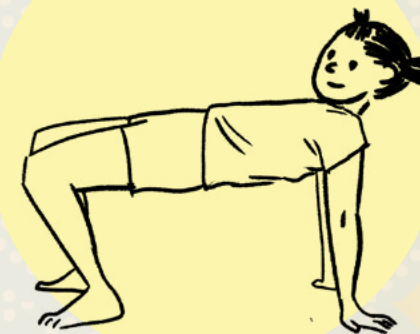
### STATION 4 SPIDERMAN HANDSTAND AGAINST A WALL OR TREE

Keep your arms straight and a safe distance away from the wall.



### STATION 5 CRAB WALK

Step out to the right with your right foot and then bring your left foot in. Repeat this sequence and then reverse it.



### STATION 6 BALANCE STAND (ARABESQUE)

Start standing upright, with arms stretched wide through to your fingertips. Standing on the right leg, lift from the back of the neck with your left leg out behind you and your arms balancing you in front. Keep your back tense as your body tilts forwards.



Can you still do the basic skipping rope jumps?

Let's try!

How many jumps can you do without stopping?



## UPPER BODY STRETCHES

Do some static stretches to cool down.





# Athletic Balance 2

We are going to do a basic skipping rope sequence to practise smooth and controlled combination moves.

## Warm up:

Use the warm up stretches on pp 117-119 to warm up. Remember it is very important to warm up your body before any physical activity.

## Basic movement patterns

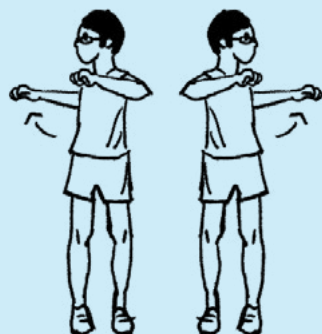
Perform this sequence of basic movements.



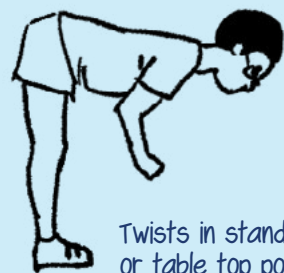
Shoulder and neck stretch and shoulder shrug



Arms circles forwards, like a windmill and then sideways.



Twist your body side to side (Side or oblique stretch)

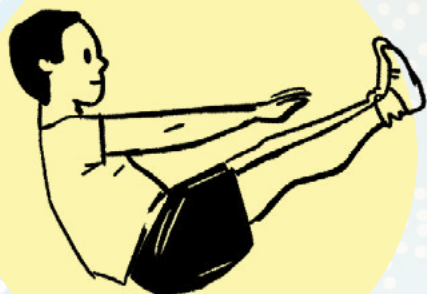


Twists in standing or table top position

## Intra rotation with fun

STATION 1

TUCK HOLD TO DISH HOLD



STATION 2

BUNNY JUMPS WITH HANDS ON CHAIRS (ZIG-ZAG)



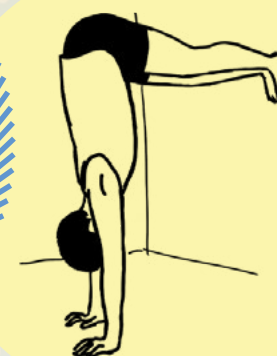
STATION 3

KICK UP TO A HALF HANDSTAND



STATION 4

SPIDERMAN HANDSTAND (about 90-degree angle)



STATION 5

ROLL ONTO YOUR BACK AND COME BACK TO SQUAT, PICK UP THE WAITING BALL AND PASS IT TO YOUR PARTNER.



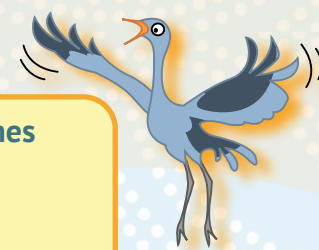
STATION 6

PENCIL ROLL TOGETHER



## COOL-DOWN: MOBILITY STRETCHES

Do these basic mobility stretches with a towel in your hands.







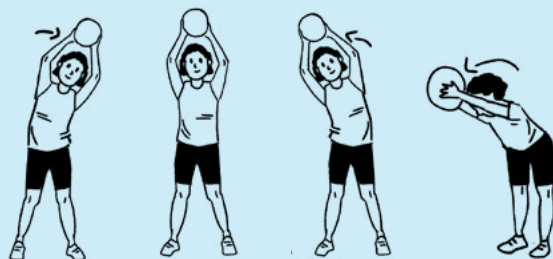
# Rhythmical movements with balls

For these lessons you will work on your rhythmical ball skills like throwing, catching, bouncing, swinging and rolling.

Do you remember the three body planes in which we move?

## WARM UP: Stretching with a ball

Hold the ball in your hands above your head and stretch up, then bend your body to the side and then bend forward.



## Which body plane is this?

Move your body in different directions in the three areas or body planes.



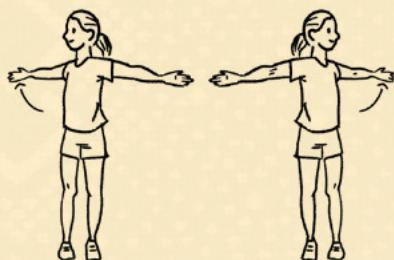
### Frontal plane: Move your legs

Bend your knee and transfer your weight as you move from side to side. Move your arms sideways up and down.



### Sagittal plane: Move your arms

Circle your arms like a windmill.



### Horizontal plane: Twist your body

Hold your arms sideways and twist and turn your body left and right.

## Movement sequences

Let's work on our rhythmical movement skills with balls.

1

### SWING THE BALL

Hold the ball first in your left hand and then in your right. Swing it forwards and backwards. Then hold the ball in both hands and swing it along your sides in a figure of eight.



3



### ROLL THE BALL

Roll the ball in front of your body from hand to hand, side to side, while sitting. Then roll the ball on the side of your body from back to front between your hands while kneeling.

From standing, roll the ball a few running steps forwards, catch it then roll it backwards and catch it. Repeat these rolls with chassé steps, gallops and jumps.

Roll the ball with a partner in different body positions. How many rolls can you do without losing your balance?

4



### TWO-HAND BOUNCE SEQUENCE

Bounce the ball in front of your body with both hands. Bend and straighten your knees at the same time. Then do it while jumping.

Can you do two-hand bounces while going down to crouching, kneeling and then crouching and standing again?

Bounces are faster as you go lower!

Can you do one-hand bounces around your body?

5



### ONE-HAND BOUNCE SEQUENCE

Now do one-hand bounces on one side of your body, left then right. Then in front of your body from right, middle then left.

2



### THROW AND CATCH

Bend your knees on catching the ball and stretch when throwing it. Try this with different movements:

- Throw the ball up, then clap your hands three times, catch.
- Throw the ball up, then turn around under it, then catch it.
- Throw the ball up, touch the ground, then catch it.
- Throw the ball from one hand to the other and follow it with your eyes. Try this while balancing on one leg.
- Throw and catch with a partner. Then do it while balancing on one leg. Try your best! How many times can you throw without lowering your foot or losing the ball?

### CHALLENGE!

Count in tens or count backwards in twos or threes while you throw and catch the ball!



### COOL DOWN: Ball movement sequence

- Do some static stretches to cool down.







# Movement sequences with balls



In these lessons, you will play games and do sequences that further develop your rhythmical ball skills.

Can you identify in which different planes you do your ball skills?

## Movement sequences

Practise these short movement sequences:

1



### THROW OR CATCH AND BOUNCE

1. Throw and catch the ball while bending your knees and straightening.
2. Bounce the ball with both hands, then throw and catch or throw, clap and catch. Repeat from a crouching position.
3. Bounce the ball with both hands four times while crouching. Then throw and catch twice.
4. Bounce with your right hand. Throw and catch with right hand, then with the left hand.
5. Bounce with your right hand twice, chassé to your left and stop.

2



### SWINGS AND ROLLS ON THE SAGITTAL PLANE

1. Hold the ball with both hands, then lift your hands up and down.
2. Roll the ball on your forearms towards your chest. Then roll the ball from your chest to your hands.
3. Swing the ball with the right hand, forwards and backwards, then roll it.
4. Run after the ball, then stop and turn. Repeat the swing, roll, stop and turn with the left hand.

### WARM UP:

#### Rivers and bridges game

Half the learners will be rivers and half will be bridges. When rivers are called they crawl under the bridges. When bridges are called they make a bridge over the rivers.



3



### SWINGS AND ROLLS ON THE FRONTAL PLANE

1. Swing the ball to your left, then to your right.
2. Roll the ball on the ground with your right hand sideways to your left. Then chassé left. Stop the ball and lift it with two hands.
3. Repeat the same roll on the ground with the left hand to the right. Then chassé right. Stop the ball and lift it with two hands.

4



### SWINGS AND ROLLS ON THE HORIZONTAL PLANE

1. Take small steps on your toes and make a full turn with the ball in both hands in front of your body.
2. Then try this to both sides: still holding the ball, swing your arms above your head, then down to touch the ground with knees bent.

## Ball sequence

Combine all four movement sequences:

1. Bounce the ball with both hands then throw and catch with both hands.
2. Bounce with the right, left, right hand. Then catch with both hands.
3. Throw the ball higher, let it bounce on the ground while you spin around and make a full turn before catching it.
4. Swing the ball with two hands to the left and to the right while transferring your weight to the sides.
5. Roll the ball on the ground with your right hand, then turn left and catch it.
6. Bounce the ball, in a crouching position, four times. Then throw and catch it as you stand up straight.
7. Roll the ball forward with your right hand. Run forward for eight small steps. Catch the ball with both hands and make half a turn.
8. Roll the ball forward with your left hand, then pick it up and lift it above your head while doing a full turn. Bring the ball in front of your body, bounce it with both hands, and stop.

**COOL DOWN:** Stand in a small circle of three or four people. Balance with the ball in both hands:

- On two feet, then throw and catch.
- On one foot, then bounce with one hand.
- On your knees, then roll it sideways in front of your body.
- In tuck sit, and pass the ball under your legs and around your body.





# Violation of Children's Rights

Before reading this section, go to page vi at the beginning of the book. Read the summary of the Bill of Rights. It is important to know your rights.

It does not matter where you are from, how much money your family has, or what you look like. Every human being has basic human rights.

Our Words

## rights

a moral or legal entitlement to have or obtain something

## constitution

laws and principles according to which a state, a country or an organisation is governed

Be kind to yourself



Ivhani na vuhwawho kha inwi muṇe

## Do you understand your rights?

1. What does a child need every day to keep them healthy?
2. Describe the kind of place where a child would feel safe to sleep every night.
3. What does a child need, when they are young, that will help them to make a living when they are older?
4. What should be done to make sure that children feel loved and cared for, every day?

## Children's rights

The right to express yourself freely.

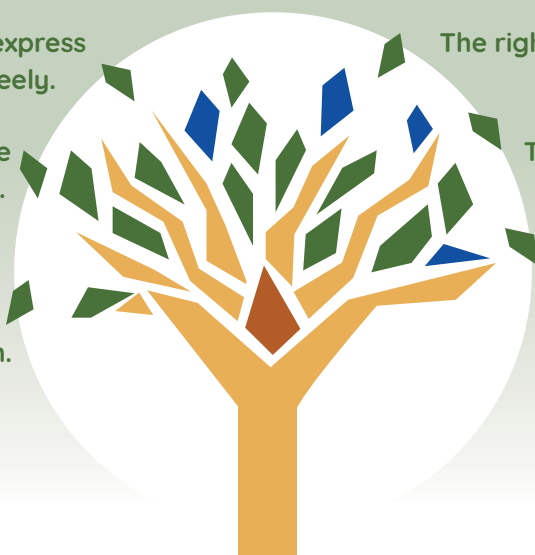
The right to be in school.

The right to be treated fairly.

The right to be safe and protected.

The right to choose and practise a religion.

The right to have food, shelter and clothing.



## The Constitution of South Africa says:

### Dignity

My life is worth more than can be measured, which is why rights protect me from harm and ensure that I can learn and grow.

### Equality

I have the same rights as everyone else – everyone else has the same rights as I do.

### Freedom

I can enjoy as much individual freedom as possible without threatening or reducing the freedoms of others.



5. Talk to each other in pairs about what things might make children scared for their futures.



# You are a citizen

South African citizens have the legal right to belong to South Africa, because they were born here or have become citizens by living here for a long time. Everyone, whether or not they are a citizen, has basic human rights and must be treated with dignity.

## Our Words

**dignity**  
the fact of being given honour or respect by others

Look back – look forward

Sedzani murahu – sedzani phanda

## Rights violations

- Look carefully at the picture. Then look at the human rights below. Write down which of the human rights are being violated:
  - The right to safety and protection.
  - The right to attend school.
  - The right to freedom of speech.
  - The right to have food, shelter and clothing.
  - The right to express yourself freely.
  - The right to choose and practise a religion.
- What solution would you recommend, to help with fixing each right that you have identified in the picture?



Refugees camp outside the United Nations Refugee Agency (UNHCR) offices in Cape Town. Many of them are from Somalia, the DRC and Burundi and were forced to leave their countries of birth due to civil war.

## Do not violate my rights

People do not always have their rights protected.

When someone's rights are not respected, it is known as a human rights violation.

## My ID

Our South African ID number is an especially important part of our lives and is the key to our access to school, banking facilities, social grants, and medical aid. Everyone who is at school should have a birth certificate. One day you will have an identity card with your ID number on it.



Your ID number is unique to you! It shows that you are a citizen or permanent resident of South Africa, and have a unique and special identity. Your ID number shows that you have the right to enjoy all the benefits of living in South Africa.

## What does your ID number mean?



921208 4720 082

YYMMDD

6 digits show your date of birth

8 Dec 1992

SSSS

4 digits show your gender

Female

C

this digit shows if you are a citizen or a permanent resident (0 or 1)

Citizenship

A

has no meaning (8 or 9)

Z

last digit is used to validate ID number

Valid



We all have basic rights, but they are not always an everyday reality for all people living in South Africa. Therefore, we all must work together to make this vision of human rights a reality.



# Bias and your rights

A bias is a way of thinking and behaving that always favours one person or thing over another without a good and valid reason.

Our Words

**entitled**  
the right or claim to have or do something

Show why it is helpful or harmful

## Where is the bias?

Read these scenarios and complete the sentences below each of them.

### 1. Scenario 1

In class, a teacher likes to let the girls answer most of the questions.

The teacher is showing bias in **favour** of the \_\_\_\_\_ because the teacher thinks that \_\_\_\_\_.

The teacher is discriminating **against** \_\_\_\_\_ because the teacher thinks that \_\_\_\_\_.

### 2. Scenario 2

A soccer coach is selecting a team and the two people who are not selected are girls.

The coach is showing bias in **favour** of the \_\_\_\_\_ because the coach probably thinks that \_\_\_\_\_.

The coach is discriminating **against** \_\_\_\_\_ because the coach thinks that \_\_\_\_\_.

## The Constitution says:

### Safety

I am **entitled** to protection from neglect, abuse, discrimination, and exploitation.

Look back – look forward

Sedzani murahu – sedzani phanda

## Our history

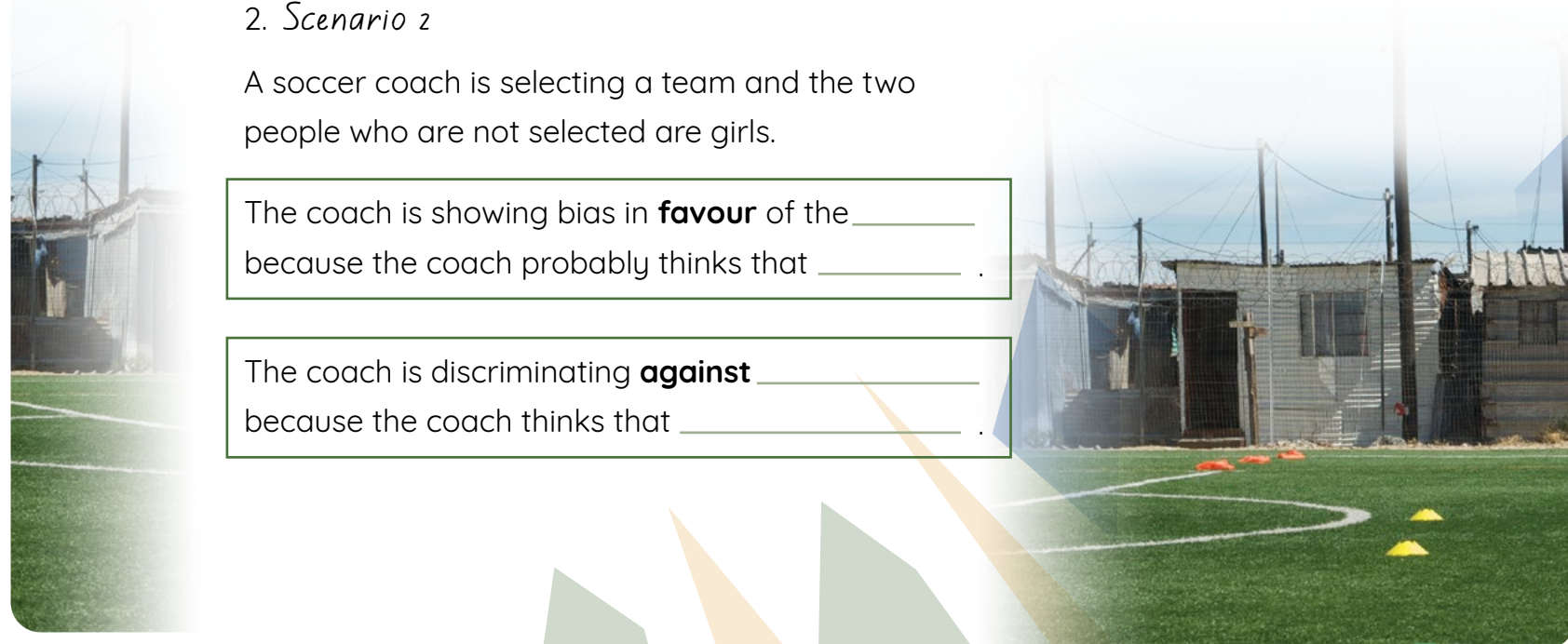
Work in small groups to answer the questions in this activity. Before you answer the questions, think about South African history.

1. Can you think of a group of people in South Africa who were treated badly?
2. Discuss why this group of people were treated badly.
3. Do you think it was fair that people were treated badly?
4. Discuss why being biased is not a good position to take.

We all have the responsibility to fight against bias. If we see someone being treated differently because of bias, we need to speak up! We also have the responsibility to make sure we are not biased! We have the responsibility to treat people fairly.

## Bias is bad

If we are biased in favour of somebody or a group, it can lead to violations of human rights against other people or groups. Our Constitution says that you must not be biased on the basis of race, gender, sexual orientation, age, disability, religion, language, culture, or place of origin.





# Stereotypes and prejudice

A stereotype is a belief that people may have about a group or a thing. The stereotype may be based on their appearance (how they look), their religion, their interests or where they come from.

## Our Words

### interests

activities or subjects that you enjoy and that attract your attention; you spend time doing or studying them

### In your journal

Write or draw in your Journal. How do you think that person felt about being judged by you?

Think about your thinking

## Do not judge a book by its cover

1. Read the definition and examples of prejudice given on page 135.
2. What do you think this saying means: 'Don't judge a book by its cover'?
3. Can you think of a time someone judged you based on your "cover"?
4. Can you think of a time when you judged someone else based on his or her "cover"?

Humbulani nga kuhumbulele kwanu

## Examples

**Stereotypes** are both helpful and unhelpful. We can use stereotypes to help us understand and organise information and make decisions. Stereotypes may be untrue or only partly true.

- "Children aged 12 are too young to drive a car" is a helpful stereotype.
- "All teachers are too strict" is an unhelpful stereotype.

## The Constitution says:

### Justice

I can seek justice when I am threatened or harmed.

## Prejudice

The word 'pre-' means 'before'. When you judge someone, or a group of people, without knowing the facts, you are pre-judging them. From this comes the word 'prejudice': an unreasonable dislike of, or preference for, a person or group. You show prejudice when you:

- negatively judge someone, or a group of people, before you know their story.
- believe you are better than them.
- repeat unfair stereotypes you have heard from others about a person or group.
- treat everyone in a group in the same way, based on an experience you had of only one of them.





# Do not judge

Stereotypes are not always negative, but they are negative when they are used to judge people unfairly or are used to support a prejudice.

Observe and describe



Sedzani ni talutshedze

## Fair or unfair judgement

1. Look carefully at the picture of Thabo and read the comments people have made.
2. Share with each other what Thabo's appearance makes you think. For example, you might decide that Thabo does not go to school like other children his age. You might think that Thabo takes drugs because children who ask for money are often sniffing glue or smoking dagga.
3. Do you think the people who were making comments were being fair to Thabo? Give reasons for your answer.

He is lazy

They just want money for drugs

Give a reason for what you think



Neani tshiitisi tsha zwine na khou humbula

## What you did not know about Thabo

4. What conclusions did you and your class make about Thabo just by looking at him?
5. What facts about his life made you change your mind?
6. What do you think now?

*I ask people for money on the streets because my mother is sick. I need money to help Mama get to the clinic and money to buy food for my little brother. I used to go to school. I liked school, especially Natural Science and Social Science and soccer. I want to go back to school one day.*





# All about discrimination

Discrimination is when we judge and treat people differently just because of the group they belong to, or just because they are different from us.

