**SIGMA TERM E Note CLASS;J SS1**

**SUBJECT; CULTURAL AND CREATIVE ARTS**

**SCHEME OF WORK**

**WEEK TOPIC**

|  |  |
| --- | --- |
| **1.** | **RUDIMENTS AND THEORIES OF MUSIC** |
| **2.** | **INTRODUCTION TO LOCAL CRAFTS** |
| **3/4.** | **FUNCTIONS, ELEMENTS AND TERMINOLOGIES IN DRAMA** |
| **5.** | **COMTEMPORARY DANCE** |
| **6.** | **HOW TO ACHIEVE SENSE OF BELONGING** |
| **7.** | **EAR TRAINING (PRACTICAL)** |
| **8.** | **PAPER CRAFT (USING FOLDING TECHNIQUES)** |
| **9.** | **STUDY OF MUSICA INSTRUMENT (WESTERN OR EUROPEAN)** |
| **10.** | **COLLAGE PRODUCTION** |
| **11.** | **DRAMA DIRECTOR** |
| **12/13.** | **REVISION/EXAMINATION** |

**CLASS;J SS1WEEK1**

**TOPIC;RUDIMENTS AND THEORY OF MUSIC**

THE BASIC RUDIMENTS OF MUSIC. An introduction to notation

# Basic Music Theory Made Easy

Music is a language. It has parts that make up the whole, and those parts are made of even smaller parts. This sentence is made of words, and these words are made of letters. To learn how to make the sentence as a whole, you have to learn the letters of the alphabet, and learn how to put them into words. Then you have to learn certain words, and learn how to put them into sentences.

Music works the same way. You learn the alphabet then put those pieces together to make musical phrases, then put those together to make a song.

[**Alphabet**](http://www.music-theory-for-musicians.com/music-alphabet.html)    
The music alphabet is like the English alphabet. It is a system of letters that are assigned to represent sounds in music that we call notes. This is the simplest part to learn, and everything else will be based on this, so start here!

[**Scales**](http://www.music-theory-for-musicians.com/music-scales.html)   
Scales are just a linear arrangement of notes. If notes are actual pitches, then scales are those pitches in a certain order. (ex. A B C D E F G) Because scales or pieces of scales are used in just about every song ever written, they are a huge piece of basic music theory.

[**Intervals**](http://www.music-theory-for-musicians.com/music-theory-intervals.html)   
An Interval is the distance from one note to another. Whether it's B to C (a Second) or G# to Eb (a Sixth), every interval has it's own name. This stuff is really useful in figuring out harmonies.   
  
[**Chords**](http://www.music-theory-for-musicians.com/music-theory-chords.html)  
Chords are certain members of a scale combined into one sound. (For instance "C + E + G = CMaj" or "D + F + A = DMin".) Chords give structure, organization, and shape to a song. They make the song "sound" a certain way. Even if you are strictly a lead player, you NEED to know this. Even as a violinist, I use chords all the time to talk about the songs. *I'll play that fill after the G7 chord.*

[**KeySignatures**](http://www.music-theory-for-musicians.com/key-signatures.html)   
Key signatures tell us the tonality or "key" of a song. It also tells us which notes the song will be using. The more you work with these, the more familiar you get with the range and scale of particular keys. Unless you want all of your songs to sound the same, PLEASE study these.

1. 1. The Basic Rudiments OfMusicAn Introduction to Notation
2. [2.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-2-638.jpg?cb=1369756096) The Basic Rudiments Of MusicAn Introduction to Notation – IndexThe Stave / StaffBarsLine Notes & Space NotesThe Clefs – Treble & Bass ClefLedger Lines
3. [3.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-3-638.jpg?cb=1369756096) An Introduction To NotationThe Stave / StaffAll music is written upon, between and around 5 lines called a Stave orStaff.
4. [4.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-4-638.jpg?cb=1369756096) An Introduction To PitchBarsEvery piece of music is divided up into equal measures by vertical linescalled Bars. Each bar must contain a certain number of notes or rests, orboth, regulated by figures at the beginning of the music called the TimeSignature.A Double Barline is used to end a part of or whole of a composition.Measure Bar Measure Bar Measure Doubleline line barline
5. [5.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-5-638.jpg?cb=1369756096) An Introduction To NotationLine Notes & Space NotesLine Notes - when the line runsthrough the middle of a noteSpace Notes - when the note isbetween the lines, in a space5hLine4thSpace4thLine3rdSpace3rdLine2ndSpace2ndLine1stLine1stSpace
6. [6.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-6-638.jpg?cb=1369756096) An Introduction To NotationTreble & Bass ClefsNotes on the stave are determined by use of signs known as Clefs.The clefs in most common use are the Treble & Bass Clef.The Treble Clef - AKA G Clef The Bass Clef - AKA F Clef
7. [7.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-7-638.jpg?cb=1369756096) An Introduction To NotationTreble Stave NotesBass Stave Notes
8. [8.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-8-638.jpg?cb=1369756096) An Introduction To NotationLedger LinesThe stem of a note on the middle line can go up or down but normally lower notestems go up and higher go down.To provide for notes which lie above or below the stave, short additional linescalled ledger (or leger) lines are used. Each note above or below the stave hasits own line or lines.To avoid many ledger/leger lines the sign 8, or 8va, can be used above or belowthe notes meaning the notes will be played an Octave higher or lower thanwritten.
9. [9.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-9-638.jpg?cb=1369756096) An Introduction To NotationTreble Stave Ledger LinesBass Stave Ledger Lines
10. [10.](http://image.slidesharecdn.com/oaseleccionat-qproject4-1-130528154513-phpapp01/95/the-basic-rudiments-of-music-an-introduction-to-notation-10-638.jpg?cb=1369756096) An Introduction To NotationTreble Stave Ledger LinesBass Stave Ledger Lines

**CLASS;JSS1 WEEK 2**

**TOPIC; INTRODUCTION TO LOCAL CRAFT**

## CRAFT

A **craft** is an activity such as weaving, carving, or pottery that involves making things skilfully by hand, often in a traditional way. When **craft** has this meaning, its plural form is **crafts.**

A craft is a pastime or a profession that requires particular skills and knowledge of skilled work. In a historical sense, particularly as pertinent to the Middle Ages and earlier, the term is usually applied to people occupied in small-scale production of goods, or their maintenance, for example by tinkers. The traditional terms craftsman and craftswoman are nowadays often replaced by artisan and rarely by craftsperson (craftspeople).

A **craft** is also a vehicle such as a boat, hovercraft, or submarine that carries people or things on or under water. When **craft** has this meaning, its plural form is **craft.**

*There were eight destroyers and fifty smaller craft. noun*

**1.**[**vessel**](http://www.thefreedictionary.com/vessel), [**boat**](http://www.thefreedictionary.com/boat), [**ship**](http://www.thefreedictionary.com/ship), [**plane**](http://www.thefreedictionary.com/plane), [**aircraft**](http://www.thefreedictionary.com/aircraft), [**spacecraft**](http://www.thefreedictionary.com/spacecraft), [**barque**](http://www.thefreedictionary.com/barque)Cannabis smuggling by small craft to remote sites is rising.

**2.**[**occupation**](http://www.thefreedictionary.com/occupation), [**work**](http://www.thefreedictionary.com/work), [**calling**](http://www.thefreedictionary.com/calling), [**business**](http://www.thefreedictionary.com/business), [**line**](http://www.thefreedictionary.com/line), [**trade**](http://www.thefreedictionary.com/trade), [**employment**](http://www.thefreedictionary.com/employment), [**pursuit**](http://www.thefreedictionary.com/pursuit), [**vocation**](http://www.thefreedictionary.com/vocation), [**handiwork**](http://www.thefreedictionary.com/handiwork), [**handicraft**](http://www.thefreedictionary.com/handicraft)All kinds of traditional crafts are preserved here.

**3.**[**skill**](http://www.thefreedictionary.com/skill), [**art**](http://www.thefreedictionary.com/art), [**ability**](http://www.thefreedictionary.com/ability), [**technique**](http://www.thefreedictionary.com/technique), [**know-how**](http://www.thefreedictionary.com/know-how)*(informal)*, [**expertise**](http://www.thefreedictionary.com/expertise), [**knack**](http://www.thefreedictionary.com/knack), [**aptitude**](http://www.thefreedictionary.com/aptitude), [**artistry**](http://www.thefreedictionary.com/artistry), [**dexterity**](http://www.thefreedictionary.com/dexterity), [**workmanship**](http://www.thefreedictionary.com/workmanship), [**expertness**](http://www.thefreedictionary.com/expertness)Lilyanne learned her craft of cooking from her grandmother.

