GRADE: 4
SUBJECT: LIFE SKILLS-CREATIVE ARTS
TERM THREE
FORMAL ASSESSMENT TASK (FAT) 3

Name: _____________________________________________________________

Class: ___________________________ Date: ___________________________

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<th>FAT</th>
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<td>Performing Arts: Drama and Dance Performance</td>
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TOTAL MARK = 40

Please note that either Performing Arts OR Visual Arts should be formally assessed in a term – not both streams.
NOTE TO THE TEACHER
The Formal Assessment Task has been developed as a step by step guideline to learners. The activities are to be done in class, during the third term. It is important that teachers mediate the various steps of the task with learners to ensure active, creative and critical participation by all learners.

In order to encourage economic usage of paper, it is not necessary to photocopy this Formal Assessment Task for each learner. The various steps of the task should be verbally mediated by the teacher in class.

In this activity you will be developing the following:

• movement sequences by using action words (including verbal dynamic),
• characters, using props as well as a
• drama with characters and a storyline by doing mime.

ACTIVITY 1: EXPLORE SIZE THROUGH MOVEMENT

Think of words that relate to SIZE, such as

huge, small, tall, short, tiny, wide, narrow
When your teacher beats on a drum or tambourine, she will call out different words that relate to **SIZE**. When you hear the word, you must show the meaning of the word **and its opposite** by using your body.

For example, if you hear ‘**TINY**’, you would curl into a tiny ball. As your teacher beats on a drum or tambourine, you ‘grow’ larger and larger until you are at your **biggest** size. You therefore show the size and its opposite.

**ACTIVITY 2: EXPLORING **SHAPES** THROUGH MOVEMENT**

As in the activity above, you will explore words that relate to **SHAPES**. For example when you hear your teacher call out, ‘**STRAIGHT**’, you will first show the meaning of the word by shaping your body into a straight line, and as the drum is beaten successively, you will form the **opposite shape**, namely a **CURVED** shape with your body.
Now, in groups of five or six, FORM A MACHINE. Every movement uses only straight lines and angular movements. Each one of you in the group should find a way for your movement to fit into the movement of the rest of the group. This works best when one learner in the group starts an action, and the next learner adds on to the actions of the first learner, finding a way to use a different level or angle to make the movements synchronise with one another. You can also experiment with movements that are fluid, curved and rounded.

ACTIVITY 3: EXPLORING WEIGHT
The dynamic of weight is very important in movement, dance and mime. Compare and use light and heavy movements. Your teacher will direct you by saying (for example):

“Be a leaf floating on the breeze”,
“DIG A HOLE IN THE GROUND”,
“Float like a butterfly”,
“Kick a heavy ball”,
“Let your legs be filled with lead while your head is filled with air.”
ACTIVITY 4: COMBINING SPATIAL AWARENESS AND MOVEMENT DYNAMICS

Slow motion is where movements happen at a pace far below normal speed. The movements need to be fluidly connected to one another for this to be effective. Pretend that you are going on a journey where you experience different ways of moving through space. Stay aware of others and never bump into anyone or anything in the room. Your teacher will direct you as follows:

“You are walking through a field of tall weeds. You have to push your way through.

You are walking on a pile of feathers. They are soft and sticking to your feet.

You are walking on sand. The sand gets hotter and hotter.

You are walking through puddles. The puddles get deeper and deeper until you are walking through a pond and then walk through a fast flowing river.

You are walking on a faraway planet where nothing has any weight.

You are crawling along the top of a very high, very narrow ridge.

You are crawling as if you are looking for ants.

You are crawling through a very narrow tunnel.

You are bouncing gently on the spot. You are bouncing like a rubber ball.

You are bouncing like a very heavy ball.

You are bouncing like a ping-pong ball going off in lots of different direction. Do this normal speed.

Do this slow motion. How much harder is it to move in slow motion?”
ACTIVITY 5: PERFORMING MOVEMENT SEQUENCES

Bear in mind what you have explored in the above activities (size, shape, weight, dynamics and space).

Your teacher will now let each one of you select a word (from the box below). Read the word on your card. Say the word in different and expressive ways while using movement to demonstrate the meaning of the word. Make the words come alive! For example:

streu-e-e-e-etch!

Now form groups of four and join the four words and movement together to make a movement sequence you can perform to the class. In each group you will have a combination of the following words:

<table>
<thead>
<tr>
<th>Locomotors</th>
<th>walk</th>
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<th>run</th>
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<tr>
<td></td>
<td>hop</td>
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<td>Action words</td>
<td>twirl</td>
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<td></td>
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<td>Verbal dynamics</td>
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<td>pull</td>
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<tr>
<td></td>
<td>swing</td>
<td>twirl</td>
<td>meander</td>
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<td>Directional words</td>
<td>forwards</td>
<td>diagonal</td>
<td>backwards</td>
</tr>
<tr>
<td></td>
<td>across</td>
<td>left</td>
<td>up</td>
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</table>
Contrasting word | slow/fast | straight/winding | light/heavy
---|---|---|---
low/high | over/under | push/pull

(Note to the teacher: **Verbal Dynamics is the interpretation of words through movement.** Other examples of verbal dynamics are: *grunt, grumble, trudge, stumble, lump, plunge, tumble, dump, muddle, rush, huddle, suffer, rough, thrust, lumber, budge, toughen, crumble, thump*, and, *haul and tug wheel, sweep, bend, swirl, coil, turn, wriggle, fling, lash, swish, curl, undulate, wave*).

You might do actions such as the following (depending on the words you selected):

- Two jumps backward, forward roll, spin to the left and make a star jump.