## Our Words

### different

not the same as somebody or something

### ethnicity

the fact of belonging to a social group that shares a national or cultural tradition

### disadvantaged

not having things, such as education, or enough money, or social opportunities, that people need in order to succeed in life

Show why it is helpful or harmful

## Always be aware

1. Name one way in which people in wheelchairs are discriminated against?
2. How should we show compassion towards people who are discriminated against? Discuss with your class and teacher.
3. How are you going to continue to be mindful of discrimination against others when you are not in class?

Sumbedzani uri ndingani zwi tshi thusa kana u huvhadza

## Different discriminations

Discrimination is the unjust treatment of different categories of people. It can be based on many different issues, such as age, race, gender, weight, your idea of beauty or intelligence, interests different to yours, **ethnicity**, religion, or even politics.

- Prejudice or discrimination based on race is called **racism**.
- Prejudice or discrimination based on someone's biological sex is called **sexism**.
- Prejudice or discrimination based on someone's homosexual orientation is called **homophobia**.
- Prejudice or discrimination because someone is a stranger is called **xenophobia**.
- Prejudice or discrimination based on someone's disability is called **ableism**.

## Prejudice

An unreasonable dislike of or preference for a person or group or their customs, especially when it is based on their race, age, religion or gender.

## The Constitution says:

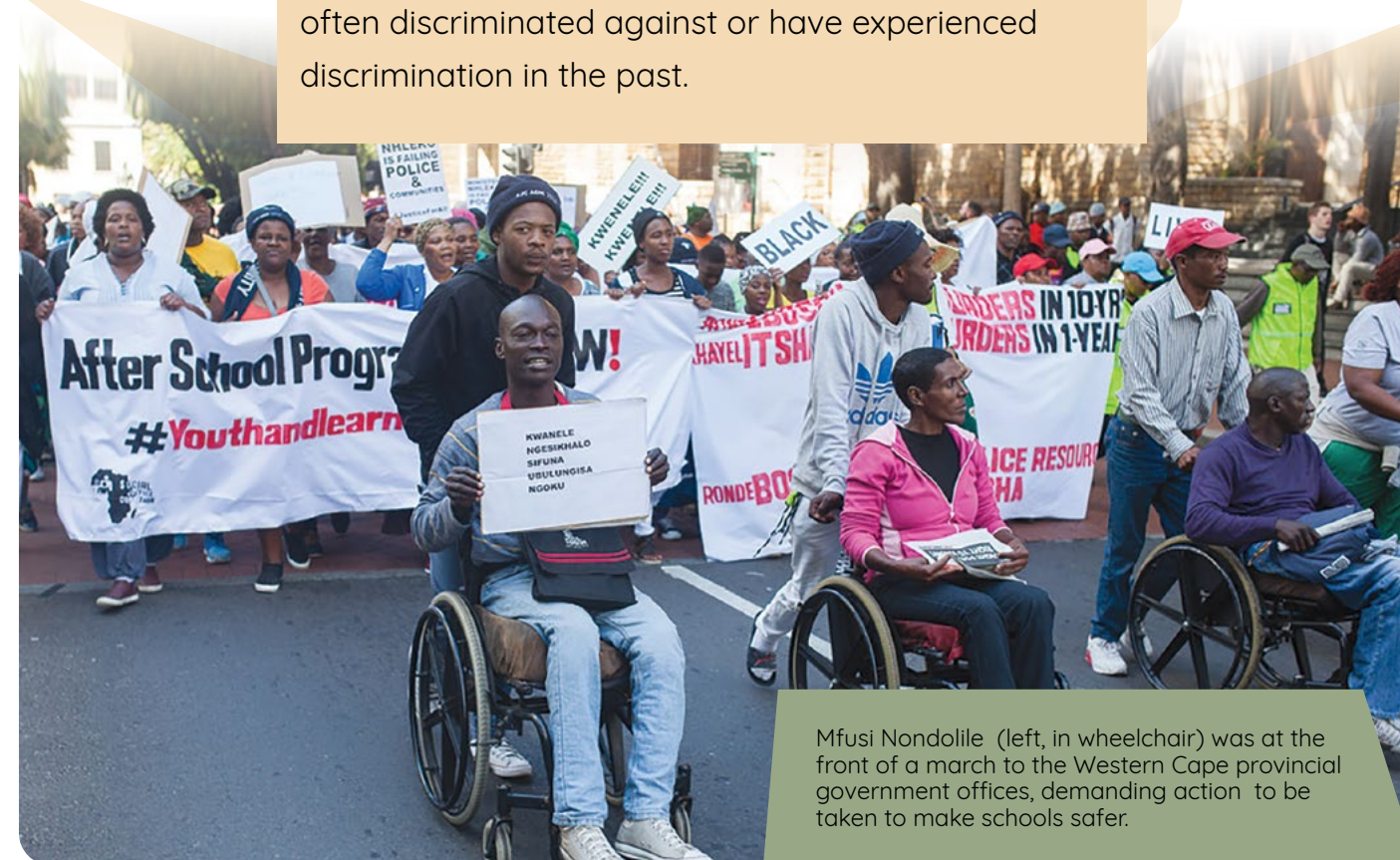
### Democracy

I can participate in the decisions that affect my life, and make full use of the opportunities that are available to me.

## The difference between harmful discrimination and positive discrimination

Discrimination is harmful when it violates people's human rights.

Positive human discrimination means making sure that people such as women, members of **disadvantaged** racial groups, and people with disabilities can access a fair share of the opportunities available. These groups of people are often discriminated against or have experienced discrimination in the past.

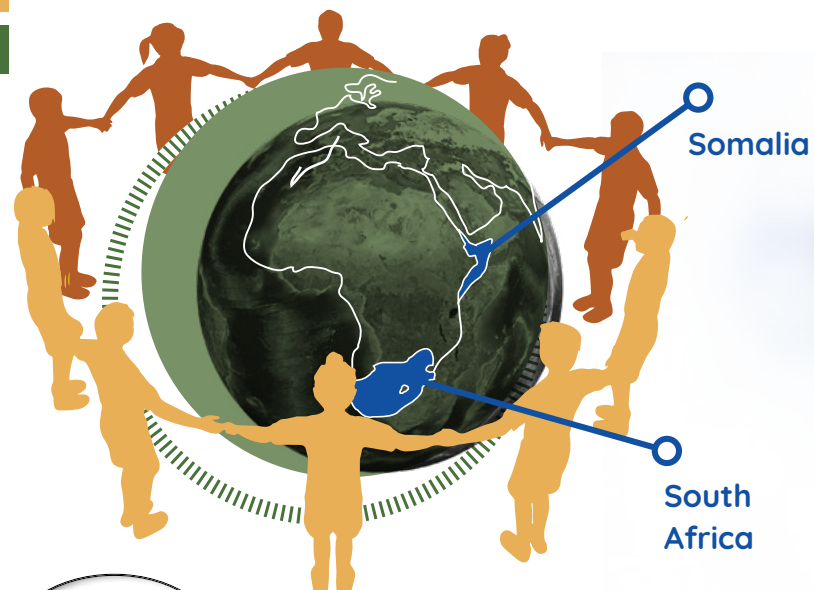


Mfusi Nondolile (left, in wheelchair) was at the front of a march to the Western Cape provincial government offices, demanding action to be taken to make schools safer.



# Help each other to enjoy our rights

In South Africa, more than half a million children with disabilities are left out of the school system. There are also many children who do not go to school because they are from a foreign country. One of the most fundamental rights is access to school.

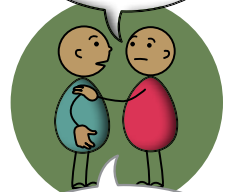


## Our Words

### fundamental

a central and important rule or principle on which something is based

Try to feel what someone else is feeling



Lingedzani u pfa zwine munwe muthu a khou zwi pfa

### Ayaan and Erasto

1. Read the story titled “Ayaan leaves her home”
2. Which of Ayaan and Erasto’s rights were violated?
3. What could other people have done to make their journey easier?
4. Explain in your own words what **asylum seeker** means. You can use the dictionary to assist with your answer.
5. If you were from another country, how would it make you feel if children at your new school greeted you in your home language?

### Ayaan leaves her home

Ayaan was born in Somalia. She speaks Somali. Ayaan, her younger brother Erasto and their parents had to flee their home very quickly because of the war in Somalia, their home country. They travelled for five days with almost no food to eat and little water to drink. They had little time to plan what to take with them.

Ayaan and Erasto’s parents decided to find out if an aunt who lived on the Somalia / Kenya border could help. They told Ayaan that it was not safe for all of them to go and find her. They left her under a tree. “Look after your younger brother,” they said. “We will be back soon.” But they never returned.

Ayaan and Erasto had to go the rest of the way without their parents. They decided that they must go to South Africa. When they reached the border post between Mozambique and South Africa, an official asked Ayaan, “Are you an asylum seeker?” She did not know what to answer. After lots of questions, Ayaan and her brother were told to report to the Refugee Reception Office in Pretoria in 14 days.

This story was adapted from *Talking and Thinking about Refugees (2018)*. Three2Six Refugee Children’s Education Project.





# All children have rights

Your parents or guardians must make sure that you go to school. The government must also make sure that all children are able to attend school.

Our Words

**attend**  
to be present at a place or event

Share and compare

**Hola! Hello! Hi!**



Kovhelani ni vhambedze

1. Welcome, shake hands and say hello to each classmate in one of these languages:

Haye  
Somali

Hola  
Spanish

Hello. Hi.  
English

Bonjour  
French

Sanibona  
SeSwati

Lumela  
SeSotho

2. Everyone has a chance to share how they say hello in their home language.
3. Why is it important to learn how to greet in the different languages that are spoken in our school?

Show why it is helpful or harmful



Sumbedzani uri ndingani zwi tshi thusa kana u huvhadza

**My Rights**

4. Design and create a poster, which informs people about children's right to attend school or any other right that you think is important.
- Making an information poster can be helpful to those who might not be aware of their rights.
  - Be creative and remember that your poster can help somebody learn something new.
  - Your posters will be placed around classrooms and outside of the school, to involve the community. Include words and phrases like:

freedom

fair

stereotype

kindness

dignity

prejudice

compassion

equality

discrimination

bias

a violation of rights

On your poster, list four reasons why it is important for children to go to school. Write down what people should do if they notice children not going to school.

The Constitution says:

**Possibility**

I am entitled to a good start in life. This includes an education that helps me develop my potential.



**Schools Act**

The law called the Schools Act says it is a criminal offence if children are not in school. Children with disabilities have the same rights as all children. They have a right to attend school in the communities where they live.

Thobela  
Sepedi

Namaste  
Hindi

Nnọ  
Igbo

Olá  
Portuguese

Salaam alaykum  
Somali



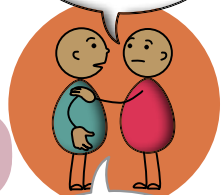
Baie moo!



# Speak up

When you feel upset, it can be difficult to talk about what is upsetting you. It is important to have people who you trust and can speak to when you are unsure about something.

Try to feel what someone else is feeling



Zama ukuzwa indlela omunye umuntu azizwa ngayo

## Sam's Secret

1. Read "Sam's secret" below.
2. What do you imagine is Sam's secret?
3. Why do you think he feels he cannot talk about it?
4. What do you think Sam should do next?  
Write two sentences to say what he should do.

## Sam's Secret

Something's not right with Sam.

Have some water, Sam.

What's up, Sam? You used to love school. But now, you fight with your friends. Your marks have dropped. You seem sad.

I am too scared to tell you, teacher.

You will start to feel better when you tell an adult you trust.

My secret is making me sad and sick.

Sam is brave for speaking up. You should be aware of the warning signs and trust your feelings. Then you must be brave like Sam and speak up. It is better to speak about your feelings and not to struggle on your own.



## Our Words

**uncomfortable**  
anxious, embarrassed or afraid and unable to relax; painful; irritating

## Early warning signs

Sometimes we get early warning signs when something feels **uncomfortable**, unsafe, or upsetting. The signs include things like:



a headache



want to cry



not able to think clearly



cannot speak easily



sweaty palms



a sore tummy



legs feel like jelly





# Sam decides to talk

When you decide to talk about what is upsetting you, there are people who can help. They are normally adults who we can trust to keep us safe.

Look back – look forward



Qala emva – qala phambili

## Talking helps

1. Read “Sam’s secret continued”, on the opposite page.
2. What did the social worker do to help Sam?
3. How do you think Sam felt after talking to the social worker?
4. What would you like to happen next in the story? Write a few lines explaining what happens next and how Sam feels.

Sam, meet our social worker Thuli. You can trust her. She will help you.

Hi Sam, I’m pleased to meet you.

## Our Words

### secret

something that is known about by only a few people, and kept hidden from everyone else

### In your journal

Write or draw in your journal why it is difficult to talk about things that are uncomfortable.

## Sam’s secret continued

Welcome, Sam. Well done! I’m so glad you came to talk with me.

Ma’am, I am scared that if I tell you, something bad will happen to me or my father. What if he loses his job?

Talking helps you to understand things for yourself and work out what to do next.

My father’s friends always sit so close and sometimes hug me in a way that makes me feel uncomfortable.

When does this usually happen, Sam?

When they come to watch soccer on our TV.

Have you told them it makes you feel uncomfortable?

No. I don’t want to say the wrong thing. They are my father’s friends.

You can tell adults to stop when they do things that make you feel uncomfortable.

Have you told your father?

You are very brave to tell me. You have the right to feel safe. I suggest that you tell your father.

No. I don’t want to upset him.

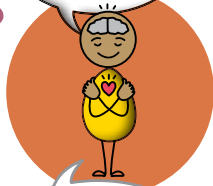
The sooner you talk about situations that are making you uncomfortable, the sooner you can be helped.



# There is no excuse for abuse

Abuse is when someone treats other people in a harmful way. Understanding the different types of abuse can help you to identify abuse quickly and to speak up.

Be kind to yourself



Yiba nesisa kuwe

## No excuse, ever

1. Create a song or rhyme that starts with the words, "No excuse for abuse".
- Your song or rhyme must be catchy and have a clear message.
- Use the information on these two pages to give you ideas for the words in your song.

### excuse

a reason that you give, to explain your behaviour and try to remove the blame for it

Our Words

## Think of your body as a traffic light.

Go ahead

### The green light means OK TO GO AHEAD!

The green areas of the body, from the top of your head to your armpits and along your arms, plus your feet and your legs up to your knees, are the parts that are acceptable to touch.

Careful

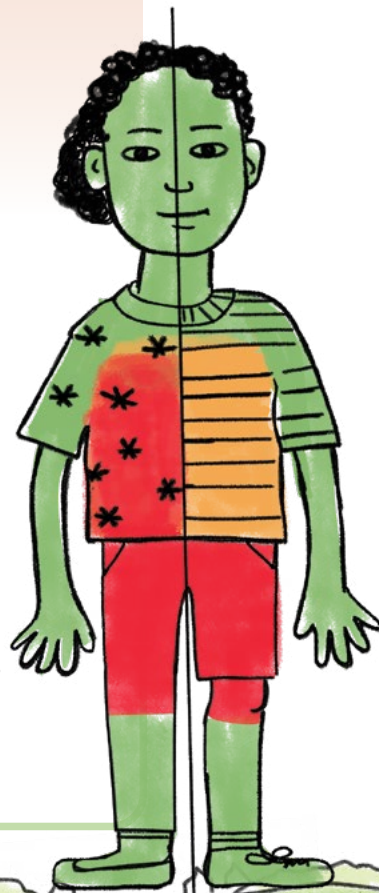
### The orange light means BE CAREFUL!

The orange area of your body is the area you should be careful about. For boys, this area is from the top of your chest to above your hips. For girls, it is a small area near the tops of your arms.

Stop

### The red light means STOP!

For girls, the red area of your body is from the top of your chest to your knees. For boys, it is from your hips to your knees. The red area is not an area that people should touch. If someone touches you there, shout "STOP!" and run away.



## You have the right

Sexual abuse is touching the red part of the body – even if the other person has touched the green parts for a long time and moves from green to red.

BUT remember, if you are feeling uncomfortable, even on the green light, you have the right to say "STOP!".



## Emotional abuse is when someone:

- blames me for many things
- calls me horrible names
- ignores me
- shouts, yells, and swears at me
- tries to make me feel ashamed and worthless.

## Physical abuse is when someone:

- forces me to do things that will hurt, like kneel on rough ground with my arms above my head
- smacks, hits and pushes me
- pulls my ears, hair and other parts of my body
- beats me with a belt or a shambok
- tries to get me to drink alcohol and take other drugs so they can control me.

## Sexual abuse is when someone:

- sends me sexual messages and pictures
- forces me to show them my private parts
- wants me to look at their private parts
- tells me to do sexual poses and send photographs to them
- tries to get me to swop having sex with them for something they promise they will give me
- touches or grabs my private parts without my permission.



# Speak up against abuse

If people do not speak up, then abuse continues. There are ways to speak out against abuse and to share information. No one should ever keep quiet if they witness or experience abuse.

## Our Words

**bystander**  
a person who sees something that is happening but is not involved

Show why it is helpful or harmful

### What can I do?

1. Write two sentences that describe what is happening in the picture.
2. What are the bystanders doing?
3. What can someone do to help?
4. Explain in your own words why bystanders can be *"a powerful force of change"*.

Khombisa bonyana kubayini ilisizo namkha ilimazako



### Bystander effect

When there are a lot of people watching or listening to an abusive act, it is difficult for one of them to decide to help.

- Maybe they are all waiting.
- Maybe they think that because no one is helping, they also should not.
- Maybe they are worried that some bystanders will try to stop them from helping.

This is called the **bystander effect**.

It is more likely for someone to act when there are fewer people watching. Perhaps this is because:

- they don't have to worry about what others think of them, or
- they are not waiting for someone else to step in.



# Finding someone to talk to

There are signs that help us to see which people cannot be trusted. Knowing these signs can help you to protect yourself and stay safe.

Be kind to yourself

## My circle

1. Read about Sam's circle of care.

*This is my circle of care. I feel closer to my aunt and cousins than to my teacher or the social worker. But I trust everyone I have chosen to put in my circle.*

Yiba nesisa kuwe

2. Draw your own circle of care.



*If someone abuses me or shows signs they cannot be trusted, I tell five people I trust. It helped me. You can tell five people you trust.*



## Circles of care

A circle of care is a drawing that shows who can help you if you have a problem. They are people you know and trust. If someone shows signs of being untrustworthy you remove them from your circle of trust.

Our Words

**trustworthy** can be relied on to be good, honest and sincere

## Signs of a person who is:

### Not trustworthy

Do not trust someone who:

- tells you to keep secrets that make you feel sad or sick
- offers you gifts or favours in exchange for you doing something you do not feel safe or comfortable doing
- asks you to share personal information you are not comfortable sharing
- is older than you but wants to be your friend and do things with you that you would normally do with friends your age
- wants to take photographs of you in a private place
- tries to touch your private parts
- asks you to take off your clothes
- wants you to watch movies, videos, or look at pictures of naked people
- tries to make you drink alcohol or take other drugs.

### Trustworthy

I trust my aunt, my teacher and the social worker because:

- I feel safe with them
- they listen to me carefully
- they respect me
- they believe me
- they can take action to protect me
- I can easily contact them
- they do not show any signs that they are untrustworthy.



If someone shows any of the signs that they are not **trustworthy**, you can immediately step away from them. Tell the five people you trust why you feel uncomfortable with that person.



# Help in my community

There are people who must look after children and children's rights. They are called **duty bearers**. They are the people who have the responsibility to help you if your rights are being violated, including if you are being abused. It is important to know who they are and where they are.

Give a reason for what you think

## Who does what?

1. What duty bearers do you know of in your community?
2. Select a duty bearer and write a note to them. Your note must express your feelings and ideas about how they can better help children and young people. It should include the following information:
  - What they need to know most about the way today's children and young people feel and think.
  - What you worry about and hope for.
  - Your advice about how they can and should always protect children from abuse.

Yenza into ukutjengisa ukuthi ucabanga bona injani

## Our Words

**responsibility**  
a duty to deal with or take care of somebody or something

**violated**  
when your basic human rights are not respected

## Examples of duty bearers:

Community leaders  
Social workers  
Teachers  
Coaches  
Parents



Childline  
116  
Police Emergency  
10111



# Speak out for your rights

In many countries across the world, people use peaceful protest to get their voices heard. Peaceful protest is about sending a message to someone, even the president of the country, without the use of violence. If many people gather supporting the same message, it can have a powerful impact.

## Our Words

**impact**  
the strong effect that something has

What's new? Try it

**Amandla!**

1. Try something new: make your own protest poster with all the words below.
2. People sometimes march to get their point across. Discuss with your teacher why you think people choose this method of protesting.
3. Act out your own version of a peaceful protest using your posters.
4. What effect did your peaceful protest have?

*Run, run, run*

**Tell five adults you trust right away**

**My body belongs to me!**

**There is NEVER an excuse for abuse**

**Yell, yell, yell!**

*Tell, tell, tell*



March against gender-based violence, Cape Town, 5 September 2019



**I shine**





# Helping our community: a special granny who fights for people’s rights.

A hundred years ago, Koko Mokgadi Enica Modiba was born in Duiwelskloof in the province of Limpopo. Duiwelskloof is now called Modjadjiskloof. It was renamed on 14 June 2004 in honour of the Rain Queen Modjadji, the traditional leader of the Balobedu people.