**4.**[**cunning**](http://www.thefreedictionary.com/cunning), [**ingenuity**](http://www.thefreedictionary.com/ingenuity), [**guile**](http://www.thefreedictionary.com/guile), [**cleverness**](http://www.thefreedictionary.com/cleverness), [**scheme**](http://www.thefreedictionary.com/scheme), [**subtlety**](http://www.thefreedictionary.com/subtlety), [**deceit**](http://www.thefreedictionary.com/deceit), [**ruse**](http://www.thefreedictionary.com/ruse), [**artifice**](http://www.thefreedictionary.com/artifice), [**trickery**](http://www.thefreedictionary.com/trickery), [**wiles**](http://www.thefreedictionary.com/wiles), [**duplicity**](http://www.thefreedictionary.com/duplicity), [**subterfuge**](http://www.thefreedictionary.com/subterfuge), [**contrivance**](http://www.thefreedictionary.com/contrivance), [**shrewdness**](http://www.thefreedictionary.com/shrewdness), [**artfulness**](http://www.thefreedictionary.com/artfulness)They defeated their enemies through craft and cunning.

#### Crafts

basketry *or* basket-making, batik, calligraphy, ceramics, cloisonnage, crewelwork, crochet, decoupage, dressmaking, embroidery, flower arranging, knitting, knotwork, macramé, needlepoint, patchwork, pottery, quilling, quilting, raffia work, sewing, spinning, sugarcraft, tapestry, weaving, wickerwork

# Craft Tools

Discover all the essential crafting tools you need to kit out your craft box, from precision craft knives, to paint brushes, cutting mats and pliers!

**CLASS;JSS1WEEK3- 4**

**TOPIC;FUNCTION, ELEMENT AND TERMS IN DRAMA**

# Drama



**Drama** is the specific [mode](https://en.wikipedia.org/wiki/Mode_(literature)) of [narrative](https://en.wikipedia.org/wiki/Narrative), typically [fictional](https://en.wikipedia.org/wiki/Fictional), [represented](https://en.wikipedia.org/wiki/Mimesis) in [performance](https://en.wikipedia.org/wiki/Performance).

The term comes from the [Greek](https://en.wikipedia.org/wiki/Ancient_Greek) word δρᾶμα, *drama*, meaning [*action*](https://en.wikipedia.org/wiki/Action_(philosophy)), which is derived from the verb δράω, *draō*, meaning *to do* or *to act*. The enactment of drama in [theatre](https://en.wikipedia.org/wiki/Theatre), performed by [actors](https://en.wikipedia.org/wiki/Actor) on a [stage](https://en.wikipedia.org/wiki/Stage_(theatre)) before an [audience](https://en.wikipedia.org/wiki/Audience), presupposes [collaborative](https://en.wikipedia.org/wiki/Collaboration) modes of production and a [collective](https://en.wikipedia.org/wiki/Collective) form of reception. The [structure of dramatic texts](https://en.wikipedia.org/wiki/Dramatic_structure), unlike other forms of [literature](https://en.wikipedia.org/wiki/Literature), is directly influenced by this collaborative production and collective reception.

 The [early modern](https://en.wikipedia.org/wiki/English_Renaissance_theatre) [tragedy](https://en.wikipedia.org/wiki/Tragedy) [*Hamlet*](https://en.wikipedia.org/wiki/Hamlet) ([1601](https://en.wikipedia.org/wiki/1601_in_literature)) by [Shakespeare](https://en.wikipedia.org/wiki/William_Shakespeare) and the [classical Athenian](https://en.wikipedia.org/wiki/Theatre_of_ancient_Greece) tragedy [*Oedipus the King*](https://en.wikipedia.org/wiki/Oedipus_the_King) (c. 429 BC) by [Sophocles](https://en.wikipedia.org/wiki/Sophocles) are among the masterpieces of the art of drama.

A modern example is [*Long Day's Journey into Night*](https://en.wikipedia.org/wiki/Long_Day%27s_Journey_into_Night) (1956) by [Eugene O’Neill](https://en.wikipedia.org/wiki/Eugene_O%E2%80%99Neill).[[4]](https://en.wikipedia.org/wiki/Drama#cite_note-4)

The two masks associated with drama represent the traditional [generic](https://en.wikipedia.org/wiki/Genre) division between [comedy](https://en.wikipedia.org/wiki/Comedy_(drama)) and [tragedy](https://en.wikipedia.org/wiki/Tragedy). They are symbols of the [ancient Greek](https://en.wikipedia.org/wiki/Ancient_Greek) [Muses](https://en.wikipedia.org/wiki/Muses),[Thalia](https://en.wikipedia.org/wiki/Thalia_(muse)) and [Melpomene](https://en.wikipedia.org/wiki/Melpomene), the Muse of comedy represented by the laughing face, and the Muse of tragedy represented by the weeping face, respectively. Considered as a genre of [poetry](https://en.wikipedia.org/wiki/Poetry) in general, the dramatic mode has been contrasted with the [epic](https://en.wikipedia.org/wiki/Epic_poetry) and the [lyrical](https://en.wikipedia.org/wiki/Lyric_poetry) modes ever since [Aristotle](https://en.wikipedia.org/wiki/Aristotle)'s [*Poetics*](https://en.wikipedia.org/wiki/Poetics_(Aristotle)) (c. 335 BC)—the earliest work of [dramatic theory](https://en.wikipedia.org/wiki/Dramatic_theory).

The use of "drama" in the narrow sense to designate a specific *type* of [play](https://en.wikipedia.org/wiki/Play_(theatre))dates from the [19th century](https://en.wikipedia.org/wiki/Nineteenth-century_theatre). Drama in this sense refers to a play that is *neither*a comedy nor a tragedy—for example, [Zola's](https://en.wikipedia.org/wiki/%C3%89mile_Zola) [*Thérèse Raquin*](https://en.wikipedia.org/wiki/Th%C3%A9r%C3%A8se_Raquin) ([1873](https://en.wikipedia.org/wiki/1873_in_literature)) or[Chekhov's](https://en.wikipedia.org/wiki/Anton_Chekhov) [*Ivanov*](https://en.wikipedia.org/wiki/Ivanov_(play)) ([1887](https://en.wikipedia.org/wiki/1887_in_literature)). It is this narrow sense that the [film](https://en.wikipedia.org/wiki/Film) and [television](https://en.wikipedia.org/wiki/Television)industry and [film studies](https://en.wikipedia.org/wiki/Film_studies) adopted to describe "[drama](https://en.wikipedia.org/wiki/Drama_film)" as a [genre](https://en.wikipedia.org/wiki/Film_genre) within their respective media. "[Radio drama](https://en.wikipedia.org/wiki/Radio_drama)" has been used in both senses—originally transmitted in a live performance, it has also been used to describe the more high-brow and serious end of the dramatic output of [radio](https://en.wikipedia.org/wiki/Radio).

Drama is often combined with [music](https://en.wikipedia.org/wiki/Music) and [dance](https://en.wikipedia.org/wiki/Dance): the drama in [opera](https://en.wikipedia.org/wiki/Opera) is generally sung throughout; [musicals](https://en.wikipedia.org/wiki/Musical_theatre) generally include both spoken [dialogue](https://en.wikipedia.org/wiki/Dialogue)and [songs](https://en.wikipedia.org/wiki/Song); and some forms of drama have [incidental music](https://en.wikipedia.org/wiki/Incidental_music) or musical accompaniment underscoring the dialogue ([melodrama](https://en.wikipedia.org/wiki/Melodrama) and Japanese [Nō](https://en.wikipedia.org/wiki/Noh), for example).

 In certain periods of history (the ancient [Roman](https://en.wikipedia.org/wiki/Ancient_Rome) and modern [Romantic](https://en.wikipedia.org/wiki/Romanticism)) some dramas have been written to be [read](https://en.wikipedia.org/wiki/Closet_drama) rather than performed. In [improvisation](https://en.wikipedia.org/wiki/Improvisational_theatre), the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience.

## FORMS OF DRAMA

### Opera

[Western opera](https://en.wikipedia.org/wiki/Opera) is a dramatic art form, which arose during the [Renaissance](https://en.wikipedia.org/wiki/Renaissance) in an attempt to revive the classical Greek drama tradition in which both music and theatre were combined. Being strongly intertwined with [western classical music](https://en.wikipedia.org/wiki/Classical_music), the opera has undergone enormous changes in the past four centuries and it is an important form of theatre until this day. Noteworthy is the huge influence of the German 19th-century composer [Richard Wagner](https://en.wikipedia.org/wiki/Wagner) on the opera tradition. In his view, there was no proper balance between music and theatre in the operas of his time, because the music seemed to be more important than the dramatic aspects in these works. To restore the connection with the traditional [Greek drama](https://en.wikipedia.org/wiki/Theatre_of_Ancient_Greece), he entirely renewed the operatic format, and to emphasize the equal importance of music and drama in these new works, he called them "[music dramas](https://en.wikipedia.org/wiki/Music_drama)".

