



Creative Arts (Life Skills 2) – Grade 6

Welcome to your Conquesta Olympiad. When you have decided which of the answers is correct, scratch out the letter in the matching square on your answer sheet. Example:- If the answer to question 4 is c, then scratch out the letter c in the square containing c next to the number 4 (see example 1 below). If you've made a mistake and b should have been the answer, neatly cross out the mistake and then scratch out b (see example 2 below).

Example 1:-

4.	a	b	c	d
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Example 2:-

4.	a	b	c	d
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Vocal exercises

Look at the extract on the right. Using the 6 F's, choose the correct option from (a) – (d), that will improve your voice if you practice the exercises in questions 1 – 4.

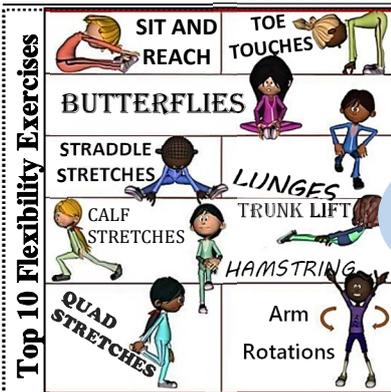
- Start this exercise softly and increase your volume as you repeat the following line: "Hey you, up there! Come dooown."**
(a) Flowing. (b) Free. (c) Full. (d) Firm.
- Sit with your legs crossed with a straight spine. Say the months of the year slowly in one breath. Your voice will become**
(a) free. (b) firm. (c) flexible. (d) forward.
- Lie on your back and close your eyes. Isolate your muscles in your body by tightening and releasing them, starting with your feet and ending with your facial muscles. Your body will be**
(a) flexible. (b) flowing. (c) forward. (d) free.
- Strengthen your diaphragm by saying the sounds – 'S, F' – for as many times as you can. Your voice will have sufficient air to be**
(a) flowing. (b) forward. (c) free. (d) flexible.
- Which of these exercises will improve your articulation for greater clarity of speech? Repeating**
(a) mam-mom-mem. (b) babberty, babberty, bobberty.
(c) sjuut! (d) mammmmm.



Actors have two valuable tools – their bodies and their voices. Both must be flexible and both should work on stage through relaxation, not through tension. Both must be physically exercised. Swimming is a good exercise for the body, but can also help the voice by developing breathing. Vocal exercises will help the voice to be free, flexible, forward, firm, flowing and full.

We call these the '6 F's':

- **Free** – from tension.
- **Flexible** – to speak in a deep, medium or high pitch to express meaning.
- **Forward** – the sound must be pushed to the front of the mouth for clear projection.
- **Firm** – to have sufficient air so that the voice does not sound thin and wobbly.
- **Flowing** – sentences must not fade out at the end as a result of poor breath control and become inaudible.
- **Full** – the voice must not sound thin and flat, but rounded and 'coloured' with good resonance which provides deep, warm tones. Resonance is called the amplification/ projection power of the voice.



An actor must also have a flexible body, especially if you are doing musical theatre, verbal dynamics, movement or dance. You need to warm up your body to create the physical affect you wish to achieve. If your body is warm you will prevent injury.

Flexibility

Study the flexibility exercises in the diagram on the left for questions 6 + 7.

- Which most obvious exercise will you do to improve flexibility in your knees?**
(a) Trunk lift. (b) Arm rotations.
(c) Lunges. (d) Toe touches.
- Which most obvious exercise will you do to improve flexibility in your back?**
(a) Hamstring stretches. (b) Calf stretches.
(c) Quad stretches. (d) Straddle stretches.

The five senses

Read the extract on the right and look at the diagram for questions 8 + 9.

- You are in a forest and observe the environment around you. Using your five senses, what will you write in your sensory awareness notebook?**
(a) I smelt the damp ground after the rain.
(b) I could not smell anything as my nose was blocked.
(c) My ears were aching from the silence.
(d) I tasted nothing as I did not find food.
- You are sitting quietly during break under a tree at school. What is the most immediate noise you will hear?**
(a) The printing machine. (b) A telephone ringing.
(c) Children laughing and talking. (d) Distant traffic.