On the morning of her 100th birthday, 23 August 2019, there is a power outage but Koko Mokgadi shines bright as a star. She is **radiant** and lying in bed telling the story of her life. Relatives and friends are coming in and out to wish her happy birthday. She has several cellphones that keep ringing, with many people calling her to say happy birthday.

One conversation with Koko Mokgadi on her birthday captures her spritely energy: “Thank you thank you thank you. I don’t know who they are but I know they were sent by Mantsha. They are sitting here with me and I’m just telling them my history. I forget some things. (Phone rings) When are you coming? OK pass my love to my daughter. OK thank you very much. Have a good day ne. OK I also love you and we are sitting in the dark – there are no lights. There’s nothing. We are sitting in the dark and there isn’t even tea to entertain the guests! I woke up this morning to find the house occupied by people. It’s so nice!”

Koko Mokgadi Enica Modiba, on her birthday



## Our Words

### radiant

showing great happiness, love or health

### paediatric

the branch of medicine that deals with children and their diseases

Living longer has no secret, but is rather a series of good decisions and divine grace and this 100-year-old is a testament to this truth. Koko’s family are ‘long-timers’ – longevity is a family trait! Her grandmother was still alive when her children were born, and was a part of their lives as they grew up. She lived to be 127 years old and died in 1964. Koko Mokgadi’s father’s grandfather (Ngoako Matthews Modiba) lived to the age of 105.

Speaking in Sepedi and English, Koko Mokgadi recalls leaving this small town for the city lights of Gauteng after she completed her primary and middle schooling. “I grew up there (Duiwelskloof) and attended school there until I finished. I came to Gauteng to attend high school in Johannesburg.”

“When I finished Standard 6, I was sent to a school in Jeppe, Johannesburg for a year. There they taught us how to cook and to sew. But my first love was nursing. They then sent me to Sophiatown to train as a **paediatric** nurse.” Koko worked with children for a long time at several different places, including Alexandra township, which is one of the oldest townships in Johannesburg. She worked at Alexandra Clinic and lived at No. 63 Second Avenue.

Koko Mokgadi is lean and strong, which she says is a testament to eating well. Koko has a vegetable garden in her yard, which she tends on a daily basis. She believes her long life is a result of her diet of mainly healthy vegetables and living well. Although she says she is losing her sight and hearing a little bit, she is not bothered. She accepts this as part of the natural process of getting old.

She says: “Whenever my great-grandchildren, Kgomotso, Lethabo and Kamohelo, come to visit I ask them to pray for me. They hold my hand and say ‘God bless Granny Khonji’. They call me Khonji. ‘Get well and walk around.’” She walks but at times also has to use a cane or wheelchair. One of the gifts for her birthday from the youth (of the Eldorado community radio station) was a wheelchair.

Koko Mokgadi’s belief in unity as strength confirms an African philosophy that the family is a fundamental and irreplaceable part of society. Her family also acts as caregivers to her, a natural act that requires no justification or explanation by her family. She depends on them for her physical and social survival. Koko lives not in isolation but in communion with her larger group of family members. Her identity is closely knit to them.





Info



# A Special Granny continued

In African traditions and cultural groups, the definition of family is broad. It captures family connection beyond first-generation connection. This would be, primarily, **lineage** or extended family. In Africa, the family is infused with a keen sense of community. We witness this as we watch Koko Mokgadi engage with relatives, close and far, as well as community members who have become ‘family’. She refers to some as her own children. There is no blood connection but an unspoken responsibility that she has assumed as an elder to raise the younger generation. The old African proverb sums it up perfectly – **‘It takes a village to raise a child’**.

## Our Words

**lineage**  
the series of families / ancestors that somebody comes from

**assertion**  
a statement saying that you strongly believe something to be true

African cultures embrace their relations and treat the extended family as their own. A family is the greater unit of relations. They live together and granny looks after the children when mom and dad are out working. Using storytelling between generations is a way of relaying information.

Koko Mokgadi, lovingly and playfully called Khonji by her family, hails from the Bapedi people. She speaks several South African languages including XiTsonga, isiZulu and English. When conversing, she uses her mother-tongue Sepedi which she mixes with other languages depending on the spoken language of the person or people she is communicating with.

Knowing how to uplift our community is a critical and valuable contribution we all can make. This is Koko Mokgadi’s **assertion**. Her life is testament to this. As a nurse and a teacher, Koko has used her professional

knowledge to advance her community. She has supported community development projects that better the life of children, the elderly, women, and the community at large. Her birthday party is hosted by the community (Ladies of Hope), a testament to her role in the community. And speaker after speaker hails Koko as a pillar and the voice of community.

To Koko Mokgadi as well, her community is valuable to her. She keeps abreast of the happenings in the community and with their neighbours. Her explanation is simple yet powerful. She is a member of the community. She is the community. What happens in the community affects her, directly. Koko grew up in a time when everyone knew everyone in the neighbourhood, where children could play in the street, kicking balls or riding around on their bicycles under the watchful eye of someone’s parents or grandparents; any parent or grandmother for that matter.

Here we gather another lesson: to African people, the community is part of one’s existence as it promotes a sense of belonging and identity and makes one feel secure. We also learn that senior citizens are the pillars in communities because they are filled with wisdom and have valuable life skills, which we can use to our benefit. It is important to acknowledge our senior citizens and the contribution that they are making to our society.

The observed interactions of the family and community with Koko Mokgadi attest to the honour bestowed to age in African cultures. She is revered and trusted, but above all revered as a blessing. In traditional African cultures the aged are accorded high esteem and social status. Caring for the aged is a natural and expected part of life and also has its roots in strong religious beliefs. It comes with blessings.

As one of her grandchildren said, while rendering the family and Koko Mokgadi’s praise poem: “O kgeleke. O balwa hare ha boMaria mmakgo Jesu.” (You are great! We count you with Maria, Jesus’ Mother.)



Koko Mokgadi Enica Modiba on her birthday with relatives and friends wishing her a happy birthday



# What is violence?

Violence is when someone chooses to harm a person or an animal on purpose. Violence is never a good idea because it hurts people.

Our Words

**violence**  
rough physical force, action, or treatment, which is likely to cause injury or harm

Observe and describe



Let op en beskryf dit

## What is happening? |||||

- Write down which types of violence are happening in each of these stories:
  - A child walks home from school. Two older children walk towards the younger child. As they pass the younger child, they rub themselves against the younger child's body.
  - In front of the whole class, a teacher says something nasty about a class member's father being in prison.
- Read the examples of each type of violence.

## Main types of violence: ||||



**Verbal violence – hurting someone with words**  
name-calling • put-downs • threats • includes sexist, homophobic and racist comments and remarks in both spoken or written forms



**Physical violence – hurting someone with physical acts**  
hitting • punching • tripping • poking • pinching • kicking • throwing objects



**Sexual violence – hurting someone with sexual acts**  
sexualised taunts and gossip • rape • sexual humiliation • sexual harassment • sexual assault • forced exposure to the use of sexual acts, pictures or websites • asks me to do sexual things against my will



**Psychological violence – causing painful emotions**  
spreading rumours • staring • stalking • following • shaming • intimidating • humiliating • threatening • embarrassing

## Who does what in a violent situation? ||||

The **perpetrator** is the person who does the violence.

The **target** is the person the perpetrator picks on.

The **accomplice** is the person who encourages, joins in with, or is entertained by the violence.

The **bystander** is the person who sees or hears the violence happening.



*Perpetrator, target, accomplice and bystander: we can use these words to talk about violence and work together to stop violent behaviour.*



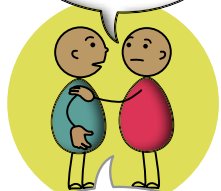
# Target person

Violence harms the target person in many different ways. Empathy is the ability to imagine what another person might be feeling or thinking.

**empathy**  
being able to understand the feelings, thoughts, or attitudes and experiences of another person

Our Words

Try to feel what someone else is feeling



Probeer iemand anders se gevoelens ervaar

## Max and Nyuki's feelings |||||

1. Read the stories of Nyuki and Max.
2. Draw an outline of Nyuki and an outline of Max.
3. Outside each person's body, put all the forms of violence they are experiencing. You can add other forms of violence you think they may also experience.
4. Inside each person's body, write all the feelings they are experiencing because of the violence.

## Nyuki |||||

Nyuki is 12 years old. Over the summer holidays, Nyuki started puberty and her breasts started to grow. On the first day back at school, some boys pointed at her and laughed. They tried to bump into her in the corridor. One of them pointed directly at her chest. He made signs to show her breasts had grown. The others laughed. Nyuki feels bullied and wishes she had never come back to school.

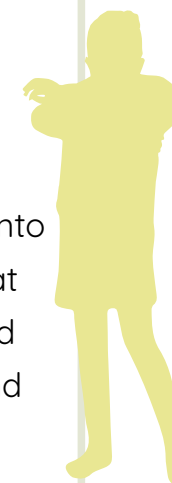
## Max |||||

Someone keeps hiding Max's bag in the bathrooms. He knows who is doing it, but he is afraid to confront the group of children who are responsible. They told him that if he tells on them, they will hurt him. Max was tired of being bullied, so he decided to tell the teacher. The group heard about it and said they would get him at break. Now Max is worried about what will happen next.

5. Do you think violence against men is different from violence against women? If yes, how is it different?

*Violence is an issue that affects all South Africans negatively. We all need the skills to be able to deal with violence.*

*When we feel empathy with someone who is a target of violence, we are less likely to join in, or support, acts of violence against them.*





# Bystanders can help

When bystanders choose to act, they can help to reduce violence in our society. If you are a bystander, you should not put yourself in any unnecessary danger.

Our Words

**reduce**  
to make something smaller in size or amount

**unnecessary**  
not needed / more (danger) than is needed

Think about your thinking

**Bystander** |||||

1. Look at the situations below.
2. What thoughts are going through your head for each situation? Use the possible thoughts on the opposite page, or come up with your own. Share your thoughts with a classmate.

Dink oor wat jy dink

**Situations:** ||||

**A**

Protest against lack of policing



**B**

Learners hiding someone's bag



**Possible thoughts:** ||||

I'm scared.

I must get out of here!

Wait. I must do something.

I don't know what to do.

Should I get involved?

What if someone asks me what I saw?

This is not OK. I should tell someone.

I might only make it worse. I don't want to get in trouble if I say something.

What if they find out and pick on me?

I could pretend I saw nothing.

I better not say anything.

I could say I thought they were just playing.

Should I run away?

Should I ask for help?

What if it was me?

*It can be difficult to know what to do when we see or hear violence. We might worry that we could get hurt or make the situation worse. Bystanders' safety is important.*



# What can bystanders do?

Speaking up against injustice requires strength and courage. There are different actions you can take for different scenarios. Your personal safety is the most important thing.

**injustice**  
not respecting the rights of others; unfair action or treatment

**actions**  
doing something in order to make something happen or to deal with a situation

Our Words



Choose what works best for you



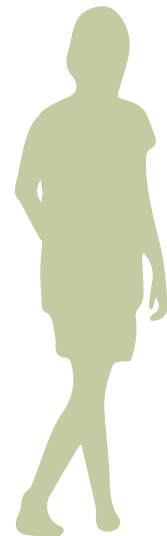
Kies wat werk die beste vir jou

Speaking out |||||

Mpho's story |||||

Mpho and friends are at lunch break. They notice a new child, who has a darker skin than other children, trying to join in a game nearby. The children playing the game tell the new child, "Get lost" and "Go away". One of the children says, "You think you are our friend? Well you're wrong. You can't play with us." Mpho feels this behaviour is unfair to the new child.

Imagine you are Mpho. Write down which action you might take to help stop the violence happening again.



Nasty messages |||||

Three classmates laugh at a message that is being passed around the class. The message contains a terrible drawing and says mean things about another child in the class. As the note goes around, people giggle and add more mean things to it.

Imagine a classmate wants you to pass on the note. Write what you would do.

Examples of bystander actions |||||

Some of these actions can be helpful, while others are not helpful:

- Ask the perpetrators to stop.
- Walk away and report the incident.
- Try to speak to the target later.
- Tell a friend.
- Call others to watch the violence.
- Video the violence on your phone.
- Post a message on social media.
- Gossip about it.
- Laugh and join in.
- Watch, for the entertainment.
- Walk away and don't do anything.
- Tell an adult you trust.





# Communicate with respect

There are different ways to communicate what you want to say. Some ways can help to reduce violence; others can make a violent situation worse.

**communication**  
the activity or process of expressing ideas and feelings, or giving people information

Our Words

Share and compare

Think back |||||

1. Read about the different styles of **communication**. Find a partner and talk about each communication style.
2. Think back on an **aggressive communication** that you were part of. Talk to your partner about it. **Why did I feel out of control?**
3. Think back on someone using a **submissive communication** that you were part of. Talk to your partner about it. **Why did I feel I had no power?**
4. Think back on someone using an **assertive communication** that you were part of. Talk to your partner about it. **What made me feel confident?**
5. Think back on someone using an **apathetic communication** that you were part of. Talk to your partner about it. **Why didn't I care about what was going on?**
6. Are the learners in the photo communicating with respect? Give a reason for your answer.

Let us respect each other whenever we communicate.

## Different communication styles ||||

### Aggressive

The person talks or shouts in a harsh way. They only care about what they want. They do not care about what you have to say. When someone communicates in an aggressive way, they want to use power over you in a negative way.

*This is what I want. What you want is not important.*

### Submissive

The person does not express their feelings, needs, ideas and views. They do not want any trouble and do not want to get hurt, so they just keep quiet or agree with everything that is said.

*What you want is important. I am not important, so don't worry about me.*

### Apathetic

The person does not care about what anyone is saying. They are not interested in anyone else's opinions or troubles, and choose not to get involved. They keep to themselves and just ignore everything.

*Whatever! Who cares?*

### Assertive

The person talks in a clear, polite, respectful and firm way when they communicate. They try to communicate clearly and calmly. They make sure that they have been heard.

*I respect myself and I respect you, too.*





# A place of peace

We do not always agree with each other's opinions, but we respect each other's right to express them. Sometimes disagreements lead to an even better idea.

Make something to show what you think it is like



Maak iets om te wys hoe jy dink dit is

## Create a Peace Zone |||||

1. As a group, find a place in your school grounds to create a Peace Zone.
2. Ask your principal if you can create the Peace Zone.
3. Decide:

### a. What can it be used for?

It can be a place where children can communicate so that they listen, hear and understand each other.

### b. What can children do in it?

For example, just sit silently and calm down, talk quietly, be kind to someone who has been hurt.

### c. What are children not allowed to do in it?

For example, no teasing, bullying, shouting or fighting are allowed in the Peace Zone.

### d. How will you look after it?

Children could take turns to keep it clean. You could add plants or posters, or make sculptures.



## Our Words

### opinions

your personal beliefs or views about something or someone

### disagreement

difference of opinion

## Idea! ||||

You could also create a Peace Zone in your home. You agree that no one can fight in that place.



Creativity happens when different ideas come together to make something new that has never existed before.





# What is gender?

Our Words

Most people are born male or female: that is their sex. Gender is the characteristics that define the sex of a boy or a girl, or a woman or a man. We all have masculine and feminine qualities. We are often taught to be male or female. Sometimes we feel different from what we are taught to be. We can feel like a boy or a girl, or neither or both! We describe our gender based on the way that we feel and not on our sex.

**masculine**  
having qualities or an appearance traditionally associated with boys or men

**feminine**  
having qualities or an appearance traditionally associated with girls or women

**expects**  
thinks or believes that something will happen, or that somebody will do something or behave in a particular way

Think about your thinking

## Who does what? . . . .

1. Copy the table below and tick which roles you feel belong to boys, or girls, or both.  
You may use only one tick per activity/role.

| Activity / role        | Boys | Girls | Both |
|------------------------|------|-------|------|
| Cooking for children   |      |       |      |
| Police officer         |      |       |      |
| Cleaning the house     |      |       |      |
| Doctor                 |      |       |      |
| Nurse                  |      |       |      |
| President of a country |      |       |      |
| Singer                 |      |       |      |
| Soccer coach           |      |       |      |

2. Discuss your choices in a group.  
Explain your reasons for your choices.
3. Who or what do you think influenced your choices?

**Answer:** Did you realise that **Question 1 was a trick question**? This is because all these roles can be done by both men and women. In the old days gender roles were much stricter, but today our belief in human rights allows people to choose how they want to live their lives. That is not always easy, because the community may disagree with someone and try to put pressure on them to conform. But everyone has the the right to choose how they express their gender.

## Different for everyone

Sometimes we do not agree with what other people say that boys and girls should do. The truth is, what it feels like to be a boy or a girl for one person is different for another person.

Society does not know how you feel. Your gender may be different from what society **expects** because of how it views your body – and that is fine.

## Intersex

Some people are born with both male and female organs. This does not happen often, but it is very natural and normal when it does happen. The sex of someone with both male and female parts is called intersex. A person who is born intersex will decide what gender they are, based on the way the feel.

Girls must always look pretty

Boys must look good too

Boys don't cry

Boys can cry





# Cultural expectations of behaviour

Most cultures have different expectations of girls and boys. The behaviours and attitudes taught to girls are different from the behaviours and attitudes taught to boys.

Look back – look forward



Languta endzhaku – languta emahlweni

## Cultural expectations . . . .

1. Write down two things that you are expected to do in your culture because of your biological sex. Complete your sentences in the following way:

I am expected to \_\_\_\_\_ because people see me as a \_\_\_\_\_.

2. Write down two things which you would like to do, but your culture does not allow. Complete your sentences in the following way:

I would like to \_\_\_\_\_ but I can't because \_\_\_\_\_.

3. What are the kinds of things that only women do in your community? How would your community feel if men did those things?
4. Where do your community's feelings about this come from?
5. What are the kinds of things that only men do in your community? What would your community think if women did those things? How do you think these ideas might change in the future?

Our Words

**traditional**  
the beliefs or customs, which have not changed for a long time, of a particular group of people

**intimidated**  
made to feel scared, inferior or threatened

## What is culture?

Culture is about belonging to a group that shares values, beliefs, and practices. They also share ideas about the way things should be done.

## Boys and herding

In parts of Zambia, young boys herd cattle for many years before they can go to school. It is part of the **traditional** way of life. Bula is nine years old and he has not yet gone to school.

## Child Labour

The International Labour Organisation defines child labour as work that deprives children of their childhood, their potential and their dignity, and says that it is hurtful for their development.

It is not clear whether children herding can be classified as child labour. However, the practice may have a negative effect on the education of young boys like Bula. Sometimes young boys feel **intimidated** when they find others are more advanced in education, and sometimes they stop going to school.

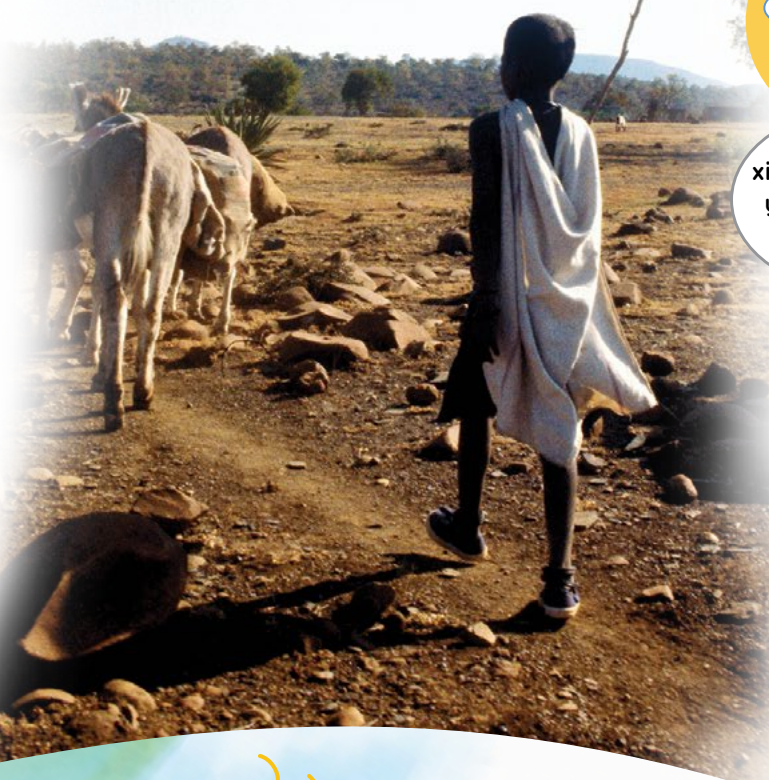
Give a reason for what you think



Nyika xivangelo (rhizini) ya leswi wena u ehleketaka swona

## Is herding child labour? . . . .

6. Do you think it is fair for young boys to learn herding and to work in this way for years before going to school?
7. Discuss this with your class. Is herding child labour? Give reasons for your answer.
8. Can you think of a way in which Bula can herd cattle and still go to school and reach his potential?





# Working with my passion

The way to show that you are passionate about something is to do it to the best of your **ability**. Sometimes people will not agree with your **passion**. Sometimes they will not like what you are passionate about.



## My favourite activities

1. Make a list of five adults in your life with whom you have positive relationships. Do not write their names. Write down the role of each one in your life. For example: Granny. Cousin. Coach. Teacher
2. Share your list with a classmate and see how many of the same type of roles you both listed.
3. Make a list of the five activities (no more than five) that you enjoy doing the most.
4. Share it with another classmate and see how many of the same types of activities you share.
5. How do you think the people on your list feel about your favourite activities?
6. Decide which activity you love most of all. When you go home later, speak to one of the adults you listed earlier in the lesson and see how they feel about the activity you enjoy doing the most. Keep your lists ready for the following lesson.