[Chinese opera](https://en.wikipedia.org/wiki/Chinese_opera) has seen a more conservative development over a somewhat longer period of time.

### Pantomime

*Main article:*[*Pantomime*](https://en.wikipedia.org/wiki/Pantomime)

These stories follow in the tradition of [fables](https://en.wikipedia.org/wiki/Fable) and [folk tales](https://en.wikipedia.org/wiki/Folklore). Usually there is a lesson learned, and with some help from the audience, the hero/heroine saves the day. This kind of play uses [stock characters](https://en.wikipedia.org/wiki/Stock_character) seen in masque and again [commedia dell'arte](https://en.wikipedia.org/wiki/Commedia_dell%27arte), these characters include the villain (doctore), the clown/servant (Arlechino/Harlequin/buttons), the lovers etc. These plays usually have an emphasis on [moral dilemmas](https://en.wikipedia.org/wiki/Moral_dilemma), and good always triumphs over evil, this kind of play is also very entertaining making it a very effective way of reaching many people.

### Creative drama

[Creative drama](https://en.wikipedia.org/w/index.php?title=Creative_drama&action=edit&redlink=1) includes dramatic activities and games used primarily in educational settings with children. Its roots in the United States began in the early 1900s. [Winifred Ward](https://en.wikipedia.org/wiki/Winifred_Ward) is considered to be the founder of creative drama in education, establishing the first academic use of drama in Evanston, Illinois.

**Elements of Drama - A Brief Introduction**

**1. Plot - the sequence of events or incidents of which the story is composed.**

**A. Conflic**t is a clash of actions, ideas, desires or wills.

a. human against human.   
b. human against environment - external force, physical nature, society, or "fate."   
c. human against herself/himself - conflict with some element in her/his own nature; maybe physical, mental, emotional, or moral.

**B. Protagonist and Antagonist** - the protagonist is the central character, sympathetic or unsympathetic. The forces working against her/him, whether persons, things, conventions of society, or traits of their own character, are the antagonists.

**C. Artistic Unity** - essential to a good plot; nothing irrelevant; good arrangement.

**D. Plot Manipulation** - a good plot should not have any unjustified or unexpected  
turns or twists; no false leads; no deliberate and misleading information.

**2. Character**

**A. Direct Presentation** - author tells us straight out, by exposition or analysis, or through another character.

**B. Indirect Presentation** - author shows us the character in action; the reader infers what a character is like from what she/he thinks, or says, or does. These are also called dramatized characters and they are generally consistent (in behavior), motivated (convincing), and plausible (lifelike).

**C. Character Types** - a Flat character is known by one or two traits; a Round character is complex and many-sided; a Stock character is a stereotyped character (a mad scientist, the absent-minded professor, the cruel mother-in-law); a Static character remains the same from the beginning of the plot to the end; and a Dynamic (developing) character undergoes permanent change. This change must be a. within the possibilities of the character; b. sufficiently motivated; and c.allowed sufficient time for change.

**3. Theme - the controlling idea or central insight. It can be**

1. a revelation of human character;

2. may be stated briefly or at great length; and

3. a theme is not the "moral" of the story.

**A**. A theme must be expressible in the form of a statement - not "motherhood" but "Motherhood sometimes has more frustration than reward."

**B**. A theme must be stated as a generalization about life; names of characters or specific situations in the plot are not to be used when stating a theme.

**C**. A theme must not be a generalization larger than is justified by the terms of the story.

**D**. A theme is the central and unifying concept of the story. It must adhere to the following requirements:

1. It must account for all the major details of the story.

2. It must not be contradicted by any detail of the story.

3. It must not rely on supposed facts - facts not actually stated or clearly implied by the story.

**E**. There is no one way of stating the theme of a story.

**F**. Any statement that reduces a theme to some familiar saying,  
aphorism, or clich³ should be avoided. Do not use "A stitch in time saves nine,""You can't judge a book by its cover, ""Fish and guests smell in three days," and so on.

**4. Points Of View**

**A**. Omniscient - a story told by the author, using the third person; her/his knowledge, control, and prerogatives are unlimited; authorial subjectivity.

**B**. Limited Omniscient - a story in which the author associates with a major or minor character; this character serves as the author's spokesperson or mouthpiece.

**C**. First Person - the author identifies with or disappears in a major or minor character; the story is told using the first person "I".

**D**. Objective or Dramatic - the opposite of the omniscient; displays authorial objectivity; compared a roving sound camera. Very little of the past or the future is given; the story is set in the present.

**5. Symbol - a literary symbol means more than what it is. It has layers of meanings. Whereas an image has one meaning, a symbol has many.**

**A**. Names used as symbols.

**B**. Use of objects as symbols.

**C**. Use of actions as symbols.

**Note**: The ability to recognize and interpret symbols requires experience in literary readings, perception, and tact. It is easy to "run wild" with symbols - to find symbols everywhere. The ability to interpret symbols is essential to the full understanding and enjoyment of literature. Given below are helpful suggestions for identifying literary symbols:

1. The story itself must furnish a clue that a detail is to be taken symbolically - symbols nearly always signal their existence by emphasis, repetition, or position.

2. The meaning of a literary symbol must be established and supported by the entire context of the story. A symbol has its meaning inside not outside a story.

3. To be called a symbol, an item must suggest a meaning different in kind from its literal meaning.

4. A symbol has a cluster of meanings.

**6. Irony**

**-** a term with a range of meanings, all of them involving some sort of  
discrepancy or incongruity. It should not be confused with sarcasm which is simply language designed to cause pain. Irony is used to suggest the difference between appearance and reality, between expectation and fulfillment, the complexity of experience, to furnish indirectly an evaluation of the author's material, and at the same time to achieve compression.

**A. Verbal irony** - the opposite is said from what is intended.

**B. Dramatic irony** - the contrast between what a character says and what  
the reader knows to true.

**C. Irony of situation**- discrepancy between appearance and reality, or  
between expectation and fulfillment, or between what is and what  
would seem appropriate.

**Drama has one characteristic peculiar to itself -**

it is written primarily to be performed, not read. It is a presentation of action :

a. through actors (the impact is direct and immediate),

b. on a stage (a captive audience), and

c. before an audience (suggesting a communal experience).

Of the four major points of view, the dramatist is limited to only one - the objective or dramatic. The playwright cannot directly comment on the action or the character and cannot directly enter  
the minds of characters and tell us what is going on there. But there are ways to get around this limitation through the use of

1. soliloquy (a character speaking directly to the audience),

2. chorus ( a group on stage commenting on characters and actions), and

3. one character commenting on another.

**Tragedy**

Aristotle's definition of tragedy: A tragedy is the imitation in dramatic form of an action that is serious and complete, with incidents arousing pity and fear where with it effects a catharsis (emotional outpouring) of such emotions. The language used is pleasurable and throughout appropriate to the situation in which it is used. The chief characters are noble personages ("better than ourselves," says Aristotle) and the actions they perform are noble actions.

**Central features of the Aristotelian archetype:**

1. The tragic hero is a character of noble stature and has greatness. If the hero's fall is to arouse in us the emotions of pity and fear, it must be a fall from a great height.

2. Though the tragic hero is pre-eminently great, he/she is not perfect.Tragic flaw, hubris (excessive pride or passion), and hamartia (some error) lead to the hero's downfall.

3. The hero's downfall, therefore, is partially her/his own fault, the result of one's own free choice, not the result of pure accident or villainy, or some overriding malignant fate.

4. Nevertheless, the hero's misfortune is not wholly deserved. The punishment exceeds the crime. The hero remains admirable.

5. Yet the tragic fall is not pure loss - though it may result in the hero's death, before it, there is some increase in awareness, some gain in self-knowledge or, as Aristotle puts it, some "discovery."

6. Though it arouses solemn emotion - pity and fear, says Aristotle, but compassion and awe might be better terms - tragedy, when well performed, does not leave its audience in a state of depression. It produces a catharsis or an emotional release at the end, one shared as a common experience by the audience.