- OR

  Run across the floor, curl in a little bundle, jump up and twirl around, stand, crawl backwards and freeze.

**ACTIVITY 6: MOVEMENT WITH PROPS**

*Properties/props are the movable articles or objects used onstage. They may be merely decorative or have a functional use within the drama.*

Your group of five members will be allocated a whole bunch of interesting and differently sized objects (e.g. a hat, a broom, a bucket, a suitcase, a ball, a pen, etc.)

Each group forms a circle. There are three props in the middle of the circle. Any one group member must walk into the circle and use the prop in the way it was meant to be used.

Someone would wear the hat, sweep with the broom etc.

Once each item has been used in the way it was meant to be used, the next time it is picked up, it must be transformed by the person using it, into something else. The hat can become a fan, or a flag, or a baby. The broom can become a motorbike, a microphone, a golf club.

No one is allowed to use the prop in the same way twice. It should always be possible for the group watching to answer the question “what is this object” clearly.

**MIME**
Mime is nonverbal, physical communication to tell a story or explore an idea. Mime relies on the imagination of the audience (and performer) to fill in the details of what is not actually present.

(Note to teachers: It is important that learners concentrate and respect what they have created, for example, encourage them not to walk through a wall that has just been created through mime, or simply drop their imaginary object once they have used it).

ACTIVITY 7: WHAT AM I DOING?

Action is any activity or event performed on the stage.

Find a partner. You must mime a simple action for your partner (cooking, sewing, sweeping, playing soccer, playing chess etc.). Your partner watches carefully and mirrors the actions presented to him/her.

Once you have done this for a minute or so, you should freeze (at a signal from the teacher), and your partner must guess correctly what the action was that the two of you were doing. Then swop over.

ACTIVITY 8: WHERE AM I?

Location is the place or setting depicted in a drama.

Form groups of 4 or 5 people. Your teacher gives each group a location (e.g. taxi rank, beach, shops, train station, soccer match), or you can choose your own. Your group thinks about how to make a tableau (frozen image, like a photograph) of that location, using your bodies in such a way that the location will be clear to the viewer.

Once you have made your tableaux, another group walks around it and looks at it from all angles, and then decides, through discussion, what the location is that is being represented.

ACTIVITY 9: WHAT IS THIS OBJECT?

In your group and sitting in a circle, you will pass around an imaginary magic box. When it comes to you, take an object out of the box slowly and carefully, and show with your hands what the object is through how you handle the object.
Make sure you are **very detailed** but also **clear and simple** in your movements. You should use your **senses** to remember what the **weight of the object** would be, the **size, shape** and **texture**. Through the way that you handle the object, you should show your feeling about it – Is it something you are scared of? Is it very precious to you? You should demonstrate using the object in some way, before you put it back and pass the magic box on to the next person.

**ACTIVITY 10: WHO ARE WE?**

*Character* is the term used to describe the human or non-human persona or role created by an actor in a drama.

In pairs again, decide who will be the **statue** and who the **sculptor**.

The sculptor moulds the person’s body parts and posture to take on a particular attitude and pose. The statue should remain absolutely still and quiet, but allow them to be moved and positioned by the sculptor.

Once the sculptor has worked on all the details of the picture (including facial expression), they step back from their statue. The statues must remain frozen in space. All the sculptors look at the statues and decide which two statues would look good together or work together. Once they have done this, one of the statues can drop their freeze and move across to their new partner, to create a tableau.

**Definition:** A tableau is a still image or a frozen moment, created by posing still bodies in space. It is rather like a photograph, in that it communicates a representation of an event, an idea or a feeling. The plural of tableau is ‘tableaux’.

Once all the statues have taken up position in a tableau and there are many tableaux formed in the room, the sculptors move across to the statue they made. (They should now be in groups of four – two statues, two sculptors). The sculptors decide what is happening in the picture and together give the scene in front of them a title.

One of the sculptors claps their hands to make the scene come to life (without words). The other sculptor will watch the scene until it is clear what is happening, and then clap their
hands again, so that the scene freezes once more. Discuss whether the mimed scenes were clear or not. If they were clear, what made them so? If not, why not?

**ACTIVITY 11: TELLING A STORY WITHOUT WORDS**

This process allows learners to develop a mimed story.

Write a **location**, a **character** and an **object** onto three separate pieces of paper. These pieces of paper are gathered into three hats (or simply, three piles). Divide into pairs and each pair must then draw a piece of paper from each of the three piles (or hats). For example, a pair might draw “beach”, “nurse” and “apple”. Using these three clues, decide on a story where these three elements can be brought together effectively. Perhaps a nurse (who is off-duty) sees a child on the beach eating an apple, who starts choking. She helps the child by giving her first aid.

You should keep the story as simple as possible; it should take no more than TWO minutes to perform. Work on **telling this story without words**. Use your **senses** when creating the story (e.g. feel the breeze on your face, breathe in the fresh air, taste the apple as you eat it etc.). Make sure you show the **weight, shape and size** of objects clearly through mime.

Create a clear tableau at the **beginning of the story** to locate where they are. Each **character** should be clearly demonstrated (consider posture, way of walking, physical attitude) and the story should have a **clear ending**. Freeze in a tableau again at the end of their story.

When you demonstrate your mime for the rest of the class (or another group), the audience should look out for the three items – the **character**, **location and object** – and try to guess what they might be. If the mime has been clear, this will be easier to do. Use a little time after each mime to discuss what made it clear or unclear. The mime activity is the culmination of the skills developed in activities 1-10. These skills should be evident in the mime performance which will be formally assessed.