## Our Words

### ability

having the skill (being able) to do something

### passion

a very strong feeling of love, hate, enthusiasm, etc.

62-year-old Enos Mafokate, the first black show jumper in South Africa, trains children from Soweto every Saturday morning. He is set to start the first show jumping school in Soweto that will open doors for other black children in this elite sport.



When your parents, family members, teachers or friends disagree with your passion, it can be difficult to follow it. How can you stay true to yourself?

*I know she loves soccer, but girls shouldn't really play soccer*

*My dad likes soccer, but horseriding is my passion*

*I hope my boy becomes a soccer star one day*

*I know my parents would not want me playing soccer*





# Breaking Stereotypes

Stereotypes often involve judging people based on a look, such as their hairstyle. Zozibini Tunzi winning the Miss Universe crown is a great example of a stereotype being shattered and disrupted.

Ask questions about the things you want to know



Vutisa swivutiso hi swilo leswi u lavaka ku swi tiva

## Zozibini's passion

Read about Zozibini Tunzi and answer the questions.

1. Why do you think winning the pageant was such a special achievement for Zozibini?
2. What did she mean when she said, "I want children to look at me and see my face and I want them to see their faces reflected in mine"?
3. What questions would you like to ask Zozibini?
4. Zozibini's choice to be herself made history. How are your choices going to make history? (Think about your passions.)

Our Words

### disrupted

make it difficult for something to continue in the old way / cause big changes to how something is done

## Zozibini Tunzi

Zozibini Tunzi is a South African model and beauty queen who was crowned Miss South Africa 2019.

She was also crowned Miss Universe in the same year. She was the third woman from South Africa to win this title. She was also the first black woman to win it with an afro hairstyle.

In her acceptance speech, she said that she grew up in a world where a woman who looks like her – with her kind of skin and her kind of hair – was never considered to be beautiful.

*I want children to look at me and see my face and I want them to see their faces reflected in mine.*

*I am going into Miss Universe with hopes to shatter whatever misconception and stereotypes people have of beauty.*



Othlallifile



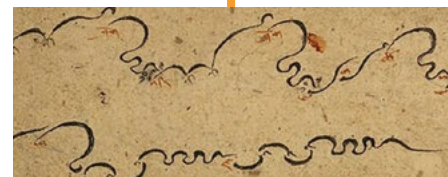


# Read and write music

Details from written music forms



Ancient stone at Delphi in Greece. It shows music notation, the line of occasional symbols above the line of Greek lettering, written between the 2nd century BCE and the 1st century CE.



Tibetan musical score from the 19th century.



Opening bars of the String Quartet No. 4 Op. 18 by Ludwig van Beethoven. (1800)

People have found ways of writing down music so that you can read it, just like you can read words on a page.

Written music tells you which notes to play, when to play them, and sometimes even how to play them (loud or soft, fast or slow.)

## Whole class

### Warm-up: Tonic sol-fa

#### Do Re Mi Fa So La Ti Do

We have already learnt the Tonic sol-fa scale. Do you remember it?

Write down the names of the sol-fa scale on the side of the board from d at the bottom to d' at the top: d r m f s l t d'

With a conductor pointing at the Tonic sol-fa letters on the board, sing up and down the scale several times. If you have an instrument (or even a smartphone) that can give you a C note, then use it as your Doh. Otherwise sing any Doh but not too high or too low for the class to sing.

Half the class sings the low Do and the other half the high Do at the same time. What do you notice about the two sounds together?

Go to the notation of "When the saints go marching in" (page 84) and sing the song using the Tonic Sol-fa names instead of the words (lyrics).

**Hint:** In the Tonic sol-fa the different octaves are expressed with an added '. The normal Do is d and the higher Do is d'.

### Conductor games

Use the names of the sol-fa scale written vertically on the board: d r m f s l t d'

- Volunteers take turns to conduct the class by pointing at the letters on the board and in this way **improvise** a song.
- Do not make big jumps in your song, but point at letters that are next to each other or at most jump just one note.
- Take it slowly, so that your classmates can follow. In your conducting, you can also show the rhythm of the song by tapping the rhythm on the letter.

### On your own

**Staff notation:** This form of music notation is used all over the world to write music. It helps us play the music of the world and the world can also play our music.

Staff notation has the following elements:

- Note values:** Let's recap our note values by looking at **page 74 to 75**.
- The staff:** five parallel lines on which the notes are placed.

As you have seen earlier, a single line is fine for writing the rhythm of the notes. But on a staff you can show the pitch as well – that is how high or low the note is.

As the **pitch** goes up or down, so do the notes on the staff. (If you have a melodic instrument, try playing the range of notes from low to high. You will notice that they go up in steps. This is especially easy to see on a piano or a xylophone.)

Notes are placed either on the lines or in the spaces between the lines:



Each of the five lines and four spaces represents a particular pitch. Where the note is placed will tell the performer which pitch to play or sing.

### Words to know

**improvise**  
to invent music or actions or the words in a play, while you are playing the music or acting or speaking, instead of planning it beforehand

"Clef" means "key" in French.



Draw a staff and practise writing treble clefs - start with the small swirl around the second line (which represents the note G).



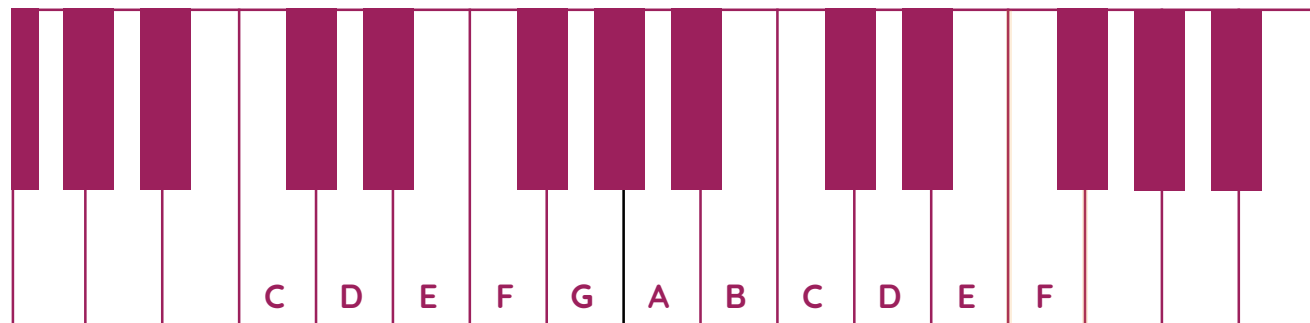


# Name the notes

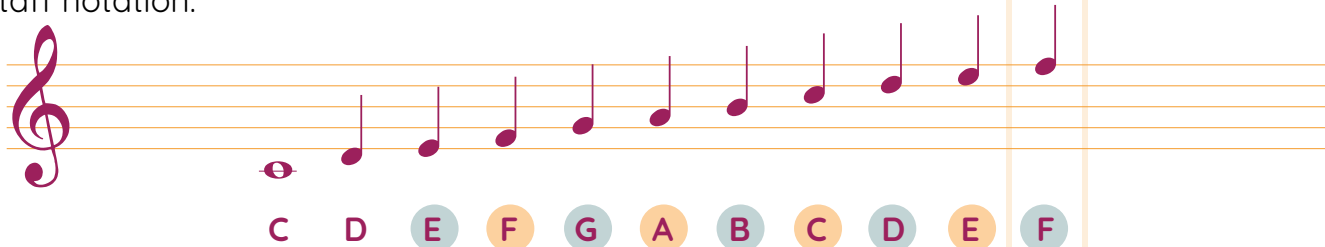
## Letter names

Musical notes are named after the first seven letters of the alphabet ABCDEFG.

After G, the cycle starts again from A. If you play two notes that have the same name, like a lower F and a higher F, you will hear that they sound similar.



Here is how these notes are placed on the lines or in the spaces in staff notation:



People learning to read music use patterns or sentences to help them remember the notes.

The notes in the spaces of the staff make a word: **FACE**.

To remember the notes on the lines, **EGBDF**, people use sentences such as "Every Green Bus Drives Fast."

**Work with a partner** and make up your own memory aid for the notes EGBDF in English or in another language. Share your sentence with the class.



## Whole class

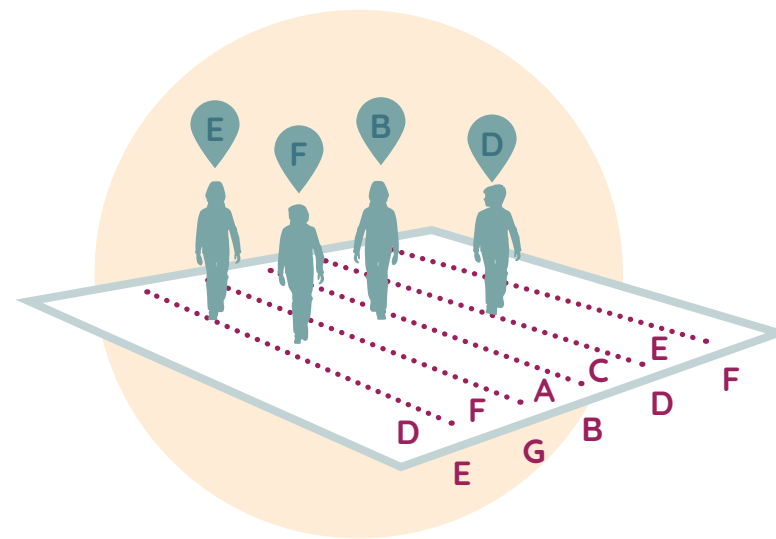
### Naming notes game

This fun game helps you learn the names of the notes. Make 5 parallel lines across the floor with tape or chalk, about 20cm apart.

Two volunteers will be the Note Caller and the Time Scorer (one could be the teacher).

Divide into teams of about 10, who will take turns to participate. The rest of the class will make sure that they do the right things!

- The team stands on one side of the lines and the nearest line will represent the lowest line of the stave.
- The Note Caller calls out the name of one of the notes A B C D E F or G. The competing team runs to place their feet on the right line or space for that note.
- The Time Scorer records how long it takes for the whole team to be in the right place.
- Continue until all the notes have been called, but in any order.
- The winning team is the one with the shortest total time score.

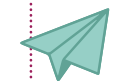


## The C major scale



Music created using these notes is said to be in the **key of C**.

A scale is a set of musical notes in order of pitch, that belong together in a special relationship. The name of the scale is the name of the note on which the scale starts.



**Hint:** Make a copy of C Major scale large on the board or on a poster on the wall.





# Song structures

The structure of a song is like a skeleton which gives the song strength and makes it easy to sing and to memorise.

An important element of a song is what people call a “hook”. This is a short melody or rhythm pattern that repeats regularly and is somehow catchy.

Songs often have a structure of **verses** with a **chorus** in between. Each verse has different words, but the chorus repeats the same words each time. A chorus can give a sense of unity to the song.

## Listen, Reflect and Sing!

### Whole class

#### Step 1:

Listen to a song on the radio. Does it have the verse and chorus structure? Put your hand up when you think the chorus (refrain) comes in.

#### Step 2. Sing:

Choose a song you all know which uses a verse and chorus structure. Divide into two equal groups; one group sings the verse each time and the other group sings the chorus. Swop over. Find your own way to arrange the song which makes its structure clear!

The same tune, but different words?

Same words!

## Call and response

Call and response is important in African music. It is like a conversation, with one singer or group of singers doing the call and the others answering. “When the Saints Go Marching in” uses call and response. Can you think of other examples?

### Work songs

Shosholoza

Shosholoza

Ku Lezontaba

Stimela Sipum'e  
South Africa

### Religious spirituals and gospel songs

Oh happy day

Oh happy day

Oh happy day

## Step 1: Use call and response

Work in ‘choirs’ and prepare a song to perform for the rest of the class. Your song can be old or new, well-known or original, chosen from any style. Whatever your choice of song, it must use call and response and also repetition. The repetition will give your audience the chance to pick up the words and you can encourage them to join in on the response part.

## Step 2: Use Contrast

You use **dynamics** when you change how loudly / softly you play a song, and tempo when you change or how fast / slow your playing is. Write up the following words on the board:

### Dynamics (loudness)

Soft  
A Little Louder  
Loud  
Getting Louder  
Getting Softer

### Tempo (speed)

Fast  
Slow  
Getting Faster  
Getting Slower

## Step 3: Sing the song again

A volunteer can come up to be the conductor. When the conductor points at different words on the board, the class must change the loudness or tempo of their singing. These changes will add contrast to the song.





# Fun with questions and answers

**Sawubona MaS'thole** Anon

*[Doh is C]*

1st chor  
Saw' bo-na Ma-Si-tho - le, saw' ubo-na Ma-Si-tho - le, Saw' ubo-na Ma -

2nd chor  
-

7 | r : m | d :-

1st chor  
Si - tho - le . s : - f m : r . r m : f . m r : r . , d r : s . f

2nd chor  
Ye-bo we Ma-Dla - min', Ye-bo we Ma-Dla - min', Ye-bo

14 | . s : s . f m : m . r m : f . f . m r : r . d

1st chor  
m :- r : m d :- U-phu-ma-phi MaS'tho - le, u-phu-ma phi MaS'tho

2nd chor  
we Ma-Dla - min' -

21 | r . s : s . f m :- | r : m | d :-

1st chor  
le, u-phu-ma phi MaS'tho - le. . s : s . f m : m . r m : f . f . m

2nd chor  
Ngi-phu-m'e - do-lo-bhe - ni, ngi phu-m'e

28

1st chor  
r : r . d r . s : s . f m :- r : m d :- etc...

2nd chor  
do - lo - bhe - ni, Ngi-phu-m'e dho - lo - be - ni. -

This song is about a nosy woman who always wants to know about everyone's life. She is also jealous and is not happy to see others do well.

Learn the words of the song, together.

## Translation

Hello MaSithole -  
Hello MaDlamini

Where are you from?  
I'm from town

What were you  
doing there?  
I went to buy a hat

How much did it cost?  
It cost 10 pounds

So much money  
maS'thole!  
Well, I work

Go away, I don't like you  
anymore, maS'thole!  
(MaS'thole cries)

Come back let's dance  
maS'thole

Go away, I don't like you  
anymore maS'thole!  
(MaS'thole cries)



What do you notice about the melody in the song?



## Sing and act

Stand and face your partner. Act out the song according to the meaning in the words.

When the song gets to  
"Angsk 'ukufuni maS'thole, you could do this:

On "Masidantse MaS'thole",  
you could do this:







# The joy of singing

If you don't want to sing, or if you are unable to sing, clap along to the beat with your hands.

## Warm-up: Step 1: Learn a song

- Learn “Kgutsanyana” together with your classmates
- Clap the rhythm slowly together.
- Use the Tonic sol-fa to learn the notes. The song is in the key of C, but you can sing in any key that is comfortable for you.

## Step 2: Sing the song in canon

When you have learnt the song, you can split into two groups. One group starts the song, and the other group follows in canon.

Where is the best place for the second group to start singing?

## Step 3: Vary the Song

There are many other ways you can vary the song. Think about some of the ways and discuss them with your classmates.

- Using a pencil, write suggestions on the music score.
- You can exchange scores and perform each other's arrangements after practising.



## Rocking a baby in song

**A lullaby is a song used to soothe a crying baby to sleep.**

In African cultures, mothers put their babies on their backs while they work and singing is a part of every activity. Often this is a child's first musical experience.

The rhythm created by the mother going through everyday chores stays with the child throughout their lives.

## Translation

Little orphan with  
a little heart  
When you cry, you make  
me sad  
Hush so I can sleep

“Kgutsanyana” is a **Setswana** lullaby. Kgutsanyana means “**little orphan**”. However this doesn't really mean the baby is an orphan; it just describes how helpless a baby is.



What lullaby do you know in your own language?



Why do you think a slow tempo was chosen for the song?

## Kgutsanyana

Lullaby

Doh is C

1 | d' : t . l | s :- | d' . d' : d' . s | l :- | d' : t . l | s : d' | t . d' : r' . t | d' :-  
Kgu-tsa-nya-na. - E -senang pe-lo, - Ga e - lla. - E -ntlho-mo-la pe-lo. -

5 | d' : t . l | s :- | d' . d' : d' . s | l :- | d' : t . l | s : d' | t . d' : r' . t | d' : s . s  
Kgu-tsa-nya-na. - E -senang pe-lo, - Ga e - lla. - Entlho-mo-la pe-lo. Tho-la

9 | m' . m' : m' . r' | m' : d' . t | l . r' : r' . d' | r' : t . l | s : d' | t : r' | d' :- | : s . s  
nna ke ro-ba-le. Tho-la nna ke ro-ba-le, tho-la nna kero - ba - le - Tho-la

13 | m' . m' : m' . r' | m' : d' . t | l . r' : r' . d' | r' : t . l | s : d' | t : r' | d' :- | - :-  
le, tho-la nna kero ba-le, tho-la nna kero - ba - le - Tho-la







# One person one note music ensembles

Early humans invented a way to make music where each person plays only one note. A group needs to work very closely together to create music using single notes, so this music was a good way to bring people together. The instruments were simple, but the way they were played involved great creativity and collaboration.

Though it is so ancient, this form of music is still very much alive in South Africa today: the Kiba, the Dinaka and the Tshikona are ensembles of many musicians in which each person plays a one-note pipe.



## Make a set of One Person, One Note (OPON) pipes

### You will need

- 120 cm of 14mm polyurethane black piping and 120 cm of 18mm polyurethane black piping, from the hardware store or plant nursery
- Cutting implement
- Coloured tapes in three colours – red, blue and green.

### CAUTION:

1. To avoid the spread of germs, NEVER share wind instruments. In between uses, they must be sterilised, preferably in a microwave or in boiling water.
2. The cutting of pipes must be done strictly under adult supervision.



**An OPON Set:** The length of each pipe is very important. Each length creates a different note. This set covers the range of G to C'. The three colours are duplicated across the 15 pipes.

*The pipes are marked with three colours - red, blue or green. This colour coding will be very important later, so make sure that you do it when you make them. (If you don't have coloured tape, you could use paint or stickers to mark the pipes.)*

### Listen to the pipes

Spread the pipes out on the table in order of length. Get a group of fifteen volunteers to stand in front of the class and play one pipe each. (Only one person per pipe!) Follow the instructions on how to play OPON. If someone cannot get a sound, select another volunteer (sterilise the pipe before the next volunteer uses it).

Listen to the notes the pipes can produce – what do you notice about the length of the pipes and the pitch of the notes?

These notes are not random – the pipes have been cut to very precise lengths in order to produce specific musical notes.

### Whole class

### How does the Pipe Ensemble work?

Each player plays their own part on their individual pipe. Put your parts together to create an exciting musical experience.

Stand in a circle, each with your own one-note pipe. One person keeps the beat on a bell or a drum.

Everyone use the same walking beat (R, L, R, L...).

Put an ankle rattle on your right ankle to emphasise the beat!

Blow into your pipe to make a rhythm pattern. Everyone's pattern should be different. For example, you blow on every second R step.

### Finish all together.

When it feels like time to bring your music to an end, gather in the centre while you are still blowing your parts on your pipes. Close your eyes to hear the music better.

Once everyone is playing, start to walk in the circle. Do a simple dance step while blowing.

When you have settled on a pattern, do not change it. Keep going!

### Handy hints

- Do not make a busy rhythm that fills up all the space.
- Leave plenty of space for others to play. To make sure that your notes mix well, do not blow louder than the others.

Afterwards, take turns to sing the song you heard while playing.

Different people may hear different songs. There is no right or wrong answer to this. Share what YOU heard.

### How to play OPON

1. The pipes are open on both sides. To play a pipe, close the hole at the bottom completely with your thumb. Be careful not to push your thumb into the pipe as that will change the length of the inside of the pipe and the pipe will sound out of tune.
2. Hold the pipe flat against your chin with the open end just below your mouth, and then blow across the top as if blowing into a bottle.





# OPON pipes accompany songs

## You will need

- Sets of OPON pipes, enough so that everyone has one pipe
- Three coloured sheets of paper - one red, one blue, one green
- Ankle rattles
- Percussion instruments.

## Play your favourite songs



The one-note pipes can be used to accompany your favorite songs. This is why the pipes are colour-coded, with red, blue or green bands. These three colours can accompany most popular songs.

Make a group with others who have the same colour on their pipes. Sit in these groups: blue on the right, red in the middle, and green on the left.

The conductor will place three sheets of coloured paper on the wall in the same positions: blue on the right, red in the middle, and green on the left.

This is an easy notation system that everyone can read. When the conductor touches any of the colours with a stick or a pipe, then everyone with that colour pipe must blow at the same time.

Try it out. Can you hear how each of the three colour groups is different? And how each group gives a good, satisfying sound?

## Conduct and Improvise

Volunteers from the class can take turns to be the conductor. When the conductor touches the red paper (or the blue or the green), only those colour pipes must play. Each conductor can compose a song on the spot by bringing in the colours in an order that they like. Try to bring the song to a satisfying conclusion, before giving another volunteer conductor a chance.

**Note:** If the pipes are not sounding good, check to make sure that everyone is playing correctly. Make sure that the long pipes make a low sound, not a high one. Blow softer rather than harder - this takes some practice.