**Comedy**

Northrop Frye has said, lies between satire and romance. Is the comic  
mask laughing or smiling? We usually laugh at someone, but smile with someone. Laughter expresses recognition of some absurdity in human behavior; smile expresses pleasure in one's company or good fortune. The essential difference between tragedy and comedy is in the depiction of human nature: tragedy shows greatness in human nature and human freedom whereas comedy shows human weakness and human limitation. The norms of comedy are primarily social; the protagonist is always in a group or emphasizes commonness. A tragic hero possesses overpowering individuality - so that the play is often named after her/him (Antigone, Othello); the comic protagonist tends to be a type and the play is often named for the type (The Misanthrope, The Alchemist, The Brute). Comic plots do not exhibit the high degree of organic unity as tragic plots do. Plausibility is not usually the central characteristic (cause-effect progression) but coincidences, improbable disguises, mistaken identities make up the plot. The purpose of comedy is to make us laugh and at the same time, help to illuminate human nature and human weaknesses. Conventionally comedies have a happy ending. Accidental discovery, act of divine intervention (deus ex machina), sudden reform are common comedic devises. "Comedy is the thinking person's response to experience; tragedy records the reactions of the person with feeling."   
- Charles B. Hands

**Melodrama -**

arouses pity and fear through cruder means. Good and evil are  
clearly depicted in white and black motifs. Plot is emphasized over character  
development.

**Farce -**

aimed at arousing explosive laughter using crude means. Conflicts are  
violent, practical jokes are common, and the wit is coarse. Psychologically farce  
may boost the reader's spirit and purge hostility and aggression.

#### Using drama in school

Drama in school, whether building on English work, in its own dedicated curriculum-drama time or, as I’ve seen it increasingly being used, cross-curricular to supplement science lessons, allows children to try out another point of view. They can recreate situations using other perspectives and reach new conclusions. Doing that collaboratively, trusting others by sharing our thoughts and being open – and in return being respectful through constructive criticism – is what makes drama so effective in developing the whole child and adolescent. While collaboration is the central principle where all involved share responsibility for the effectiveness of the finished piece in performance, it is exploration and curiosity that are at the heart of the playfulness that drama allows for. This keeps that child-like sensibility alive.

FUNCTIONS OF DRAMA

Drama helps with a child's development in many ways. Here are 10 benefits of a Pyjama Drama class...

## 1. DRAMA BUILDS CONFIDENCE

Even the shyest of children take just a few weeks to gently build up their self esteem until before long they are confident to take a full and active part in sessions - a few weeks is all it takes.

## ****2. DRAMA HELPS CONCENTRATION****

In every session children are encouraged to listen to each other's ideas and thoughts, and to take turns. These activities allow children to recognise the value of concentration; a skill that is vital in the world outside their home.

## ****3. DRAMA HELPS DEVELOP LANGUAGE & COMMUNICATION SKILLS****

Learning new songs, playing new games and participating in pretend play (when children must take on the language of the role they are playing) all contribute to a child's developing vocabulary. They are encouraged to express themselves both verbally and through facial expressions and body language which is key to making them better and more effective communicators.

## ****4. DRAMA ENCOURAGES CHILDREN TO CO-OPERATE****

Every activity in Pyjama Drama, from playing drama games to improvisation to singing together, requires co-operation. Children quickly realise that in order to get the best out of sessions, co-operation is a much needed skill!

## ****5. DRAMA SUPPORTS NUMERACY SKILLS****

In Pyjama Drama children don't ever guess they are learning along the way - counting the number of beats in a song, counting the number of stars on a camping trip or working out how many eggs to put in a cake are just a few examples of how being involved in a drama can help to develop important numeracy skills.

## ****6. DRAMA HELPS CHILDREN TO UNDERSTAND THE WORLD AROUND THEM****

We explore a range of different themes and introduce children to different real and imaginary situations each week, sparking their interest in the world in which they live and making them more inquisitive (and therefore more interesting!) little people.

## ****7. DRAMA DEVELOPS EMOTIONAL INTELLIGENCE****

By encouraging children to 'act out' a range of emotions in the safe and supportive environment of a Pyjama Drama class, children are better able to understand their emotions and develop empathy with others.

## ****8. DRAMA ASSISTS PHYSICAL DEVELOPMENT****

In each session we play simple percussion instruments, create simple movement sequences and play drama games - all designed to help children gain mastery over their own growing bodies.

## ****9. DRAMA DEVELOPS CREATIVITY****

Creative people are able to view things in new ways and from different perspectives, to think on their feet and generate new ideas - this is a vital life skill. Our child led approach to improvisation and pretend play encourages the development of creativity as children lead the direction of the drama themselves, come up with solutions to problems in role, and respond imaginatively to a range of pretend situations.

## ****10. DRAMA NURTURES FRIENDSHIPS****

By its very nature drama has the ability to create strong friendships between children as they laugh, learn and grow together week after week after week!

Sarah Owen, the creator and founder of Pyjama Drama has many years' experience of teaching drama to children. If you are a teacher, nursery, school or LEA looking for advice, support or training on any aspect of drama for young children, please do[*get in touch*](mailto:sarah@pyjamadrama.com).

**CLASS; JSS1 WEEK 5 TOPIC; CONTEMPORARY DANCE**

# Contemporary dance



A dancer performing a contemporary dance piece

**Contemporary dance** is a [dance performance](https://en.wikipedia.org/wiki/Concert_dance) genre that developed during the mid twentieth century and has since grown to become one of the dominant genres for formally trained dancers throughout the world, with particularly strong popularity in the U.S. and Europe. Although originally informed by and borrowing from [classical](https://en.wikipedia.org/wiki/Classical_dance), [modern](https://en.wikipedia.org/wiki/Modern_dance), and [jazz](https://en.wikipedia.org/wiki/Jazz_dance) styles, it has since come to incorporate elements from many styles of dance.[[1]](https://en.wikipedia.org/wiki/Contemporary_dance#cite_note-1) Due to its technical similarities, it is often perceived to be closely related to modern dance, ballet and other classical concert dance styles.

In terms of the focus of its technique, contemporary dance tends to combine the strong and controlled legwork of ballet with modern dance's stress on the torso, and also employs contract-release, [floor work](https://en.wikipedia.org/wiki/Floor_work), fall and recovery, and improvisation characteristic of modern dance.[[2]](https://en.wikipedia.org/wiki/Contemporary_dance#cite_note-2) Unpredictable changes in rhythm, speed, and direction are often used, as well. It sometimes also incorporates elements of non-western dance cultures such as elements from African dance including bent knees, or movements from the Japanese contemporary dance Butoh

## History



Contemporary dance performed by Le Sacre

Contemporary dance draws on both classical ballet and modern dance, whereas [postmodern dance](https://en.wikipedia.org/wiki/Postmodern_dance) was a direct and opposite response to modern dance. [Merce Cunningham](https://en.wikipedia.org/wiki/Merce_Cunningham) is considered to be the first choreographer to "develop an independent attitude towards modern dance" and defy the ideas that were established by it.[[4]](https://en.wikipedia.org/wiki/Contemporary_dance#cite_note-Contemporary-4)[[5]](https://en.wikipedia.org/wiki/Contemporary_dance#cite_note-Modern-5) In 1944 Cunningham accompanied his dance with music by [John Cage](https://en.wikipedia.org/wiki/John_Cage), who observed that Cunningham's dance "no longer relies on linear elements (...) nor does it rely on a movement towards and away from climax. As in [abstract painting](https://en.wikipedia.org/wiki/Abstract_painting), it is assumed that an element (a movement, a [sound](https://en.wikipedia.org/wiki/Sound), a change of light) is in and of itself expressive; what it communicates is in large part determined by the observer themselves." Cunningham formed the [Merce Cunningham Dance Company](https://en.wikipedia.org/wiki/Merce_Cunningham_Dance_Company) in 1953 and went on to create more than one hundred and fifty works for the company, many of which have been performed internationally by ballet and modern [dance companies](https://en.wikipedia.org/wiki/Dance_companies)...

Other pioneers of contemporary dance (the offspring of modern and postmodern) include [Ruth St. Denis](https://en.wikipedia.org/wiki/Ruth_St._Denis), [Doris Humphrey](https://en.wikipedia.org/wiki/Doris_Humphrey), [Mary Wigman](https://en.wikipedia.org/wiki/Mary_Wigman), [Francois Delsarte](https://en.wikipedia.org/wiki/Francois_Delsarte), [Émile Jaques-Dalcroze](https://en.wikipedia.org/wiki/%C3%89mile_Jaques-Dalcroze), [Paul Taylor](https://en.wikipedia.org/wiki/Paul_Taylor_(choreographer)), [Rudolph von Laban](https://en.wikipedia.org/wiki/Rudolph_von_Laban), [Loie Fuller](https://en.wikipedia.org/wiki/Loie_Fuller), [Jose Limon](https://en.wikipedia.org/wiki/Jose_Limon) and [Marie Rambert](https://en.wikipedia.org/wiki/Marie_Rambert).