An actor/actress must sharpen his/her senses to observe and experience life on a deeper level. If your senses are well developed you can observe, absorb and reflect on experiences around you.

When you act a character you then draw from this information to interpret the character's motivations.

Interpretation of a folktale

Read the folktale on the right for questions 10 – 29.

The Grade 6 learners are going to interpret the Nigerian folktale of the Yoruba tribe, 'Obatala Creates Earth', to dramatise the story for a short drama performance.

10. **Where will you locate Nigeria, shown on the map on the right?**

- (a) North Africa.
- (b) South Africa.
- (c) East Africa.
- (d) West Africa.



11. **What is a folktale?**

- (a) A story that originated in a specific region.
- (b) A tale which belongs to a specific community/tribe.
- (c) Folktales give people a sense of belonging.
- (d) All statements are correct.

12. **Your posture indicates your background and your class. What will Olorun's posture be?**

- (a) Lazily slumped.
- (b) Dignified and upright.
- (c) Crouched forward.
- (d) Leaning from side to side.

13. **As Olorun is the king, what vocal attribute will he use to speak?**

- (a) Resonant.
- (b) High pitched.
- (c) Fast paced.
- (d) Soft volume.

14. **What character trait describes Obatala best when he approaches the king to ask for permission to create Earth?**

- (a) Fickled.
- (b) Cowardice.
- (c) Innovative.
- (d) Timid.

15. **What is Obatala's attitude towards Olorun?**

- (a) Arrogant.
- (b) Respectful.
- (c) Entitled.
- (d) Irritated.

16. **When the gods and goddesses gave their gods to Obatala they showed towards him**

- (a) rudeness
- (b) dislike
- (c) negativity
- (d) support

17. **When the goldsmith was asked to shape the melted gold into a chain on the stage, which dramatic technique would he use?**

- (a) Mime.
- (b) Improvisation.
- (c) Physical theatre.
- (d) Storytelling.

Obatala Creates Earth

Narrator: Before Earth was made, the gods lived in the sky ruled by their king, Olorun. Below the sky there was only water and black swirling mist. Obatala was an innovator and got permission from Olorun to create land there.

Olorun: Obatala, I suggest you go to Orunmila, the goddess who could foresee the future by throwing palm nuts onto a tray and studying the patterns they made, to tell you what you will need for this project.

Obatala: Thank you, my king. I will pay her a visit. I am determined to make this journey.



Orunmila: Well, Obatala, you will need a golden chain to reach down to the waters below, a snail shell full of sand, a hen, a palm nut and a cat.

Narrator: So Obatala went to the goldsmith, but had too little gold for the long chain he needed. In despair, Obatala asked all the gods and goddesses in the sky to give their golden jewellery to be melted down.

Once the chain was made Obatala fixed it to the edge of the sky with a golden hook and the other end hung down into the darkness. Orunmila brought the other objects Obatala would need and he started to climb down the chain.

The black mist surrounded Obatala and he was afraid, but down and down he climbed until he reached the end of the chain. Suddenly he heard the voice of Orunmila.

Orunmila: Throw the sand! [He threw the sand.] Now the hen! [He dropped the hen which fluttered down and mountains and valleys.]

Narrator: Obatala let go of the chain and fell safely onto dry land with the cat. He planted the palm nut and many palm trees grew. He built a hut and lived in it with the cat.



Olorun: I wonder how Obatala is getting along creating earth? Messenger, go down and see how Obatala is doing.

Obatala: Messenger, please ask Olorun for warmth and light as the earth is dark and cold.

You are in a group with six learners. Your group members have to build the chain, using their bodies.

18. **Keeping creativity and safety in mind, how will you show Obatala how to climb down the chain?**

- (a) In a standing position link arms, and with legs spread, touch each other's feet. Obatala then walks in front of the group touching the linked arms from one side to the other side of the 'chain'.
- (b) Five members stand on a pyramid of boxes and connect with each other while Obatala steps down backwards, holding on to the five members, from the top box and jumps down onto the floor from the bottom box.
- (c) Lie in a straight line, head to toe, while Obatala steps backwards over the line from side to side, touching each member as he moves over them.
- (d) Place the five members down a step ladder, all connecting, while Obatala climbs down the step ladder, over the bodies, and jumps down to land on the floor.