## Play songs in different genres

A **music genre** is a category of music that shares certain common aspects. A **music style** is the way the music is played.

Make a list on the board of the many different music genres you know about. Rap. Pop. Classical. Opera. Country music...

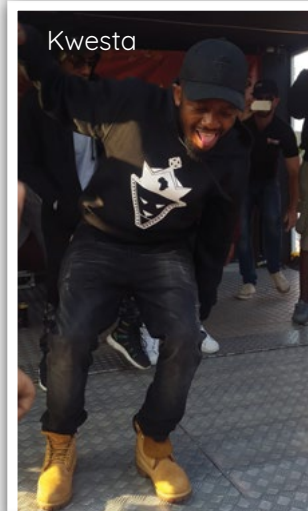
Cassper Nyovest



Hugh Masekela



Kwesta



Kurt Darren



Kabza de Small



Simphiwe Dana

What do my parents listen to? My teacher? My friends? What is on the radio on different stations? What music do I like?

On the next page, you will learn to play two different genres of music.

## Prepare to listen and reflect

When you are ready, you will have a chance to listen to one another and reflect on how well you did.

For the conductors, reflect on their leading skills, the count-in, their beat, using the ankle rattles, and their understanding of the notation.

For the rest of the musicians, reflect on whether:

- The group played the colour cycle well.
- The group worked together successfully.
- The group kept time throughout the performance.
- The group had good dance skills/ coordination.
- The group performed with confidence.

You are now ready to practise songs in the genres and styles explored on the next page.





# Play different music genres

Oupa Hlongwane and Sam Thabo with The Movers



Use your colour-coded OPON pipes to accompany two songs from different genres of South African popular music. Four learners can play percussion instruments to accompany the pipes, e.g. shaker, bell, scraper, drum. One person can wear an ankle rattle on their right foot to keep the beat.

## Whole class

### Marabi

Practise the song by following these steps:

1. Clap the rhythm pattern below while keeping the beat with your feet: R, L, R, L ...
2. Do the same rhythm but this time sing the colours so you can memorise them:  
"red red red / red red red / blue blue blue / blue blue blue / red red red / red red red / green green green / green green green".
3. Now try playing the song on your one-note pipes. The conductor counts in: Right, Left, Right, Left, 1, 2, 3, 4, for everybody to follow. The pipes start playing on the beat "1" after the count-in.
4. Play the cycle a number of times over again until everyone is getting it right.

|           |                                 |     |     |     |
|-----------|---------------------------------|-----|-----|-----|
| Rhythm    | o o                             | o o | o o | o o |
| Foot beat | R L                             | R L | R L | R L |
|           | 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & |     |     |     |
| Rhythm    | o o                             | o o | o o | o o |
| Foot beat | R L                             | R L | R L | R L |
|           | 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & |     |     |     |

**This is a very old and famous South African song in the Marabi style (part of the genre of township jazz). All Marabi songs have the same colour cycle.**

Some people will play the pipes, some will play percussion and some will sing and dance.

Each percussion instrument should do something different. For example, the shaker can shake on every beat while the bell can do every second beat and the drum every four beats.

Note that most songs will start and end on the red pipes.

Find a way to end the song together.

*Can anyone guess which song this is? See the answer on the opposite page.*

## Whole class

### Kwaito

Kwaito is a set of styles coming from the genre of house music.

For Kwaito, the conductor will need the blue sheet of paper in the middle with the red and green on either side. Sit in your groups facing the relevant colour paper.



This is Alaska, a famous Kwaito group.

Who is your favourite Kwaito artist?

Practise the song by following these steps:

1. Clap the rhythm pattern below while keeping the beat with your feet: R, L, R, L ...
2. Pay careful attention to the rhythm pattern here – notice that it repeats twice in the eight-beat timeline, and also that the first blue clap is just before the L foot. Open your hands on those right-foot beats (1 and 5) to make sure there are no claps on them.
3. Clap the rhythm but this time sing the colours as well to memorise them: "red red red red / blue blue / green green green green / blue blue".
4. Now play the song on your one-note pipes. The conductor counts in: Right, Left, Right, Left, 1, 2, 3, 4, for everybody to start playing on the "&" after the silent "R" beat.
5. Play the cycle a number of times until everyone is getting it right.

|           |                                 |     |         |     |
|-----------|---------------------------------|-----|---------|-----|
| Rhythm    | o o o o                         | o o | o o o o | o o |
| Foot beat | R L                             | R L | R L     | R L |
|           | 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & |     |         |     |

### Ask for volunteers to:

- do the beat box accompaniment to the Kwaito
- do an accompaniment with instruments from the percussion box
- sing lyrics (words) to the song on a relevant topic
- demonstrate a Kwaito dance for the pipe ensemble to perform while blowing.

### Reflect and discuss:

What did you like about how you performed? Are there ways to improve it?

see if you're right: The name of the song is Mbube!





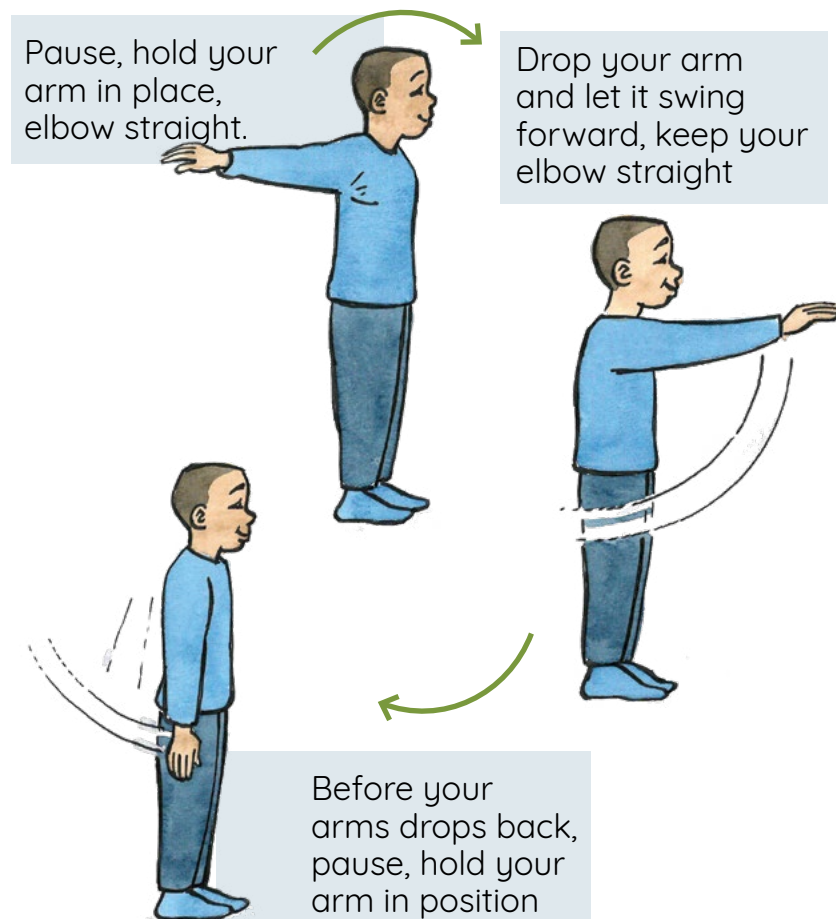
# Swings and balances

## On your own

### Step 1: Swings and pauses

Dancing can feel like hard work. But what if **gravity** does the work for us?

Let's use swinging to power our movements!



**Reverse:** Let it go and feel it swing back behind you again. Try it with the other arm.

**Feel** the weight of your arm and how easily and lightly it lifts up in front of you .

## Words to know

### gravity

the force that attracts everything on earth towards the centre of the earth

### Repeat the swing with both arms

- together
- from side to side, crossing over
- from above your head, to past your legs (bend over) and back up (no pause here)

Repeat this sequence twice:

Swing your left arm forward and back x 2

Swing your left arm to the right and to the left x 2

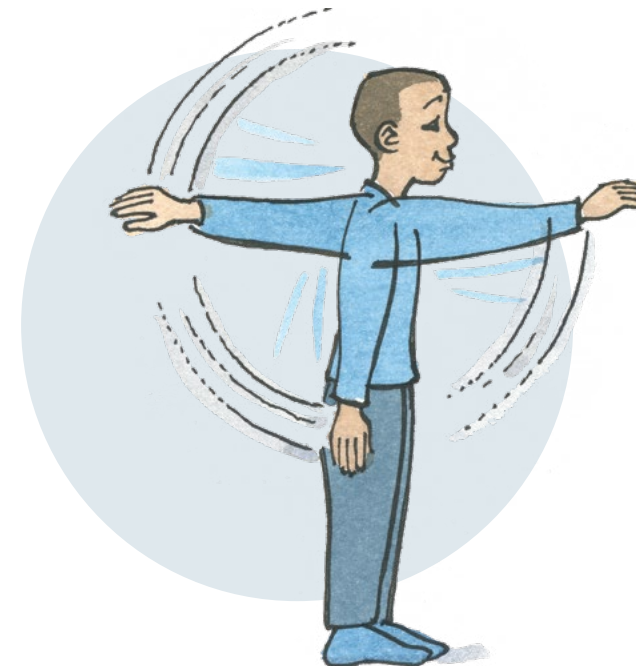
Swing your left arm above your head, and lift the right arm to join it

Swing your torso downwards using both arms so that you bend over your legs briefly x 2

Repeat the sequence with your right arm.

### Step 2: Knee bends and lunges

Look at your knees. Why do you think we have them? Imagine walking without your knees!



Repeat the arm swings from **Step 1**, but now bend your knees as you swing.

Does bending your knees make the swing feel bigger or smaller?

Let the swing become so big that your arm swings all the way round like the hand of a big clock!

What happens if you lunge in the same direction as your arm is swinging? Can you time your lunge so that the swing gets even bigger?

Try it in all directions: forward and backward, to the right and to the left.

Add travelling. How far across the room can your swing take you? Try it out in different directions.

**Hint:** Make it easy. Let the swing power your movements.

**Hint:** Breathe out and bend your knees as you swing – it will feel amazing!

## Take care!

Bend your knees over your toes to keep your knees safe and strong.





# Swings and balances continued

## On your own

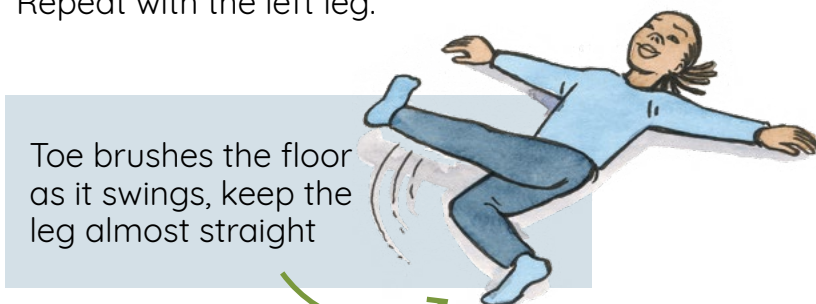
### Step 3: Leg swings on the floor

Try swinging your leg like this:



Back flat on the floor, left leg is bent, right leg is almost straight

Swing your leg side to side 10 times.  
Repeat with the left leg.



Toe brushes the floor as it swings, keep the leg almost straight

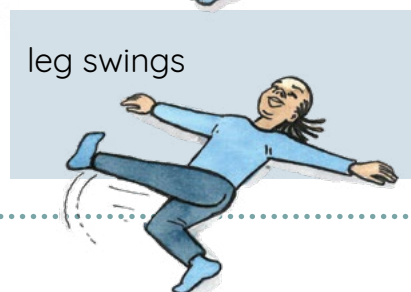
Now try this:  
Swing back to centre.  
Repeat this – right, left, right, left – 10 times.



knees bent, pointing to ceiling...



knees fall...



leg swings

### Step 4: Improvise with swings and balances

Now that you know what the swing feels like, make a dance full of swings.

Just swing and pause, in different directions and on different levels.

**Let the pause be a balance:** maybe on one leg, maybe on one bum cheek, maybe on one elbow and one foot...

On which other body parts can you balance?

Which body parts do you need to relax to get more swing out of those balances?

Do you have a piece of music that helps you feel the swing?

### Step 5: Create a swing-balance dance

In groups, each choose your favourite swings and balances and put them in a sequence that you do together.

Use all three levels, and swing in different directions.

Do the sequence twice:

1. All face the same direction. The distance between you always stays the same.
2. Face each other as you do the dance so that you travel together and apart. Here, the distance between you changes as you dance.



**Hint:** If you can't do all your friend's movements, change the movement so that you can. For instance, if your friend is using a wheelchair, your legs need to copy their wheels for the movements they've chosen or the other way around for the movements you've chosen! Now that's teamwork!

## Whole class

### Step 6: Show us your dance!

Number the groups 1, 2, 3, etc.

Everyone crouch low, except for group 1.

Group 1, perform your dance. When you've finished, crouch low.

Group 2, it's your turn now.

And so on until you've watched everyone dance!

*Remember to look out for things that you like about the other groups' dances so that you can tell them afterwards!*





# Stretch it out

## Stretch and reflect

In your groups, lie, stretch and chat like this:

- lie on your back
- squeeze your knees
- stretch your lower back
- rock gently side to side
- massage your back on the floor
- say something you noticed about the other group
- say something you want to remember from this lesson.

Group 4's dance had lots of different directions – they changed direction every move!

Hmm ... I actually found it really tiring – changing levels and directions was like doing a difficult sum in maths!

I didn't know that the swing was so powerful – it felt like I could dance for a long time very easily.

It is always important to stretch after a dance session.

## The stretching rules:

- The stretch should never be painful – if it's sore, stretch less until it's not sore.
- The person stretching is the boss. When they say it's enough weight, the person leaning mustn't lean any more!
- Don't bounce the stretch – go slowly and gently.

Here are some more stretches you can do after the classes that follow.

## Partner stretches

Sit on the ground, with your lower backs touching. Do these 3 stretches. Take about 30-60 seconds for each stretch.

### Stretch 1

Diamond-shaped legs



### Stretch 2

Straight legs



### Stretch 3

V-shaped legs



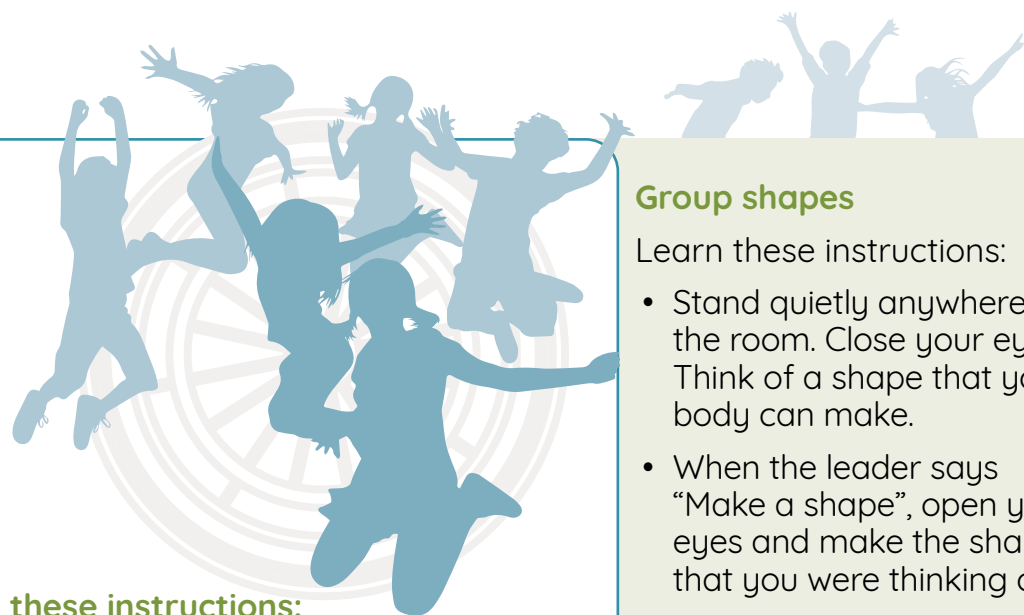
Remember to breathe deeply. Love your body and be gentle to it.





# Opposites

## Wake up and play!



### Warm-up: Learn these instructions:

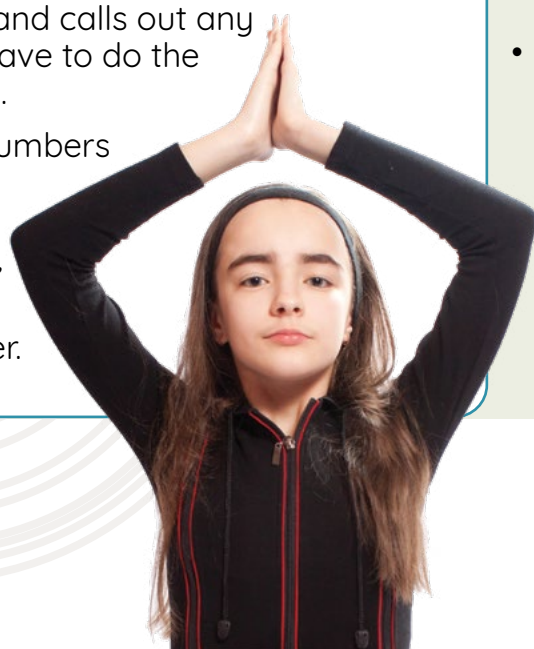
- 1 Jump as high as you can.
- 2 Roll on the floor, get up and keep travelling.
- 3 Run to touch the side of the room, run back and keep travelling.
- 4 **Freeze** and hold the freeze until the leader says "Go".
- 5 Imagine you are a family posing for a photograph. Which family member are you? The leader will pretend to take a picture. Then keep travelling.

### Play the game:

Travel, curving your pathways past each other. One person is the leader and calls out any number from 1 to 5. You have to do the right action straight away.

The leader calls out the numbers in any order. Let the gaps between instructions be different: sometimes long, sometimes short.

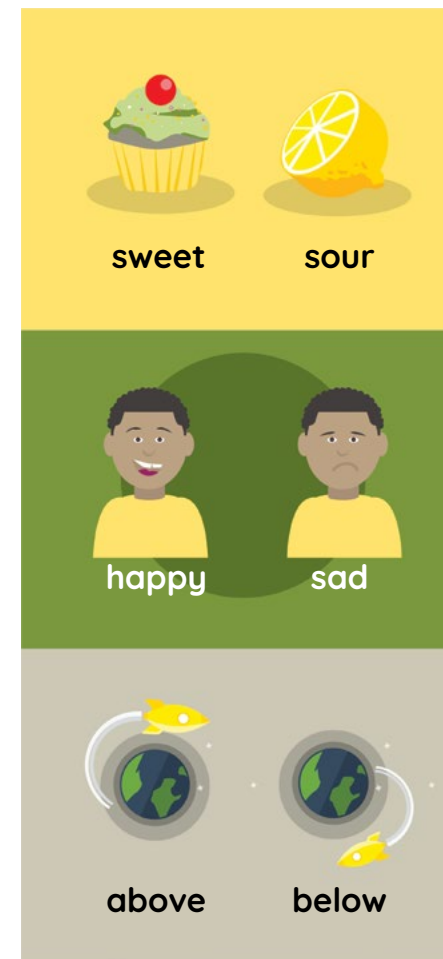
Take turns to be the leader.



### Group shapes

Learn these instructions:

- Stand quietly anywhere in the room. Close your eyes. Think of a shape that your body can make.
  - When the leader says "Make a shape", open your eyes and make the shape that you were thinking of.
  - Hold your shape. Look at your classmates' shapes. Find one to copy. Look carefully so that you can remember it.
  - When the leader says "Rest", return to neutral and close your eyes. Think of the shape that you want to copy.
  - When the leader says "Make a shape", open your eyes and make the shape that you saw your classmate doing.
  - Again, look around the room and find another classmate's shape that you can copy.
- Repeat, until the whole class is doing the same three or four shapes.



### Words to know

#### freeze

stop moving

#### opposite

a person or thing that is as different as possible from somebody / something else

## Opposites

### Step 1: Find the opposites

Copy this table, without its words yet, into your notebook. Write the word from Column 1 in the first line. Find its **opposite** in Column 2 and write it on the same line. In Column 3 decide whether this pair of words describes a "Movement, pathway, level or shape". It can be more than one!

| Opposite pairs  |                | Movement, pathway, level, or shape? |
|-----------------|----------------|-------------------------------------|
| small           | tall / long    |                                     |
| low             | direct         |                                     |
| jerky / twisted | high           |                                     |
| short           | flimsy / weak  |                                     |
| <b>narrow</b>   | big            |                                     |
| thin            | strong / heavy |                                     |
| organic         | fat / thick    |                                     |
| curved / bent   | asymmetrical   |                                     |
| round           | angular        |                                     |
| light           | smooth         |                                     |
| sturdy / strong | tense          |                                     |
| relaxed         | straight       |                                     |
| symmetrical     | <b>wide</b>    |                                     |

When you have finished working it out, turn over the page to see if you are right.