# Contemporary Dance Terms

Hi there! This is our own dictionary. Here you´ll find a list of dance terms and a short and practical definition for each one. I’ve written it to help you understand the content of our site.

I expect this to be useful here and for other meanings as well. Just scroll down to find the word or expression you’re looking for.

If you don't find your term or phrase, send it to me by easily filling our [form for dance terms](http://www.contemporary-dance.org/dance-terms.html#danceterms). I will post its definition in this page really soon. That way you will find it in your next visit.

**Corporeality**: (or corporeity) this is a term used by dance researchers mainly. Its introduction is attributed to the French philosopher Michel Bernard. It replaces the word ‘body’, under the justification that it is a broader concept that understands the body as an imaginary and malleable matter, a sensitive net with a constant pulse, inseparable from an individual and collective history.

**Correct alignment**: placing the body (mainly bones and muscles) in such a way that they are physiologically correct. This means that when moving under such an alignment, the dancer will not hurt her/him self and there will be a more efficient expenditure of energy as a consequence. For example, when falling from a jump, knees should point in the same direction of feet. The better that alignment is, the safer the jump is. Read the definition for 'body placement' above to expand.

**Counterpoint**: this is a musical term used to talk about dance as well. When referring to music, it expresses the harmonic interdependence or relationship between two melodic lines whose rhythm and contour are different. When referring to dance, it expresses the same but in choreographic terms: two (or more) choreographic fragments with different use of space, time and/or body are executed together and make part of a choreographic unity.

**Dance steps**: this is an expression that we use to refer to codified movements, which make part of a dancing vocabulary. A dance step is not necessarily a common step (with a leg), but can be any movement of the body that is already recognized as part of a dance type or style. The expression ‘dance moves’ is also used for the same purpose.

**Dance Theatre**: this expression is used to refer to a stage genre that combines aesthetic features or methods that belong both to dance and to theatre. Choreography, use of voice and text, creation of dramatic situations, dance improvisation or any practice that belongs to those two aesthetic languages are combined and used freely according to each specific artistic project.

**Director**: the director of a contemporary dance performance is usually its choreographer too, but this is not a rule. It is called the director if he coordinates general production and delegates a part (or all) of the artistic work to other members of his group. She/he is generally the author of the original idea and the person who makes the final decisions over aesthetic and practical matters.

## Choreographer's role

There is usually a choreographer who makes the creative decisions. He/she chooses whether the piece is an abstract or a [narrative](https://en.wikipedia.org/wiki/Narrative) one. Dancers are selected based on their skill and training. The choreography is determined based on its relation to the music or sounds that is danced to. The role of music in contemporary dance is different from in other genres because it can serve as a backdrop to the piece. The choreographer has control over the costumes and their aesthetic value for the overall composition of the performance and also in regards to how they influence dancers’ movements.[[6]](https://en.wikipedia.org/wiki/Contemporary_dance#cite_note-Choreo-6)

## Dance technique



Le Sacre du Tempo

Dance techniques and movement philosophies employed in contemporary dance may include [Contemporary ballet](https://en.wikipedia.org/wiki/Contemporary_ballet), [Dance improvisation](https://en.wikipedia.org/wiki/Dance_improvisation), [Modern dance](https://en.wikipedia.org/wiki/Modern_dance) styles from [United States](https://en.wikipedia.org/wiki/United_States) such as [Graham technique](https://en.wikipedia.org/wiki/Graham_technique), [Humphrey-Weidman](https://en.wikipedia.org/wiki/Humphrey-Weidman) technique and [Horton](https://en.wikipedia.org/wiki/Lester_Horton) technique, [Modern dance](https://en.wikipedia.org/wiki/Modern_dance) of [Europe](https://en.wikipedia.org/wiki/Europe)[Bartenieff Fundamentals](https://en.wikipedia.org/wiki/Bartenieff_Fundamentals) and the dance technique of [Isadora Duncan](https://en.wikipedia.org/wiki/Isadora_Duncan) (also see [Free dance](https://en.wikipedia.org/wiki/Free_dance)).

Contemporary dancers train using contemporary dance techniques as well as non-dance related practices such as [Pilates](https://en.wikipedia.org/wiki/Pilates), [Yoga](https://en.wikipedia.org/wiki/Yoga), the acting practice of [Corporeal mime](https://en.wikipedia.org/wiki/Corporeal_mime) - [Étienne Decroux](https://en.wikipedia.org/wiki/%C3%89tienne_Decroux) technique and somatic practices such as [Alexander technique](https://en.wikipedia.org/wiki/Alexander_technique),[[7]](https://en.wikipedia.org/wiki/Contemporary_dance#cite_note-7)[Feldenkrais Method](https://en.wikipedia.org/wiki/Feldenkrais_Method), Sullivan Technique and [Franklin-Methode](https://en.wikipedia.org/wiki/Eric_Franklin), American contemporary techniques such as [José Limón](https://en.wikipedia.org/wiki/Jos%C3%A9_Lim%C3%B3n) technique and [Hawkins](https://en.wikipedia.org/wiki/Erick_Hawkins) technique and [Postmodern dance](https://en.wikipedia.org/wiki/Postmodern_dance) techniques such as [Contact improvisation](https://en.wikipedia.org/wiki/Contact_improvisation) and [Cunningham](https://en.wikipedia.org/wiki/Merce_Cunningham) technique, and [Release technique](https://en.wikipedia.org/wiki/Release_technique).

Some well-known choreographers and creators of contemporary dance created schools and techniques of their own. [Paul Taylor](https://en.wikipedia.org/wiki/Paul_Taylor_(choreographer)) developed a dance technique called Taylor technique, which is now taught at modern dance schools like The Ailey School in New York City.

**CLASS; JSS1 WEEK 6 TOPIC; HOW TO ACHIEVE SENSE OF BE LONGING**

## CREATE A SENSE OF BELONGING

Finding ways to belong can help ease the pain of loneliness.

Having a sense of belonging is a common experience. Belonging means acceptance as a member or part. Such a simple word for huge concept. A sense of belonging is a human need, just like the need for food and shelter. Feeling that you belong  is most important in seeing value in life and in coping with intensely painful emotions. Some find belonging in a church, some with friends, some with family, and some on [Twitter](https://www.psychologytoday.com/basics/social-networking) or other social media. Some see themselves as connected only to one or two people. Others believe and feel a connection to all people the world over, to humanity. Some struggle to find a sense of belonging and their [loneliness](https://www.psychologytoday.com/basics/loneliness) is physically painful for them.

Some seek belonging through excluding others. That reflects the idea that there must be those who don't belong in order for there to be those who do. Yet a single instance of being excluded can undermine [self-control](https://www.psychologytoday.com/basics/self-control) and well being and often creates pain and conflict.

A sense of belonging to a greater community improves your [motivation](https://www.psychologytoday.com/basics/motivation), [health](https://www.psychologytoday.com/basics/health), and [happiness](https://www.psychologytoday.com/basics/happiness).  When you see your connection to others, you know that all people struggle and have difficult times. You are not alone. There is comfort in that knowledge.

**Building a Sense of Belonging**

To build a sense of belonging requires active effort and practice. One way to work on increasing your sense of belonging is to look for ways you are similar with others instead of focusing on ways you are different. Someone is much older than you? Maybe they have wonderful stories to tell and you [love](https://www.psychologytoday.com/basics/relationships) to listen to their experiences. Maybe you value making a difference and can contribute to their lives with your youthful strength. Someone has a different belief system that you? Maybe you both enjoy a good debate or you both value [faith](https://www.psychologytoday.com/basics/religion) in God. Sharing your differences and still accepting the person creates peace. Acceptance does not mean agreement.

Another way to build your own sense of belonging is to work on acceptance of others. To accept others and views that are not the same as yours may require that you open your thoughts to the idea that there is value in everyone's thinking.  You can find truth in even the most difficult-to-understand even though you may not agree.  One of the best ways to communicate acceptance is through validation. Validation builds a sense of belonging and strengthens relationships. Validation is the language of acceptance. Validation is the acknowledgement that someone's internal experience is understandable and helps you stay on the same side, with a sense of belonging, even when you disagree.

Try saying yes to opportunities to be with others and then throw yourself in to whatever the activity is. Let go of your judgments. Judgments build walls. Focus on people.  At a dinner and annoyed because you don't like the food? The food is not the goal. Connecting with others is far more important than the food or the noise in the restaurant. Gained weight and don't want others to see? Stop isolating until you believe you are worthy. No one is perfect. Others have their struggles with their health too.

**CLASS; J S S 1 WEEK 7 TOPIC; EAT TRAINING**

# EAR TRAINING

**Ear training** or **aural skills** is a skill by which [musicians](https://en.wikipedia.org/wiki/Musician) learn to identify, solely by hearing, [pitches](https://en.wikipedia.org/wiki/Pitch_(music)), [intervals](https://en.wikipedia.org/wiki/Interval_(music)), [melody](https://en.wikipedia.org/wiki/Melody_(music)), [chords](https://en.wikipedia.org/wiki/Chord_(music)), [rhythms](https://en.wikipedia.org/wiki/Rhythm), and other basic elements of [music](https://en.wikipedia.org/wiki/Music). The application of this skill is analogous to taking dictation in written/spoken language. As a process, ear training is in essence the inverse of [sight-singing](https://en.wikipedia.org/wiki/Sight-singing), the latter being analogous to reading a written text aloud without prior opportunity to review the material. Ear training is typically a component of formal musical training.

## Functional pitch recognition

Functional pitch recognition involves identifying the function or role of a single pitch in the context of an established [tonic](https://en.wikipedia.org/wiki/Tonic_(music)). Once a tonic has been established, each subsequent pitch may be classified without direct reference to accompanying pitches. For example, once the tonic G has been established, listeners may recognize that the pitch D plays the role of the dominant in the key of G. No reference to any other pitch is required to establish this fact.

Many musicians use functional pitch recognition in order to identify, understand, and appreciate the roles and meanings of pitches within a key. To this end, scale-degree numbers or movable-*do* [solmization](https://en.wikipedia.org/wiki/Solmization) (*do, re, mi,* etc.) can be quite helpful. Using such systems, pitches with identical functions (the key note or tonic, for example) are associated with identical labels (*1* or *do,* for example).

Functional pitch recognition is not the same as fixed-*do* [solfège](https://en.wikipedia.org/wiki/Solf%C3%A8ge), e.g. *do, re, mi*, etc. Functional pitch recognition emphasizes the role of a pitch with respect to the tonic, while fixed-*do* solfège symbols are labels for absolute pitch values (*do*=C, *re*=D, etc., in any key). In the fixed-*do* system (used in the conservatories of the Romance language nations, e.g. Paris, Madrid, Rome, as well as the [Juilliard School](https://en.wikipedia.org/wiki/Juilliard_School) and the [Curtis Institute](https://en.wikipedia.org/wiki/Curtis_Institute) in the USA), solfège symbols do not describe the role of pitches relative to a tonic, but rather actual pitches. In the movable-do system, there happens to be a correspondence between the solfège symbol and a pitch's role. However, there is no requirement that musicians associate the solfège symbols with the scale degrees. In fact, musicians may utilize the movable-*do* system to label pitches while mentally tracking intervals to determine the sequence of solfège symbols.

Functional pitch recognition has several strengths. Since a large body of music is tonal, the technique is widely applicable. Since reference pitches are not required, music may be broken up by complex and difficult to analyze pitch clusters, for example, a percussion sequence, and pitch analysis may resume immediately once an easier to identify pitch is played, for example, by a trumpet—no need to keep track of the last note of the previous line or solo nor any need to keep track of a series of intervals going back all the way to the start of a piece. Since the function of pitch classes is a key element, the problem of compound intervals with interval recognition is not an issue—whether the notes in a melody are played within a single octave or over many octaves is irrelevant.

Functional pitch recognition has some weaknesses. Music with no tonic or ambiguous tonality does not provide the frame of reference necessary for this type of analysis. When dealing with key changes, a student must know how to account for pitch function recognition after the key changes: retain the original tonic or change the frame of reference to the new tonic. This last aspect in particular, requires an ongoing real-time (even anticipatory) analysis of the music that is complicated by modulations and is the chief detriment to the movable-do system.

## Interval recognition

[Interval](https://en.wikipedia.org/wiki/Interval_(music)) recognition is also a useful skill for musicians: in order to determine the notes in a [melody](https://en.wikipedia.org/wiki/Melody), a musician must have some ability to recognize intervals. Some music teachers teach their students relative pitch by having them associate each possible interval with the first two notes of a popular song.[[2]](https://en.wikipedia.org/wiki/Ear_training#cite_note-2) However, others have shown that such familiar-melody associations are quite limited in scope, applicable only to the specific scale-degrees found in each melody.[[3]](https://en.wikipedia.org/wiki/Ear_training#cite_note-3)

In addition, there are various systems (including [solfeggio](https://en.wikipedia.org/wiki/Solfeggio), [sargam](https://en.wikipedia.org/wiki/Sargam_(music)), and [numerical sight-singing](https://en.wikipedia.org/wiki/Numerical_sight-singing)) that assign specific syllables to different notes of the [scale](https://en.wikipedia.org/wiki/Scale_(music)). Among other things, this makes it easier to hear how intervals sound in different contexts, such as starting on different notes of the same scale.

## Chord recognition

Complementary to recognizing the melody of a song is hearing the harmonic structures that support it. Musicians often practice hearing different types of chords and their [inversions](https://en.wikipedia.org/wiki/Inversion_(music)) out of context, just to hear the characteristic sound of the chord. They also learn [chord progressions](https://en.wikipedia.org/wiki/Chord_progression) to hear how chords relate to one another in the context of a piece of music.

## Microtonal chord and interval recognition

The process is similar to twelve-tone ear training, but with many more intervals to distinguish. Aspects of microtonal ear training are covered in *Harmonic Experience*, by [W. A. Mathieu](https://en.wikipedia.org/wiki/W._A._Mathieu), with sight-singing exercises, such as singing over a drone, to learn to recognize just intonation intervals. There are also software projects underway or completed geared to ear training or to assist in microtonal performance.

Gro Shetelig at The Norwegian Academy of Music is working on the development of a Microtonal Ear Training method for singersand has developed the software Micro palette, a tool for listening to microtonal tones, chords and intervals. Aaron Hunt at Hi Pi instruments has developed Xentone, another tool for microtonal ear training.

## Rhythm recognition

One way musicians practice rhythms is by breaking them up into smaller, more easily identifiable sub-patterns. For example, one might start by learning the sound of all the combinations of four [eighth notes](https://en.wikipedia.org/wiki/Eighth_note) and eighth rests, and then proceed to string different four-note patterns together.

Another way to practice rhythms is by [muscle memory](https://en.wikipedia.org/wiki/Muscle_memory), or teaching rhythm to different muscles in the body. One may start by tapping a rhythm with the hands and feet individually, or singing a rhythm on a syllable (e.g. "ta"). Later stages may combine keeping time with the hand, foot, or voice and simultaneously tapping out the rhythm, and beating out multiple overlapping rhythms.

A [metronome](https://en.wikipedia.org/wiki/Metronome) may be used to assist in maintaining accurate tempo.

## Timbre recognition

Each type of musical instrument has a characteristic sound quality that is largely independent of pitch or loudness. Some instruments have more than one timbre, e.g. the sound of a plucked violin is different from the sound of a bowed violin. Some instruments employ multiple manual or [embouchure](https://en.wikipedia.org/wiki/Embouchure) techniques to achieve the same pitch through a variety of timbres. If these timbres are essential to the melody or function, as in [shakuhachi](https://en.wikipedia.org/wiki/Shakuhachi) music, then pitch training alone will not be enough to fully recognize the music. Learning to identify and differentiate various timbres is an important musical skill that can be acquired and improved by training.

## Transcription

Music teachers often recommend [transcribing](https://en.wikipedia.org/wiki/Transcription_(music)) recorded music as a way to practice all of the above, including recognizing rhythm, melody and harmony. The teacher may also perform (‘dictate’) short compositions, with the pupil listening and transcribing them on to paper.

## Software training methods

For accurate identification and reproduction of musical intervals, scales, chords, rhythms, and other audible parameters a great deal of practice is often necessary. Exercises involving identification often require a knowledgeable partner to play the passages in question and to assess the answers given. Specialized [music theory](https://en.wikipedia.org/wiki/Music_theory) software can remove the need for a partner, customize the training to the user’s needs and accurately track progress. University music departments often license commercial software for their students, such as [Ear Master](https://en.wikipedia.org/wiki/EarMaster),  [Auralia](https://en.wikipedia.org/wiki/Auralia_(software))  and MacGAMUT, so that they can track and manage student scores on a computer network. A variety of free software also exists, either as browser-based applications or as downloadable executables. For example, [free](https://en.wikipedia.org/wiki/Free_software) and [open source software](https://en.wikipedia.org/wiki/Open_source_software) under the [GPL](https://en.wikipedia.org/wiki/GPL), such as [GNU Solfege](https://en.wikipedia.org/wiki/GNU_Solfege), often provides many features comparable with those of popular [proprietary](https://en.wikipedia.org/wiki/Proprietary_software) products. Most ear-training software is [MIDI](https://en.wikipedia.org/wiki/MIDI)-based, permitting the user to customize the instruments used and even to receive input from [MIDI-compatible devices](https://en.wikipedia.org/wiki/MIDI_controller) such as [electronic keyboards](https://en.wikipedia.org/wiki/Electronic_keyboard). [Sebastian](http://playsebastian.com/) is a cross-platform tutor capable of using a MIDI keyboard and gradually increasing the level of difficulty. [Music Theory Site](http://musictheorysite.com/ear-training), Train Ear , MusTeacH and The Melody Master are recent browser-based ear-trainers. Train Ear specifically helps to associate musical intervals with songs. Ear-training applications are also available for mobile phones: iTunes App Store, Google Play and Windows Phone store have several "apps" for iOS, Android and Windows Phone devices, e. g. Piano Ear Training, Sharp Ear and Better Ears.