# Opposites continued

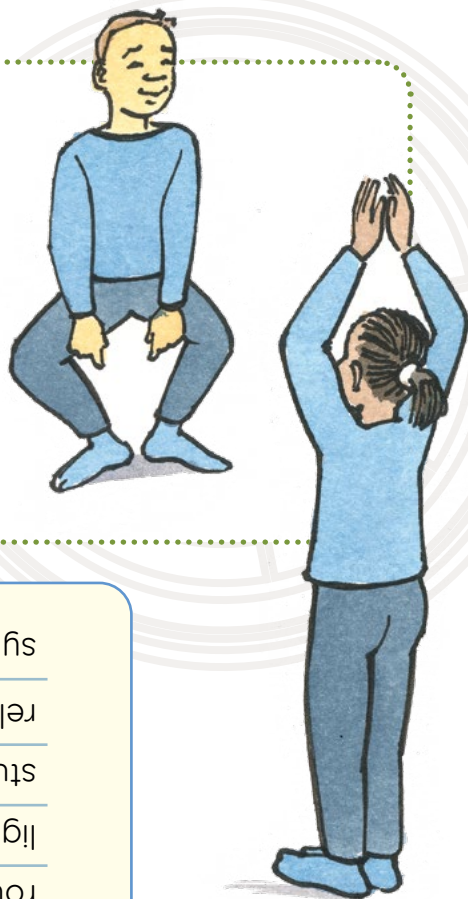
## Step 2: Improvise with opposites

One of you is **A**, and the other is **B**.

**A**, make a shape. **B**, look at **A**'s shape and immediately make an opposite shape.

Then, **B**, make a new shape. **A**, look at **B**'s shape and make an opposite shape.

Do 15 different shapes.



| Opposite pairs  |                |                   | Movement, pathway, level, or shape? |
|-----------------|----------------|-------------------|-------------------------------------|
| small           | tall / long    | shape             |                                     |
| low             | direct         | level             | shape or movement                   |
| jerk / twisted  | high           | or pathway        | shape or movement                   |
| short           | flimsy / weak  | shape             | shape                               |
| narrow          | big            | pathway or shape  | shape                               |
| thin            | strong / heavy | shape             | shape                               |
| organic         | fat / thick    | pathway           | shape or pathway                    |
| curved / bent   | asymmetrical   | shape or pathway  | shape                               |
| round           | angular        | shape             | shape or movement                   |
| light           | smooth         | movement          | shape or movement                   |
| sturdy / strong | tense          | shape or movement | shape or movement                   |
| relaxed         | straight       | shape or movement | shape or movement                   |
| symmetrical     | wide           | shape or movement | shape or movement                   |

### Hint:

Don't think about it too much – do what feels like the opposite in the moment, even if it's not exactly the opposite.

## Step 3: Make your opposite dance

In your pairs, choose your favourite five opposite shapes.

Put them in a sequence. This time, move between shapes at the same time, and hold the shapes at the same time.

The movement between shapes is called a transition.

Show your sequence to another pair. What do you think of when you see their sequence of shapes?

Think about what the other pair said about your sequence and choose a title for your sequence dance. Let your title be about two opposite things.

### For example:

- Fire and Ice
- Orange and green
- I'm shy, you're bold
- Love and hate
- When night becomes day...

Practise your sequence dance with the title in mind. Do you want to change any movements to make the title clearer?

Use your transitions to show the title.

## Step 4: Perform

Four pairs or fewer perform at the same time.

If you finish before the others, hold your last shape until everyone is still.

Can the audience guess your title?

Remember to stretch afterwards!

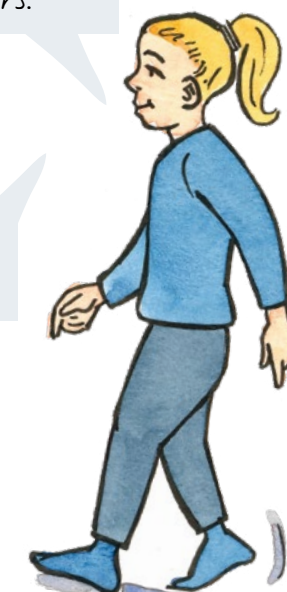
## Words to know

### transition

the process or a period of changing from one state or condition to another

Your shapes looked like big mountains and tiny rivers.

Or it reminds me of a strong parent caring for a little child.



Answers to question on page 205





# Let's Jump!

It's time to talk about our feet and our legs, and how amazing they are.

## How do legs work?

Bones, muscles and cartilage help your legs and feet to work.

What about your hips? Balance on one leg and move the other leg. How does your hip joint like to move?

Your gorgeous knees! What big bends they make! Can they go round and round easily?

*Hmmm ... No, this joint prefers forward and backward.*

How incredible is your foot?! It's so small, and yet it carries your whole body!

*Wow, my foot can dance!*

How many joints do your toes have, and which ways can they bend? Can they bend on their own or do you need to move them with your hands?

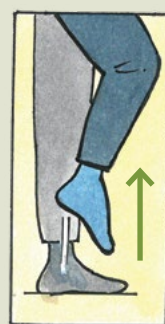
*My big toe seems to have 2 joints but my other toes have three joints... Hang on, how does my little toe work?*

How does your ankle move? Can it go forward and back? Round and round? Twisted and straight? Sjoie it's amazing!

*When my ankle is relaxed, it has a bend in it. If I stretch my foot...*

Try these movements on one leg and then the other. You won't really be jumping, but rather using one leg at a time to learn more about jumping movements.

**Hint:** Hold onto a friend to help you balance if you like. Feel how all the joints work together.



**Jumping:**  
Toe leaves the ground last

**Landing:**  
Toe touches the ground first



**Bending:**  
Foot is flat, knee bends over toes - feel the pull on your other hip!

Feel how strong your leg is, especially when your knees point in the same direction as your toes.

## Step 1: Bends and rises - getting ready to jump!

Stand with your feet parallel to each other. Bend your knees in the same direction as your toes.

Stretch your knees straight.

Rise up onto your toes. Keep your knees straight and let your heels float off the floor. Straighten each ankle so that it is in line with the toe and the knee.

Roll your foot back onto the floor.

Repeat x 10.

## Step 3: Your own jumping dance

Add all of the jumps into a sequence. Do them in any order and travel (if you want) in any direction.

How high and how far can you jump?

Do your sequence 5 times.

## Step 4: Stretch

The muscles of your legs have worked really hard! Let's stretch them so that they won't be stiff tomorrow.

Breathe. Hold the position for 30-60 seconds.

## Step 2: Different kinds of jumps

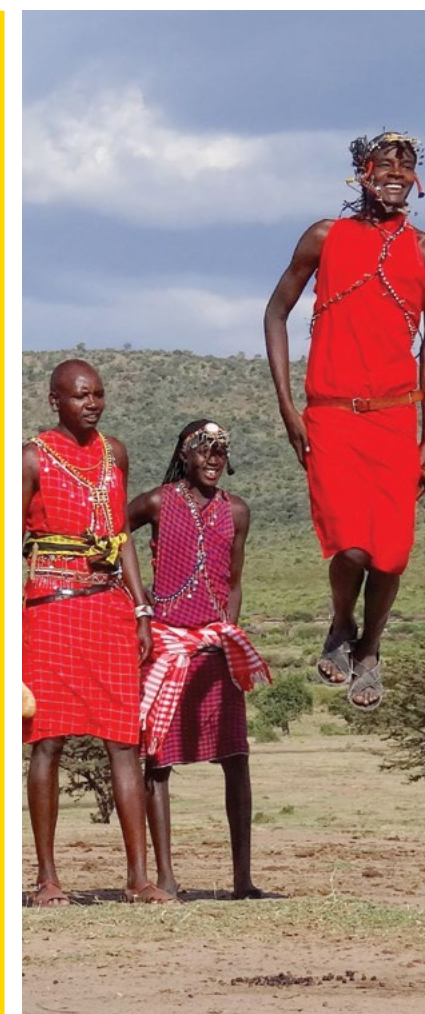
Now your feet and legs are warm and ready to start jumping.

Try out these jumps:

| Jump off ... | Land on ... |
|--------------|-------------|
| two feet     | two feet    |
| two feet     | one foot    |
| one foot     | two feet    |
| one foot     | same foot   |
| one foot     | other foot  |

## Remember:

1. Your toes are the last to leave the floor when you jump and the first to touch the floor when you land.
2. Your heels need to touch the floor and your knees need to bend.



## Did you know?

The Maasai tribe in Kenya have a jumping dance, it's called the 'adumu' dance. The men jump as high as they can to show how strong and powerful they are!

Who else uses big jumps in their dances?





# Sensory games for mime



## You will need

Any empty space where you can move freely – inside or outside.



## Whole class

### Step 1: Where am I?

One person reads out the instructions to the class. Walk around the room, responding to what you hear. Once everyone is in the environment, freeze! Keep still, and just turn your head, to look at the other people around you.

Then relax, go back to your neutral body and listen to the next instructions. Try this with half the class watching and half doing. Then swap over.

Imagine you are in icy Alaska. It is below freezing, ice and snow all around you. The wind is howling, and very very cold. In some places, the ground is slippery. In other places there is thick crunchy snow under your feet. It's so bright from all the whiteness that your eyes hurt.



Imagine you are at the sea. It is a warm day and the breeze is gently blowing. You are walking across sand with your bare feet. The fresh sea breeze fills your nostrils with a salty smell. You pick up some sand to feel it between your fingers and start to build something.



Imagine you are in the desert. It is hot, and you are thirsty. Sweat runs down your face, and on to the tip of your tongue. The ground is hot under your feet. You have a heavy bag on your back. You have a little bit of water in your bottle. You drink it – every sip is precious.



*What environment do you think these learners are in?*



## In pairs

### Step 2: Explore with your senses

#### Eyes closed – and guess

Bring two or three objects to school for this lesson! For example, an apple, a toothbrush, a comb, a feather, a plastic bag. Put all the objects in the middle of the room.

Choose three objects, not letting your partner see them. Your partner will close their eyes, and explore the texture, feeling, smell and sound of the objects. Swap over, and close your eyes while your partner chooses different objects for you to explore. What are the objects?

*Watch your partner and see if you can still imagine the object they are holding, even though it is no longer there.*

#### Eyes open – and explore

Choose three objects to work with. Explore these objects through all your senses.

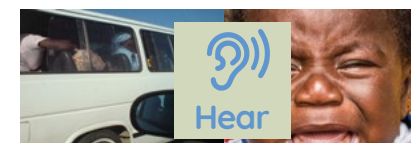
What does it feel like, and how does your body respond to it? Is it heavy or light? Hard or soft? Hot or cold? Does it have any sound if you shake it? Does it have a particular smell?

If it is something you can eat, what does it taste like? What shape does your hand make when you hold it?

*Once you have explored the objects, take the objects away, but repeat the actions without having them in your hands.*

#### Sense and act

Act out, using mime, different experiences. Use your senses to make each situation come alive. Can your partner guess accurately what you are doing? Here are some suggestions to choose from. Take the suggestion and turn it into a little story.



#### Eyes open – and explore

One of you does an everyday action, like brushing your teeth or making tea. Your partner must guess what it is. Your movements must be as clear and precise as possible. Swap over.

*Think about what you have done and seen. Were some actions clearer than others? What made the action clear? Did you find it easy or difficult? What do you think is important when creating mime?*





# Mime: Put it all together

## Whole class

### Step 1: Body awareness

One person reads the instructions aloud to the class. Give everyone time to do the things described here.

Start to move around the room, in silence.

Fill up all the spaces in the room, change direction, don't bump into anyone else, don't touch anyone else, stay with yourself.

Become aware of your nose. Let your nose lead you around the room. Follow it wherever it goes.



Become aware of your chin. Let your chin lead you around the room.

Become aware of your chest. Allow your chest to lead you, to pull you forward.

Try being led by these different body parts:

Your big toe, left knee, shoulders, fingers and stomach

What was that like?

Did you feel different when you were led by different body parts?

Did it make you feel like you could be a different character or person when you changed your body shape slightly?



### Step 2: Who walks like this?

One person calls out these different character suggestions. Respond to the suggestions by changing the way you walk. For example:

- Policeman watching someone suspicious
- Astronaut on the moon
- Thief trying not to be noticed
- Child on the last day of school
- Grandmother on pension day
- Teacher hurrying to get to the exam room on time
- Post office worker at the end of the day
- Make up your own characters!

At the end, shake out your body and stand in neutral, so that the character disappears and you are yourself again.



## You will need

Two piles of papers. One pile has a different theme written on each paper and the other has objects. Write these down and add your own ideas.

### Step 3: Mime sequences

You have learned different mime skills. You can create an imaginary object, you can create different environments and settings using only your bodies, and you have played with different characters.

Now you are going to create short mime sequences using details created by using your senses. See if you can use all the different skills you have learnt in your scene.

#### Themes:

- Helping in the kitchen
- A family outing
- Cleaning up rubbish
- Travelling home
- Going to outer space
- Going on safari
- The birthday party
- At the market

#### Objects:

- Pencil and notebook
- Apple
- Candle
- Jacket
- Balloon
- Bottle of water
- Clock
- Radio

### Perform your mime sequence

Get ready to show your mime sequence or story to the rest of your class.

Decide where your audience will be, and make sure your body positions give the audience a good view of what you are doing.

Practise many times until everyone knows where they are positioned.

Rehearse so that the characters are clear – make the movements and body shapes clearer if necessary. Make sure that the object is clear.

Think about weight, size, shape – for the objects as well as for the characters' bodies. Show your scene to the whole class.

Listen to feedback so you can make it clearer for next time.

Example themes and objects for the two piles of paper

### Create a mime sequence

Each group sends a person to pick a piece of paper from each of the two piles. You now have a theme and an object.

Choose your own characters to be in these scenes. They could also be objects. Give the characters strong body shapes and distinct, clear characteristics.

Create a simple story that **doesn't use words, only actions.**

- Begin with a frozen tableau.
- Make it clear where the scene is happening
- Make it clear who is in the scene.







# I can read, I can write

## whole class

### Why is our alphabet special?

Say the alphabet together as a class, pronouncing the letters in English.

Our alphabet is special because each letter is a sound.

In English, **A** sounds like *aay*, **B** sounds like *bee*, **C** sounds like *see* and so on.

Can you say the alphabet in another language?

### Many many ways of writing typeface or font

What is also special about our alphabet is that we can write it in three different ways:

#### CAPITAL LETTERS

#### small letters

#### and *cursive letters*.

Designing new ways of lettering is called typography, and a style of letters is called the typeface or font. Here are some lettering designs in both uppercase and lowercase that we can find and use on a computer.

*type* **TYPE** *type* **TYPE** *type* *Type* *type*  
*Type* *type* *Type* *Type* *Type* **Type** *Type*



### Writing becomes shape



Even though the letters stay the same, they are pronounced differently in other languages!

Do you know that our ABC is only one of many alphabets used in the world today? There is also an Arabic, an Ethiopian, a Chinese and a Hebrew alphabet, and many more.

Which of these letter designs do you like best?  
Can you say why?

Start looking around you, and see how many messages are written in the streets where you live.

We use a single line to make the letters we write in our school books. What happens to letters when we turn them into fat, solid shapes? Here are three examples of writing on walls, using paint and brushes.

- Find examples of capital letters, small letters and cursive writing.
- Which lettering is the easiest to read? Why?
- Why were these messages written on walls?

These are the 11 official languages in South Africa. Can you fill in the sentences “I can read, I can write” in each of the eleven languages?

|                  |                          |
|------------------|--------------------------|
| isiZulu          |                          |
| isiXhosa         |                          |
| Afrikaans        |                          |
| English          | I can read. I can write. |
| Sesotho sa Leboa |                          |
| Setswana         |                          |
| Sesotho          |                          |
| Xitsonga         |                          |
| SiSwati          |                          |
| Tshivenda        |                          |
| isiNdebele       |                          |

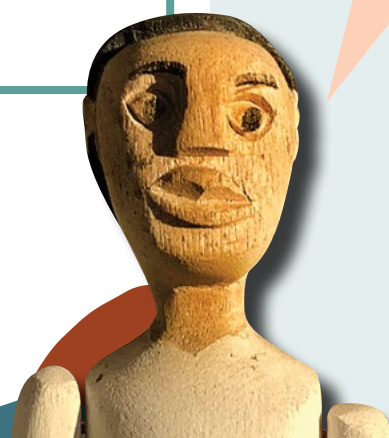


## in pairs

Discuss the answers to the questions below with your classmate, then share your ideas with the class:

- How many letters are in our alphabet?
- In which direction do we read and write?
- How long did it take you to learn to read and write our alphabet?
- How many tools can you think of that we can use to write with?
- How many surfaces can we write on?

Our alphabet and the shape of our letters come from the ancient Romans. Latin was their language and alphabet comes from the Latin word ‘alphabetum’, which in turn comes from the first two letters of the Greek alphabet. The Roman alphabet spread through Europe and England with the Roman Empire, which lasted for about 500 years around the time of Christ. Christian missionaries then spread this alphabet to the Americas and to Africa during colonialism. The Times New Roman style of writing is based on the style of ancient Roman writing.



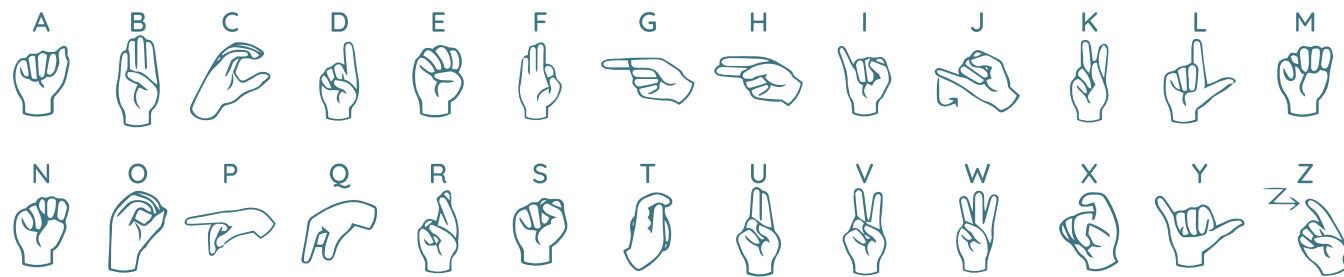




# Special alphabets

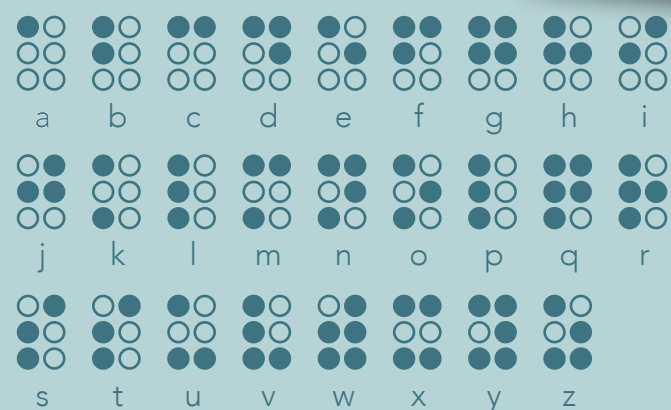
Deaf people and people who can't speak communicate by signing with their hands.

Can you sign this alphabet with your class?



## Blind people use braille

The braille alphabet is used by blind people. The dots are designed on a grid of six spaces. The dots are raised, so that blind people can read by feeling them with their fingers. Can you write your name in braille?



## Chinese writing

Chinese writing was first used over 6 000 years ago and it is still used today.

A Chinese letter is called a character and it is based on pictures, not sounds!

There are over 250 000 Chinese characters and most children know only 2 000 by the time they reach high school.

Beautiful writing (called calligraphy) is one of the highest art forms in China. Calligraphers take years to practise their writing using ink and a brush on either paper or silk.

Some Chinese characters can take up to 26 strokes to write! Children learn the correct direction of strokes by writing in the air. We can also learn the five basic strokes of Chinese writing by copying the word, Yong, shown in the blocks below.

**Yong means eternal.**



**Calligraphy** is a visual art related to writing. It is the design and execution of lettering with a broad-tipped brush or other writing instrument.

## Arabic alphabet

Arabic, developed more than 1 300 years ago, is the writing of the Holy Qur'an and is used in all Arabian countries. Muslim people see writing as a gift from God; beautiful calligraphy, as in China, is considered the highest art form.



*This is the Arabic alphabet and it is read from right to left. How many letters are there in the Arabic alphabet?*





# When writing becomes art

These are hand-painted shop signs. The one is for an African restaurant, and the other for a cake shop. (*Dolce* is Italian for “sweet”) Notice how the artists have made the letters into fat shapes so that they can be seen from a distance.

- What has the word *African* been painted to look like?
- How has this been done?
- How do you think the food will taste in this restaurant?
- What makes the word *Dolce* look like a cupcake?



## on your own

Can you write your name in fun ways like these signatures of street artists?

## The graphic designer

Every product you see has features that have been designed by a person called a graphic designer. Even this book you are reading right now has been designed!

*The job of a graphic designer is to mix words and pictures so that products communicate their message as clearly as possible.*

*An illustrator is a person who uses drawing, not photographs, in their designs.*



in pairs

## Discuss!

Look at the writing in these posters:

- How is the writing *A Place in the Sun* designed to look like the sun?
- How have the letters in *Night Owl Festival* been written to feel like night-time?
- How have the names of the bands been written in *The Night Owl* poster?
- What are the two main colour combinations in each poster?
- What contrasts can you see in each poster?
- What is the main thing that catches your attention in each poster? Can you say why this is so?



These posters advertising music concerts are by the **graphic designer** and **illustrator**, Simon Berndt.





# Wonderful words

## you will need

- A4 paper paper to press on
- A5 paper (A5 is half of A4)
- A sharp pencil and a ruler.

## Handy hint:

Graphic Designers have to work neatly, accurately and on a clean surface. Put your A5 paper on top of a clean sheet of A4, both landscape format. Ask your friends or your teacher to help you to measure with your ruler if you need help.