**CLASS; JSS 1 WEEK 8 TOPIC; PAPER CRAFT**

# Paper craft



A [quilled](https://en.wikipedia.org/wiki/Quilling) basket of flowers

**Paper craft** is the collection of [art](https://en.wikipedia.org/wiki/Art) forms employing [paper](https://en.wikipedia.org/wiki/Paper) or [card](https://en.wikipedia.org/wiki/Card_stock) as the primary [artistic medium](https://en.wikipedia.org/wiki/Artistic_medium) for the creation of three-dimensional objects. It is the most widely used material in arts and crafts. It lends itself to a wide range of techniques, as it can for instance be folded, cut, glued, molded, stitched, or layered.

[Papermaking](https://en.wikipedia.org/wiki/Papermaking) by hand is also an important paper craft. [Painting](https://en.wikipedia.org/wiki/Painting) and [calligraphy](https://en.wikipedia.org/wiki/Calligraphy) though they are commonly applied as decoration are normally considered as separate arts or crafts.

Paper crafts are known in most societies that use paper, with certain kinds of crafts being particularly associated with specific countries or cultures. In much of the [West](https://en.wikipedia.org/wiki/Western_world), the term [origami](https://en.wikipedia.org/wiki/Origami) is used synonymously with paper folding, though the term properly only refers to the art of paper folding in [Japan](https://en.wikipedia.org/wiki/Japan). Other forms of paper folding include Zhezhi ([Chinese paper folding](https://en.wikipedia.org/wiki/Chinese_paper_folding)), Jong-i.e.-jeop-gi, from Korea, and Western paper folding, such as the traditional paper boats and [paper planes](https://en.wikipedia.org/wiki/Paper_plane).

In addition to the aesthetic value of paper crafts, various forms of paper crafts are used in the [education](https://en.wikipedia.org/wiki/Education) of children. Paper is a relatively inexpensive medium, readily available, and easier to work with than the more complicated media typically used in the creation of three-dimensional artwork, such as ceramics, wood, and metals. It is also neater to work with than paints, dyes, and other coloring materials. Paper crafts may also be used in [therapeutic](https://en.wikipedia.org/wiki/Psychotherapy) settings, providing children with a safe and uncomplicated creative outlet to express feelings.

## History

The word "paper" derives from [papyrus](https://en.wikipedia.org/wiki/Papyrus), the name of the ancient material manufactured from beaten reeds in [Egypt](https://en.wikipedia.org/wiki/Egypt) as far back as the third millennium B.C.  Indeed, the earliest known example of "paper folding" is an ancient Egyptian map, drawn on papyrus and folded into rectangular forms like a modern [road](https://en.wikipedia.org/wiki/Road) [map](https://en.wikipedia.org/wiki/Map). However, it does not appear that intricate paper folding as an art form became possible until the introduction of wood-pulp based papers in China, where its invention is credited to [Cai Lun](https://en.wikipedia.org/wiki/Cai_Lun) in the [Eastern Han Dynasty](https://en.wikipedia.org/wiki/Eastern_Han_Dynasty), in the 2nd century B.C. It is not known when the earliest use of folded paper as a medium was made, although it likely began shortly after the development of paper itself. The first Japanese origami is dated from the 6th century A.D

# How to make a Paper Craft: Paper Craft Basic Techniques

In this Instructable we will make a tutorial about the how to make a paper crafts using some basic techniques listed as following :

* Paper Mach
* Decoupage
* Paper Cutting and Collage
* Stamping
* Stenciling
* Working With Cardboard

we will discuses each of then individually in the following steps

## Step 1: Paper Mach

Show All Items

Paper-Mach is the art of modelling with torn or shredded paper bound together with glue. usually a water-based type. The techniques are quickly mastered and offer endless variation. Almost any object can be used as a mold for Paper-Mach, although round objects are easier to cover smoothly if the mold is to be removed later. Bowls and large dishes are excellent. wire mesh shapes can be molded to produce any number of interesting shapes, and structures made from cardboard, known as armatures, can also be covered. You can use Paper-Mach pulp to make bowls or to build up sculpted images. just push it into shape with your hands or a stiff paintbrush. Drying may take several days. To make your own paper pulp. tear five sheets of newspaper in to 2.3 cm (1 in) squares and place in a saucepan. Cover with water and simmer for 30 minutes, Spoon the paper and water into a blender and process to a pulp. Transfer the pulp to a lidded plastic box and store until required (it will keep for several weeks). When ready to use, add 2½ tablespoons PVA (white) glue and 1 tablespoon each wallpaper paste. plaster of Paris and linseed oil and stir vigorously.

**TEARING NEWSPAPER**

1. Tearing rather than cutting newspaper creates less obvious joins between strips. Newspaper has a grain and will tear much more easily in one direction than the other. Generally, the grain runs from the top to the bottom of the newspaper. If you try to tear against the grain, it becomes impossible to control.
2. To make paper strips, grasp several folded sheets of newspaper in one hand. Begin to tear about 2.5 cm (1 in) from the edge, along the grain. Pull directly down, and the paper will tear into long, straight strips. Strips of almost any width can be produced this way.

**PREPARING A MOLD**

* Before applying Paper-Mach to a mold, the surface must be lightly greased with petroleum jelly to create a barrier between the glue and the mold, preventing the Paper-Mach from sticking to it. It will then be easy to remove the Paper-Mach when it has dried. Cling film (plastic wrap) can sometimes be used Instead.

**LAYERING**

* Cover large molds with five to six layers of paper strips, 2.5 cm (1 in) wide. Spread the strips with PVA (white) glue on both sides and lay them individually in the greased mold from top to bottom, The strips should protrude slightly beyond the mold. Lay the second and third layers at right angles to the first. Smooth each strip with your fingers and press out any air bubbles.

**REMOVING FROM A MOLD AND FINISHING**

1. When the surface of the paper in the mold is dry, gently pull back the edge and, if it seems almost dry underneath, insert a blunt knife and gently pries (pry) the paper away from the mold. Leave the Paper-Mach upside down to dry completely.
2. Trim the raw edge from the paper shape using scissors. Following the indent of the edge of the mold to ensure an accurate curve. To prevent the layers of paper from coming apart, bind the edges of the shape using thin strips of newspaper.

**DRYING FLAT OBJECTS**

* Paper-Mach objects such as picture frames and wall panels should be dried flat after sealing to prevent warping. Place the object on a wire cake rack or a sheet of thin plastic the glue will stick to the plastic as It dries, but the plastic can easily be peeled away once the Paper-Mach is dry.

**MAKING A CARDBOARD FRAMEWORK**

1. You can make a three-dimensional mold using heavy corrugated cardboard and covering it with Paper-Mach. Measure each piece of the framework carefully, and glue and tape it in place to make it sturdy and durable. Brush the framework with diluted PVA (white) glue to seal the surface and leave to dry
2. Cover the sealed framework with Paper-Mach strips, applying each layer at right angles to the previous one. About five layers will disguise the corrugations and make a strong object. Place the framework on a wire cake rack in a warm place to dry naturally; speeding up the drying can cause the Paper-Mach to warp.

**USING A PLASTICINE SHAPE AS A MOLD**

1. Form Plasticize into the desired shape. Lightly grease it with petroleum jelly then cover with thin strips of newspaper dipped in diluted PVA (white) glue; five layers should be sufficient, Allow it to dry thoroughly.
2. Draw a cutting line all around the edge of the shape. Using a craft knife, cut slowly around the shape to divide It n half. Gently separate the Plasticize from each paper shell.
3. Fit the paper halves together, matching the cut edges exactly. Join them using masking tape and cover the join with three layers of thin Paper-Mach strips.