## Step 1: Choose your words

Use either a four-letter or five-letter word for your design. Here are some words to choose from, but you can also use your own word if you prefer. You may also use a four- or five-letter word from another language. Use your name, if you like, if it is four or five letters long.

### Examples of four-letter words

|      |       |      |       |
|------|-------|------|-------|
| tone | heat  | fish | play  |
| tree | cold  | hair | brick |
| leaf | rain  | soft | moon  |
| bird | block | fast | star  |
| fire | flow  | slow | love  |

### Examples of five-letter words

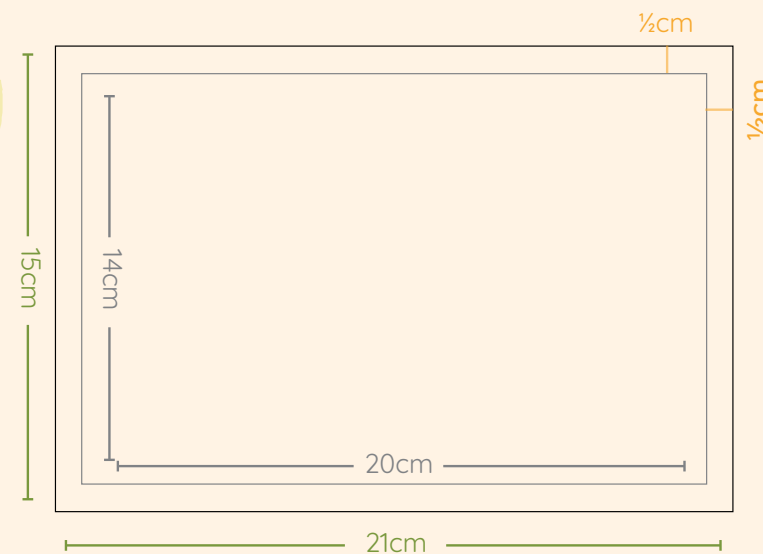
|       |       |       |       |
|-------|-------|-------|-------|
| shape | paint | float | music |
| block | light | plant | shake |
| dotty | cloud | snake | dance |
| sharp | smoke | gogga | angel |
| grass | water | break | wings |

## Step 2: Prepare the format

The format is the size of the paper you will work on. You will need to divide your format into rectangles.

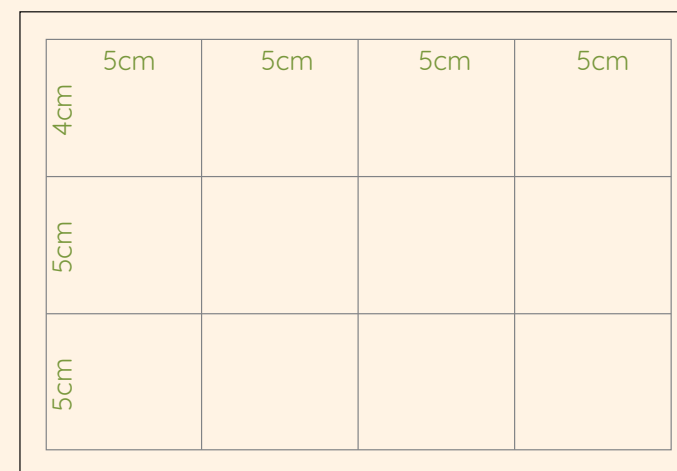
A5 paper is 21cm long and 15cm wide. We need a working space of 20cm by 14 cm.

Measure  $\frac{1}{2}$  cm all around your paper and draw a border with your pencil, using a ruler.



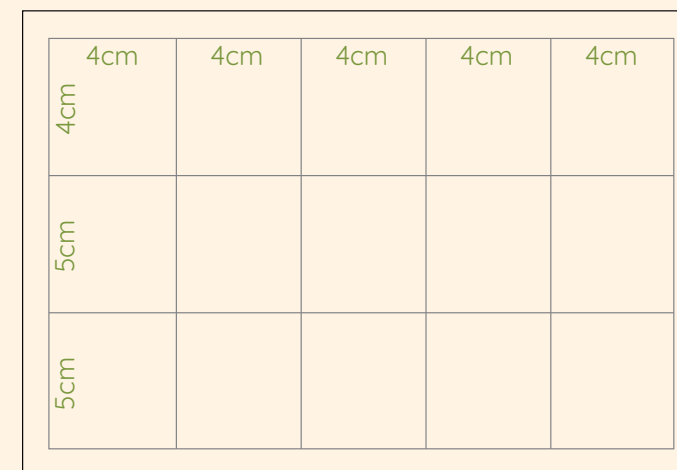
### Measure for four-letter word

Length: 4 columns of 5cm each  
Height: 4cm, 5cm, 5cm



### Measure for five-letter word

Length: 5 columns of 4 cm each  
Height: 4cm, 5cm, 5cm



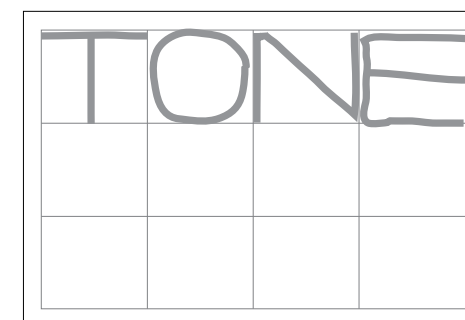
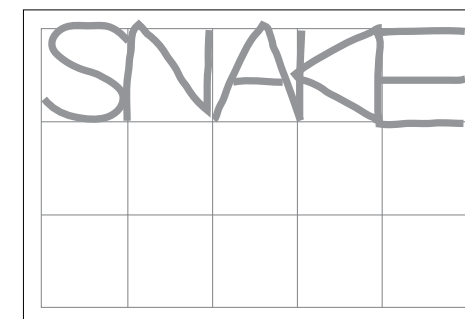
## Step 3: Letters in line

Work on the top row first.

Using your pencil, and in CAPITAL LETTERS, carefully draw your letters **ON** the line of the borders of the squares. The letter must take the **WHOLE** space and touch all sides of the borders, not sit inside.



Look carefully at the examples below



When you are satisfied, darken the pencil lines by pressing hard with the pencil. You may even want to outline the letters in black pen.





# Letters as shape

on your own

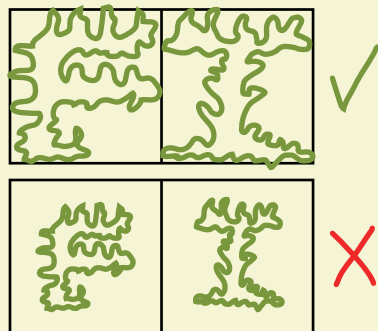
## Step 4: Letters as shape

Work on the bottom row.

Using your pencil, carefully draw the letters of the same word again, but this time you are making shapes with the letters.

Try to make the letters look like the object or mood the word means.

Again take the whole space for each letter.



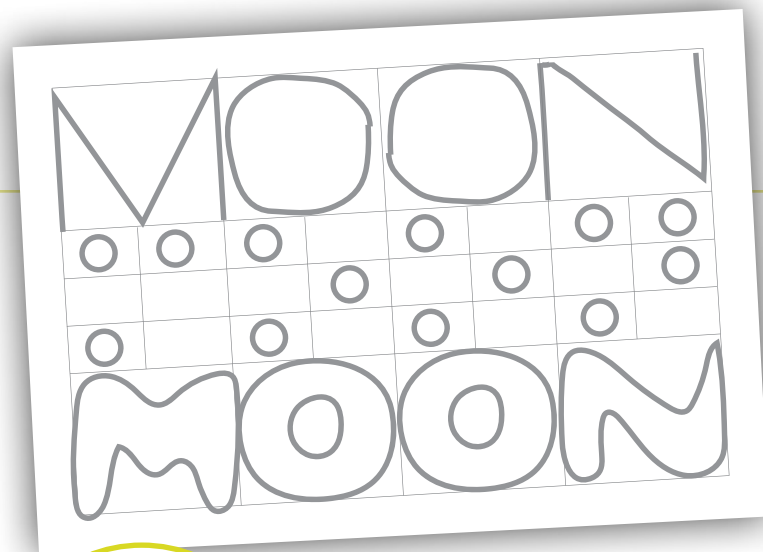
## Step 5: Add braille dots in pencil

Lightly draw a vertical line (a line going down) through the centre of each of the middle blocks.

Lightly draw two horizontal lines across, so that each space has six sections.

Find the picture of braille writing and look at the braille alphabet again.

Can you write the letters of your word in braille by making light pencil dots in each of the six sections?



Look at this example.

## you will need

- Sharpened pencil crayons and/or twisty wax crayons and your pencil.

## Step 6: Choose your colours

Think of the colour that will best express the mood or meaning of your word.

For example, the word 'fire' may be red and the word 'cold' may be blue.



## Step 7: Colour the top row

Look at all the spaces between the lines of your word on the top row.

Colour in each space in a different tone of your main colour.

You could also use related colours (two primary colours and the colour created when you mix them) or add pencil to your crayons to give a different tone.

Start colouring lightly, then press harder to go darker.



You can blend colours by colouring on top of another colour.



You can also blend by colouring with a pencil.







# Finish and exhibit!

## on your own

### Step 8: Letters as shape

Choose one set of complementary colours for the bottom row. These are your colour choices:



You may choose to colour either the background or the word itself, in tones of your complementary colour.

You can add pattern to your word, or in the background, if you like.

## you will need

- Cardboard from packaging boxes (cereal or tea box) or sandpaper, that has a different texture from your paper
- Scissors and glue.

### Step 9: My Word in Braille!

Cut out braille dots and glue your word in braille in the middle section of your design.



## whole class

### Step 10: Display your work

Make an exhibition of your work by joining all the designs together on the wall or noticeboard of your classroom. Maybe you could even put them in an order that creates an interesting poem or set of ideas?

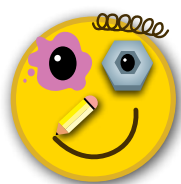
Let's do a checklist, using examples of designs from learners on this page:

- Are the designs complete?
- Are the designs carefully worked?
- Does each design have three sections, carefully measured?
- Are the words in the first row made up of lines?
- Has each section been coloured in a different tone of one colour?
- Does the design of the word on the bottom row express the meaning of the word? Can you say why?
- Has the designer used complementary colours? Can you point to them and name them?
- Do the braille dots spell the word?
- Is the end result attractive and pleasing to look at?

*Check your own artwork with this list.*







# Symbolic African neck-piece

## you will need

- A square piece of corrugated box cardboard, cut 10cm by 10cm.
- Ruler, pencil and scissors
- Toothpicks or sosatie (kebab) sticks.

## on your own

### Step1: Choose your symbol

Besides the alphabet, simple pictures or geometric shapes can hold special meanings in different cultures around the world. These are called symbols.

The illustrations show a few symbols from three areas in Africa. Look at them carefully before you choose one that you would like to use in your neck-piece.

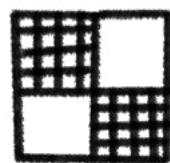
The symbols of the **Ashanti** people, from **Ghana** and the **Ivory Coast in West Africa**, were printed on lengths of cloth, called **Adinkra**. The shapes represent proverbs, historical events and values that are important to the Ashanti people.



Greatness, firmness and leadership.



The heart: tolerance, endurance and patience.



Democracy, interdependence and the unity of opposites.



Collective responsibility, justice and democracy.



Ladder of death will be climbed by all.



The sun



A bright star



Origin or the beginning



The joining of earth and heaven



A time for dancing

The **Chokwe** people live in parts of **Angola** and the **Democratic Republic of Congo**. They have a rich system of symbols which expresses their history, religious beliefs, values, stories and proverbs.

The **Nguni** speakers of **Southern Africa** (Xhosa, Zulu, Ndebele and Swati) used a symbolic language to express a word or an idea as well as stories and proverbs.



Female symbol



Goddess of creation, mother



Greatness



Male symbol



To see



Fire, love, passion



Sunlight



Sunrise, birth



Insect, bee, busyness



Divine or spiritual guidance



Wisdom, silence



The mind



Warrior with shield



Bird, speed



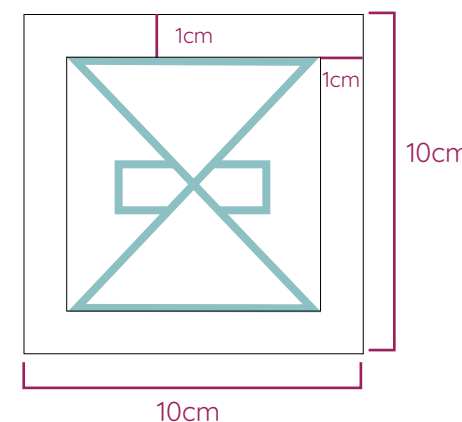
The brain

### Step2: Prepare the format

Measure and draw a border of 1 cm around the cardboard

### Step3: Draw your symbol

Draw your symbol inside the border of your cardboard. Make sure it takes up the **whole space**, and touches all sides of the borders.

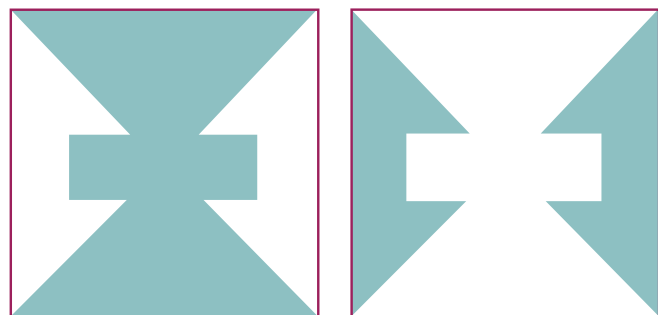






# Create your neck-piece

## Step 4: Shade the negative space



The **negative space** is the background

*Roughly shade the negative space with your pencil.*

*This is the part you will scrape away.*

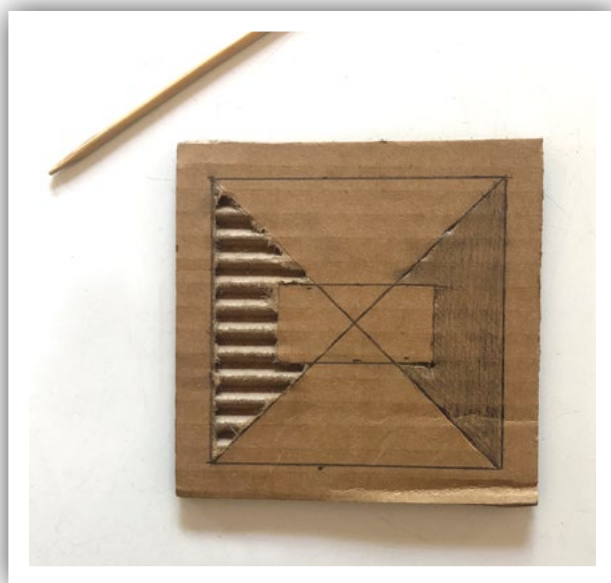


## Step 5: Cut away the top layer

Scrape along all the outlines of the negative space with your scissors, carefully cutting through the top layer of paper. You may guide the scissors with a ruler if you like.



Use the toothpick, sosatie stick or scissors to lift off the top layer of paper to show the corrugations underneath. Scrape and tear away all the bits of loose paper.



*Look at the contrast between the smooth symbol and the bumpy textured parts on the outside!*

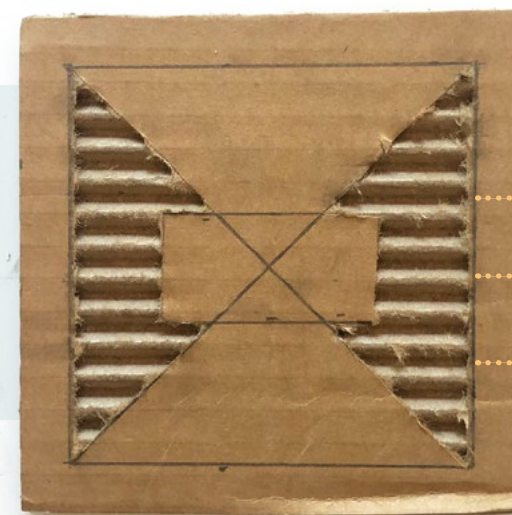
## you will need

- Scissors, packaging cardboard (eg. tea and cereal boxes) and/or grasses and small sticks.
- Glue.
- Stick and/or pencil.



## Handy hint:

Use your stick to loosen the corrugations first. Be careful not to break the top layer of brown paper.

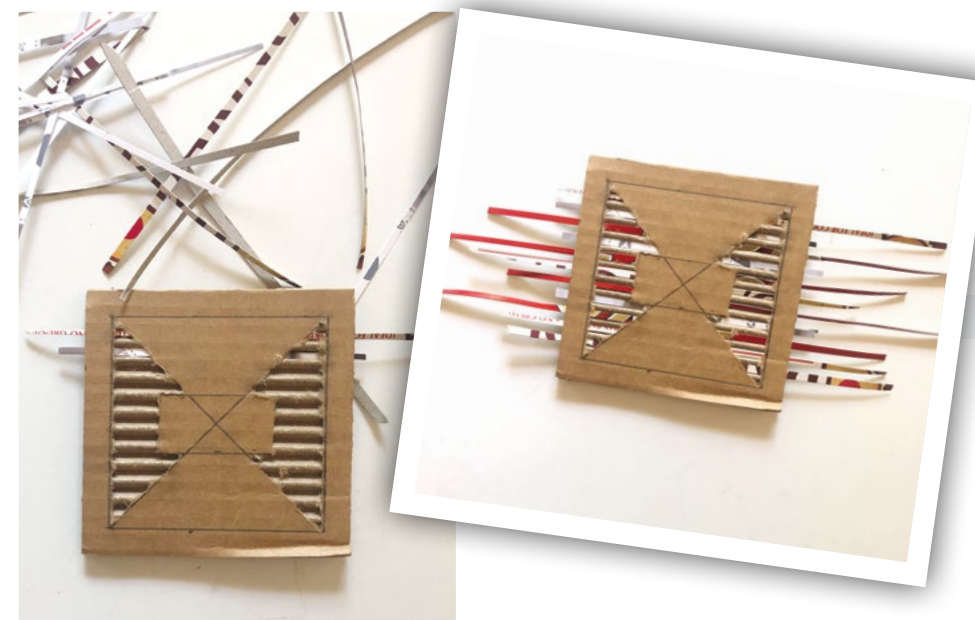


## Handy hint:

Working your stick in the direction of the corrugations help to lift off the top layer smoothly.

## Step 6: Add thin strips of colour

Cut thin-thin strips of cardboard colours from the packaging boxes and thread these through the corrugations of your design.

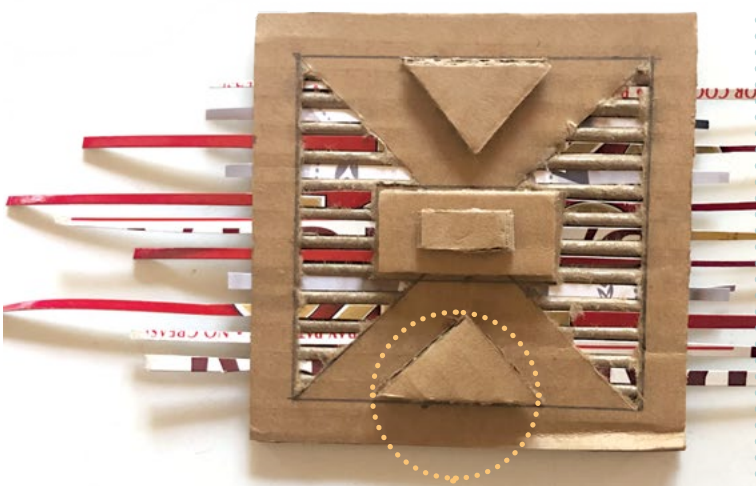






# Construct your neck-piece

on your own

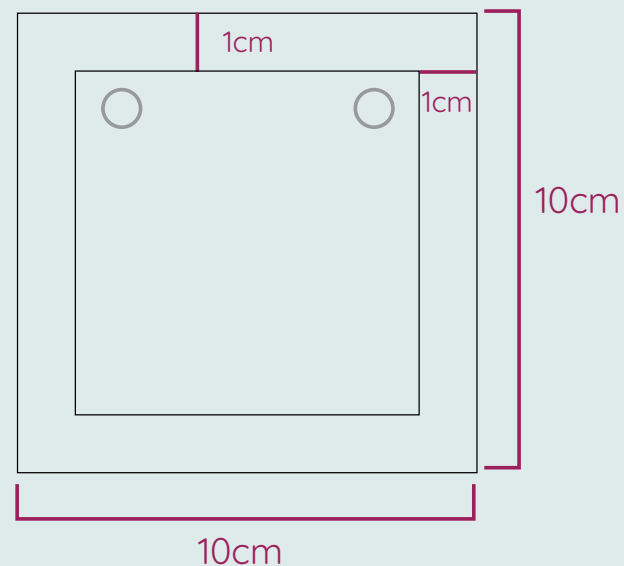


## Step 7: Build up some areas

Glue shapes cut from corrugated card and/or packaging cardboard, to build up shapes on parts of your symbol. You could also build up your border.

If you like, you could add shading or draw patterns to add more contrast to your design. You may choose to trim the edges around the square once you are done.

Next, make two small holes **on the inside** of your border to thread the string or wool through.



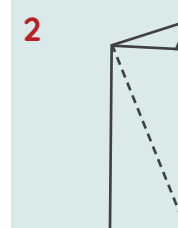
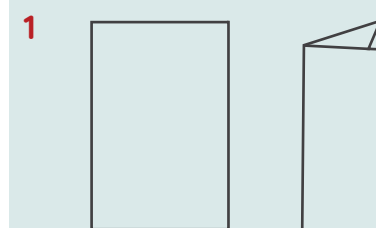
*Before threading the string, see the next step to add some beads for interest.*

## you will need

- Small rectangles (about 7cm x 10cm) of coloured paper.
- Scissors and glue.
- String or wool.

## Step 8: Make paper beads

1. Fold the paper in half (portrait).
2. Cut a diagonal from the base to the point.
3. You will have three triangles



Loosely roll the paper around the stick from the base to the point. Glue the point and gently pull the paper bead off the stick.

For larger, fatter beads, you can use bigger pieces of paper and roll them around a pencil.



*Shiny magazine paper is also good for this.*

## Step 9: Assemble your neck-piece

Thread the beads and your symbol with string or wool, and wear it proudly.





# Netball fun



Can anybody play netball?

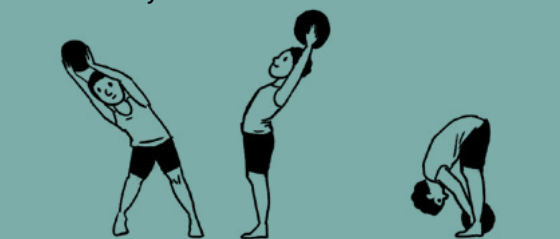
In these lessons you will be focusing on basic netball skills. Netball requires ball skills, balance and agility. Let's learn the basic skills to play!



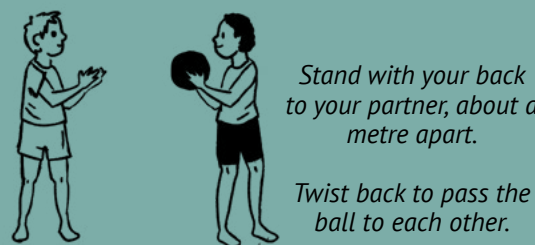
**Warm up:**  
Switch ball and dynamic stretches

Do this switch ball warm up in groups of four. Learner 1 throws to learner 2, who throws back and then runs and falls in behind learner 4. Learner 1 then throws to learner 3, and so on. When learner 4 receives the ball, they run to replace learner 1.

Now do dynamic stretches with the ball:



Hold the ball in both hands with the ball above your head and stretch to the side. Then bend backwards the ball on the ground between your legs, as far as possible behind your body. Then place the ball on the ground between your legs, as far as possible behind your body.



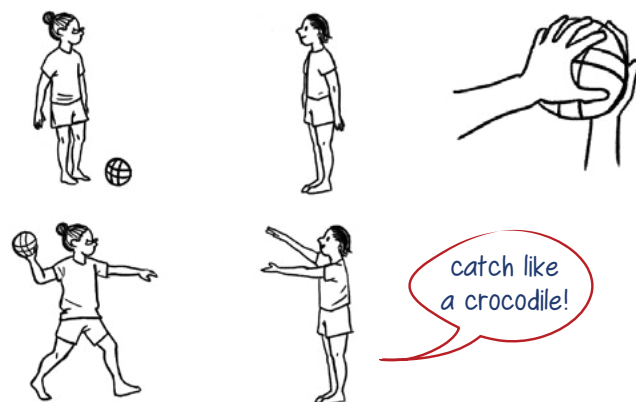
Stand with your back to your partner, about a metre apart.

Twist back to pass the ball to each other.

1

## GRIP DRILLS

Stand opposite a partner. Pick up the ball from the floor with the correct grip: rest the ball in the palm of your hand and use your other hand to support it if you need to. Throw fast to your partner with an overarm throw!

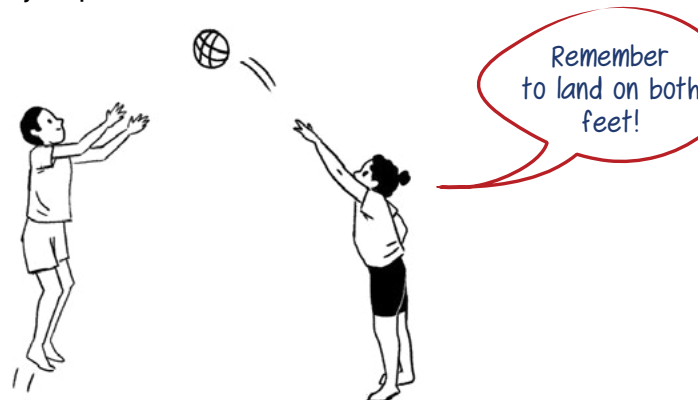


catch like a crocodile!

2

## PICK UP AND HIGH THROW

Pick up the ball from the floor with the correct grip and throw high to your partner so that they have to jump to catch the ball.

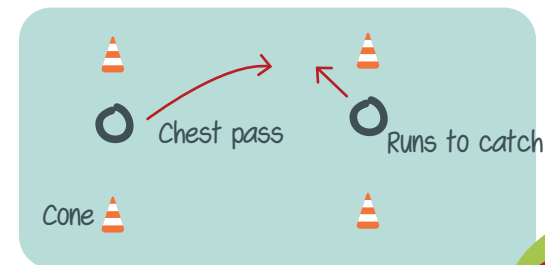


Remember to land on both feet!

3

## PARTNER RUN AND PASS

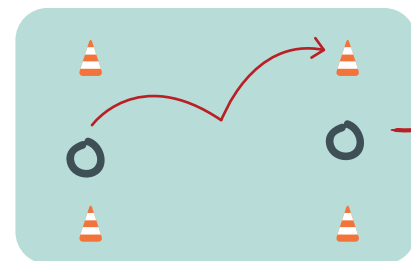
Stand between two cones, facing your partner. Chest pass towards either of your partner's cones, so that your partner has to run to catch the ball. Then do the same but with a bounce pass.



Cone

Chest pass

Runs to catch

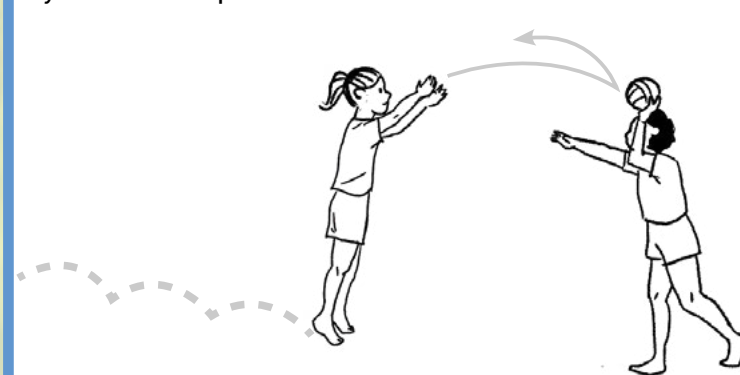


Now you must catch with open hands from the sides

4

## AGILITY AND BALANCE DRILLS

Your partner will stand opposite you. You must carefully hop or jump towards them as you pass the ball to them. They must catch the ball and pass it back. You should continue to jump towards them as they pass it back. When you reach your partner, you can swop roles.



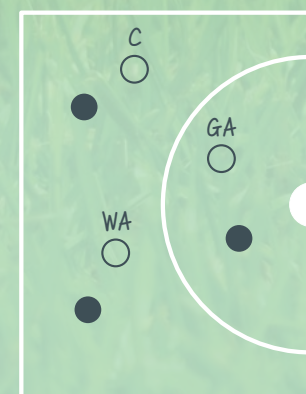
C: Centre  
D: Defence  
GA: Goal attack  
WA: Wing attack

## LET'S PLAY 3-ON-3 NETBALL!

Have two teams of three players (C, WA, GA) playing in one goal D-area. You can use a basket or circle on the wall or a rope as a goal post. Then play 5-on-5, which is the same but with five players.

## RULES

- Only the GA is allowed to be in the goal D-area.
- A starting pass must be made by the Centre labelled C. The pass may not go out of the centre third of the court area.
- A throw-in from the goal line may not be made directly into the goal D-area.
- When the defending team catches the ball in the goal D-area, it has to pass outside the goal D-area.



## Challenge

Practise throwing the ball overarm at a target, which can be paper stuck to the wall or a basket, from far away.





# Basic rugby skills



Rugby is not just for strong or fast players. Anyone can play because rugby has different positions that need different abilities.

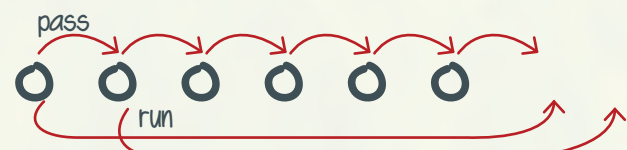
## WARM UP: Quick feet exercises

Let's do some of the quick feet exercises from the Springboks. Line up markers in a square like this.



## PASSING GAME

In groups pass the ball along the line. Each player runs and falls in at the end of the line in time to catch the ball and pass it on again.



### Remember two of the rules of rugby:

- Passing must be backwards.
- No knock-ons. It is a knock-on when a player makes contact with the ball and the ball goes forward.

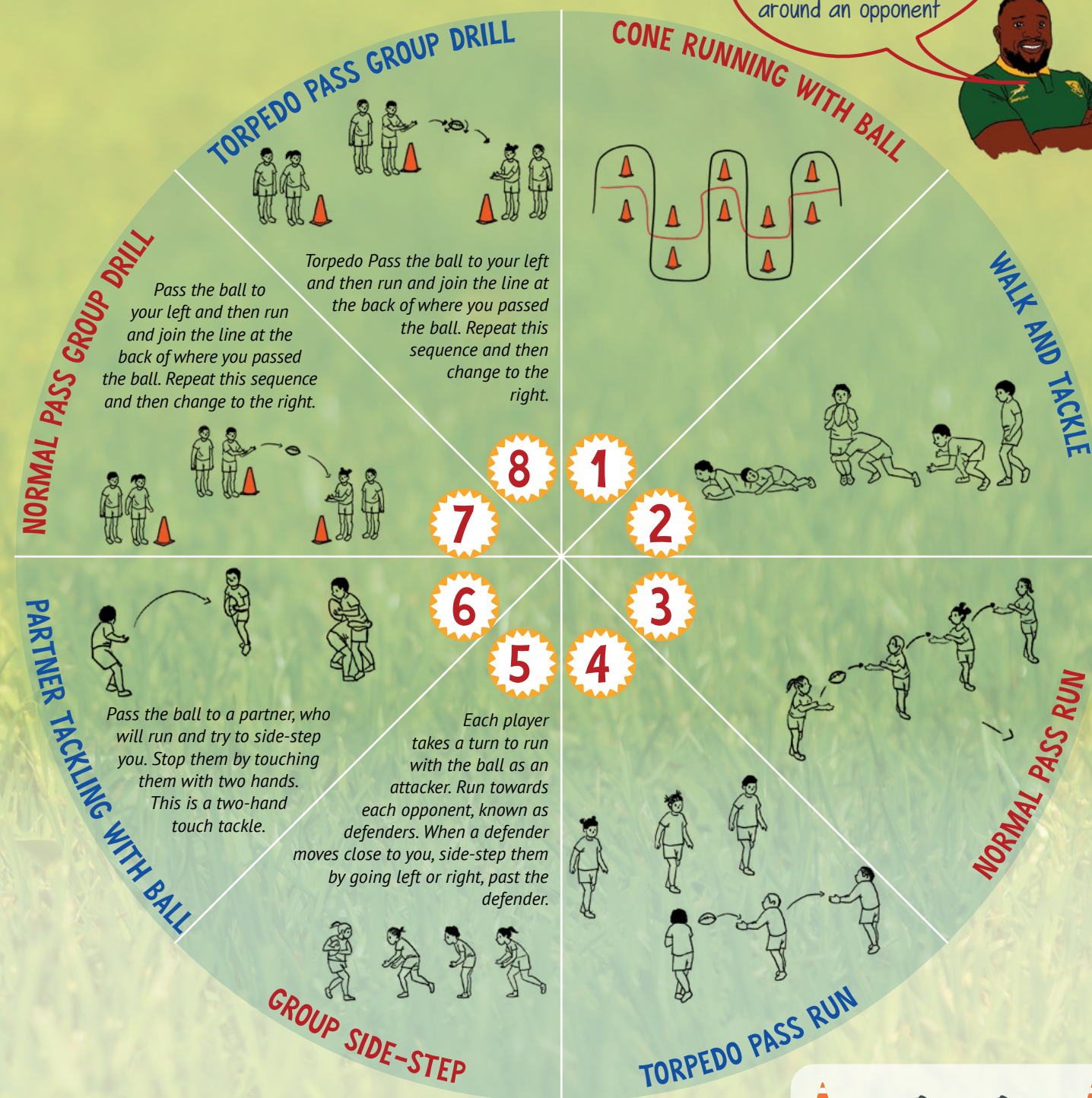
### Let's also look at the right way to tackle:

- **Eyes** – on hips or torso of opponent, keep head up.
- **Feet** – plant foot as close as possible to opponent.
- **Shoulder** – hit low with the shoulder on the same side, cheek against opponent's butt cheek.

## WHEEL GRID STATIONS:

The first four stations cover the basics of rugby, while the next four let you apply some of the skills in more difficult situations.

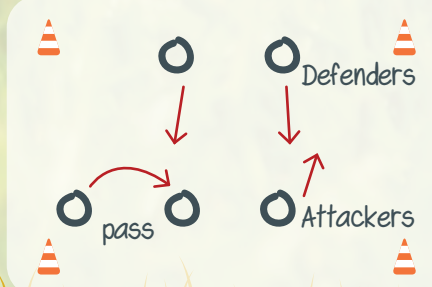
Remember to hold the ball on your outside when running around an opponent



## TOUCH RUGBY

This is a 3 vs 2 touch rugby game.

**Instructions:** Three players try to dodge their defenders by passing the ball to each other and side-stepping the defenders, trying to score a try between the cones. Use the two-touch tackle method to defend.







# Sharper soccer skills

Let's sharpen our soccer skills! In the next two weeks you will be passing and shooting with the instep and laces. You will also learn how to use your head and to control the ball with the instep and laces.



## Sharpen your soccer skills 1

Set up four stations for passing, shooting, heading and controlling the soccer ball.



Set up two markers, 5m apart

### 1 PASSING A SOCCER BALL

Pass a soccer ball with the instep of your foot to your partner opposite you. Then pass with the laces of your boot.



### 2 SHOOTING AT A TARGET WITH THE INSTEP OF THE FOOT

In your groups, have one goalkeeper and someone to set the ball up. Each learner has three shots at the goal with the instep for accuracy.



### 3 HEADING THE BALL

In pairs, one player throws the ball up towards their partner's head. The partner who is using their head must step forward and meet the ball with their forehead.

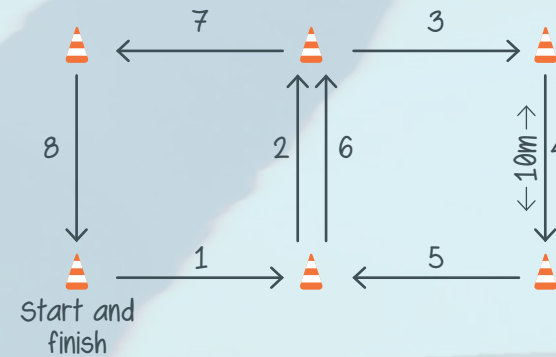


### 4 CONTROLLING THE BALL

Stand opposite one another and pass the ball. Control the ball with the instep of your foot and the sole of your foot.

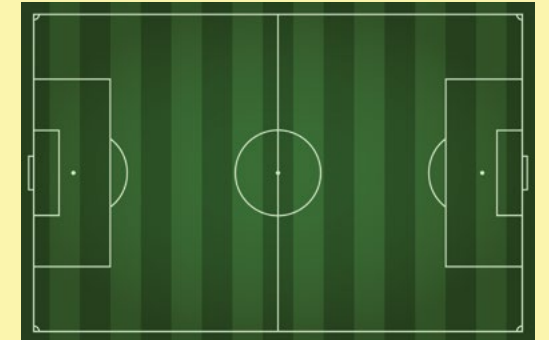
### WARM UP: BOX RUN

Mark out two boxes on the ground. Run around the boxes, with each learner starting when the previous learner has reached the first marker.



### PLAY A 5 VS 5 MATCH

Play soccer matches in groups of ten. Set up the courts according to how many groups you have. Use small goals and no goalkeeper; everyone participates.



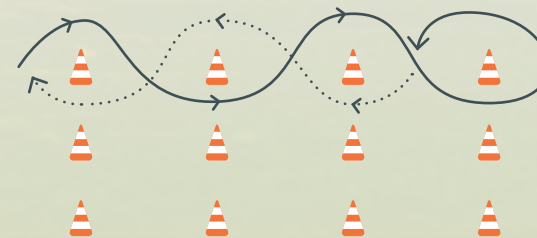
### 5 PASSING DRILL

Set up markers in a triangle, 3m apart from each other. Pass the ball to the person standing at the next cone, then run towards the cone you just passed to. Alternate between using instep and laces for the passes.



### 6 SHOOTING AT A TARGET WITH YOUR LACES

In groups, have a goalkeeper and someone to set the ball up. Each learner has three shots at the goal with laces for speed and power.



### 7 DRIBBLING

Dribble with a soccer ball through the markers.



### 8 TRAPPING THE BALL

Stand opposite one another and pass the ball. Trap the ball with the sole of your foot.





# Cricket basics

Let's get the cricket basics sorted! Do you have Protea fire in you? In the next two weeks you will be focusing on the basics of fielding, bowling and batting.

## Warm up: Side shuffles and karaoke / grapevine

Make sure that your arms and legs are warmed up well.

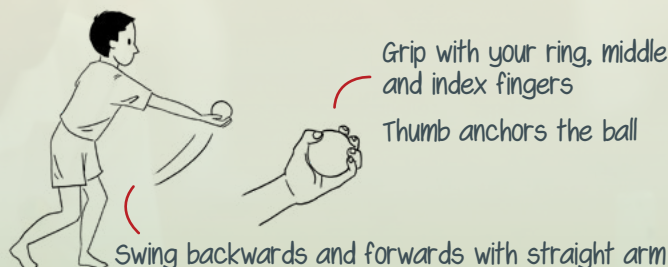
## Throwing and catching techniques

Stand in rows, and throw and catch with a partner. First we will practise the overarm and underarm throwing techniques. Then we will practise the underhand bucket catch and the overarm bucket catch.



### OVERARM THROWING TECHNIQUE

Stand with your knees bent, step forward with your left foot and transfer your weight forward towards your partner. Keep your shoulders in line with where you are throwing.



### UNDERARM THROWING TECHNIQUE

Stand with your knees bent, step forward with your left foot and transfer your weight towards your partner. Keep your shoulders in line with where you are throwing.

### UNDERARM CATCH

Do the underhand bucket catch. Setup your fingers so they are pointing down towards the ground. Keep your eyes on the ball the entire time. Get under the ball and set up your hands as quickly as possible.



Catch like a bucket, not like a crocodile!

### OVERARM CATCH

Make sure that your thumbs are comfortably next to each other so there is no gap between your hands. Keep your eyes on the ball and get under it as quickly as possible.



## Bowling



Grip the ball with first two fingers behind

Thumb under the ball

Bowling grip (front view)

Stand in rows, and throw and catch with a partner to practise the overarm and underarm throwing techniques.

Do a short run-up before doing the bowling action, which has four steps or positions:



### COIL POSITION

1. Back foot should be parallel with the stumps.
2. Bowler looks over their front shoulder.



### WINDMILL POSITION

1. Keep head still.
2. Both arms must be straight.
3. Keep looking down the wicket over the front arm.
4. Palm of bowler's hand must face upwards.



### BRUSH LEG BRUSH EAR POSITION

Release the ball when bowling arm is next to the ear.



### FOLLOW-THROUGH POSITION

1. Swing the arm through.
2. Keep the head still and look down the wicket.

## Fielding techniques

Remember that your fingers must always be under the ball and not on top of it. We don't want to trap the ball, but rather collect the ball.

Rolling and receiving (short barrier)



Rolling and fielding (long barrier)



## Batting

Three things are important when batting: your grip, your stance and the backlift of the bat.



1. All fingers grip around handle.
2. Form a V between the thumb and forefinger of each hand.
3. The two Vs are more-or-less in a straight line.

Grip the bat with hands together, as close to the top of the handle and as comfortably as possible.



1. Weight evenly spread on both feet.
2. Top hand in control.
3. Keep eyes on the ball and head still.
4. Pick up the bat before the bowler delivers the ball.
5. Pick the bat up straight towards the middle stump and above stump height.

Backlift



Batting stance

1. Feet parallel with toes, in line with the middle stump.
2. Knees slightly bent.
3. Handle rests against left thigh.
4. Toe of bat behind right foot.
5. Head kept still with eyes level.





# It's a wrap



- Which pictures in this book will you remember?
- What activities did you enjoy most? Choose five of your favourite ones.
- What skills can you do best?
- What skills do you need to practise more?
- What feedback would you like to give your teacher?



In your journal

Write or draw something about Grade 5 Terms 1 and 2- the good times and the challenges.





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