**PAINTING PAPER-MACH**

1. Before you paint Paper-Mach. the surface should always be prepared properly, especially If it is made from newspaper. Smooth the surface with fine-grade sandpaper, disguising the edges of the paper strips. Wear a protective face mask when sanding.
2. Prime the Paper-Mach with two coats of white paint, allowing it to dry between coats, This conceals the newsprint and provides a good ground for the decoration. Emulsion (latex), poster or powder paints all work well, If the decoration is to be acrylic paint, use this also for priming.

**CLASS; JSS 1 WEEK 9**

**TOPIC; STUDY OF MUSICAL INSTRUMENT**

# Musical instrument

A **musical instrument** is an instrument created or adapted to make [musical sounds](https://en.wikipedia.org/wiki/Music). In principle, any object that produces sound can be a musical instrument—it is through purpose that the object becomes a musical instrument. The history of musical instruments dates to the beginnings of human culture. Early musical instruments may have been used for ritual, such as a [trumpet](https://en.wikipedia.org/wiki/Trumpet) to signal success on the hunt, or a [drum](https://en.wikipedia.org/wiki/Drum) in a religious ceremony. Cultures eventually developed composition and performance of [melodies](https://en.wikipedia.org/wiki/Melody) for entertainment. Musical instruments evolved in step with changing applications.

**[](http://4.bp.blogspot.com/-eEob-O4IywU/TzlWhq58XrI/AAAAAAAAAMc/307OCbwc9sg/s1600/Photo0168.jpg)**  
**THUMB PIANO LOCAL NAME: UBO (Igbo)**

Ubo is made from one half of a gourd or calabash with little stripes of toughened metals attached to a flat panel on top. A hole is cut in the calabash for grip. Sounds escape when the strips of steel are tugged at, mainly with the thumb, creating melodious tunes.

**[](http://1.bp.blogspot.com/-yjD3snKlC4w/TzlYnTMcmVI/AAAAAAAAAMs/Tyq9Ak5RSng/s1600/Photo0169.jpg)**

**MARACAS LOCAL NAME: SEKERE, ICHAKA (NIGERIA)**

This is a vital musical instrument in most part of the southern and eastern Nigeria.

This rattle is called sakere in yoruba, ichaka in Igbo and Idoma language.

It is made of gourd or calabash loosely covered with beads. When tapped or shaken it produces a rattling sound to compliment other instruments

**[](http://4.bp.blogspot.com/-YJFjjJOFJiI/T0vI-kGmZuI/AAAAAAAAAM4/YOD_YaOqCmU/s1600/Photo0166.jpg)**

**WATER POT DRUMS LOCAL NAME: NGU(IGBO)**

These are set of pots usually clay. They come in varying sizes and are filled with water to different levels, when the open top is struck with plat padded wood, each pot produces different sounds and create tunes.

This instrument is mostly found in igbo speaking areas Nigeria



The date and origin of the first device considered a musical instrument is disputed. The oldest object that some scholars refer to as a musical instrument, a simple [flute](https://en.wikipedia.org/wiki/Flute), dates back as far as 67,000 years. Some consensus dates early flutes to about 37,000 years ago. However, most historians believe that determining a specific time of musical instrument invention is impossible due to the subjectivity of the definition and the relative instability of materials used to make them. Many early musical instruments were made from animal skins, bone, wood, and other non-durable materials.

Musical instruments developed independently in many populated regions of the world. However, contact among civilizations caused rapid spread and adaptation of most instruments in places far from their origin.

Development in the Americas occurred at a slower pace, but cultures of North, Central, and South America shared musical instruments. By 1400, musical instrument development slowed in many areas and was dominated by the [Occident](https://en.wikipedia.org/wiki/Western_world).

Musical instrument classification is a discipline in its own right, and many systems of classification have been used over the years. Instruments can be classified by their effective range, their material composition, their size, etc. However, the most common academic method, Hornbostel-Sachs, uses the means by which they produce sound. The academic study of musical instruments is called [organology](https://en.wikipedia.org/wiki/Organology).

### Primitive and prehistoric



Two [Aztec](https://en.wikipedia.org/wiki/Aztec) slit drums ([*teponaztli*](https://en.wikipedia.org/wiki/Teponaztli)). The characteristic "**H**" slits can be seen on the top of the drum in the foreground.

Until the 19th century AD, European-written music histories began with mythological accounts of how musical instruments were invented. Such accounts included [Jubal](https://en.wikipedia.org/wiki/Jubal_(Bible)), descendant of [Cain](https://en.wikipedia.org/wiki/Cain) and "father of all such as handle the harp and the organ", [Pan](https://en.wikipedia.org/wiki/Pan_(mythology)), inventor of the [pan pipes](https://en.wikipedia.org/wiki/Pan_flute), and [Mercury](https://en.wikipedia.org/wiki/Mercury_(mythology)), who is said to have made a dried [tortoise](https://en.wikipedia.org/wiki/Tortoise)shell into the first [lyre](https://en.wikipedia.org/wiki/Lyre). Modern histories have replaced such mythology with anthropological speculation, occasionally informed by archeological evidence. Scholars agree that there was no definitive "invention" of the musical instrument since the definition of the term "musical instrument" is completely subjective to both the scholar and the would-be inventor. For example, a [*Homo habilis*](https://en.wikipedia.org/wiki/Homo_habilis) slapping his body could be the makings of a musical instrument regardless of the being's intent.

Among the first devices external to the human body that are considered instruments are [rattles](https://en.wikipedia.org/wiki/Rattle_(percussion_instrument)), stampers, and various [drums](https://en.wikipedia.org/wiki/Drum).These earliest instruments evolved due to the human motor impulse to add sound to emotional movements such as dancing.

 Eventually, some cultures assigned ritual functions to their musical instruments, using them for hunting and various ceremonies. Those cultures developed more complex percussion instruments and other instruments such as ribbon reeds, flutes, and trumpets. Some of these labels carry far different connotations from those used in modern day; early flutes and trumpets are so-labeled for their basic operation and function rather than any resemblance to modern instruments. Among early cultures for whom drums developed ritual, even sacred importance are the [Chukchi people](https://en.wikipedia.org/wiki/Chukchi_people) of the [Russian Far East](https://en.wikipedia.org/wiki/Russian_Far_East), the indigenous people of [Melanesia](https://en.wikipedia.org/wiki/Melanesia), and many cultures of [Africa](https://en.wikipedia.org/wiki/Africa). In fact, drums were pervasive throughout every African culture.  One East African tribe, the [Wahinda](https://en.wikipedia.org/wiki/Wahinda), believed it was so holy that seeing a drum would be fatal to any person other than the sultan.

Humans eventually developed the concept of using musical instruments for producing a [melody](https://en.wikipedia.org/wiki/Melody). Until this time in the evolutions of musical instruments, melody was common only in singing. Similar to the process of [reduplication](https://en.wikipedia.org/wiki/Reduplication) in language, instrument players first developed repetition and then arrangement. An early form of melody was produced by pounding two stamping tubes of slightly different sizes—one tube would produce a "clear" sound and the other would answer with a "darker" sound. Such instrument pairs also included [bullroarers](https://en.wikipedia.org/wiki/Bullroarer_(music)), slit drums, shell trumpets, and skin drums. Cultures who used these instrument pairs associated genders with them; the "father" was the bigger or more energetic instrument, while the "mother" was the smaller or duller instrument. Musical instruments existed in this form for thousands of years before patterns of three or more tones would evolve in the form of the earliest [xylophone](https://en.wikipedia.org/wiki/Xylophone).  Xylophones originated in the mainland and archipelago of [Southeast Asia](https://en.wikipedia.org/wiki/Southeast_Asia), eventually spreading to Africa, the Americas, and Europe. Along with xylophones, which ranged from simple sets of three "leg bars" to carefully tuned sets of parallel bars, various cultures developed instruments such as the [ground harp](https://en.wikipedia.org/wiki/Harp), [ground zither](https://en.wikipedia.org/wiki/Zither), [musical bow](https://en.wikipedia.org/wiki/Musical_bow), and [jaw harp](https://en.wikipedia.org/wiki/Jew%27s_harp)

### Antiquity

Images of musical instruments begin to appear in Mesopotamian artifacts in 2800 BC or earlier. Beginning around 2000 BC, [Sumerian](https://en.wikipedia.org/wiki/Sumer) and [Babylonian](https://en.wikipedia.org/wiki/Babylon) cultures began delineating two distinct classes of musical instruments due to [division of labor](https://en.wikipedia.org/wiki/Division_of_labor) and the evolving class system. Popular instruments, simple and playable by anyone, evolved differently from professional instruments whose development focused on effectiveness and skill. Despite this development, very few musical instruments have been recovered in [Mesopotamia](https://en.wikipedia.org/wiki/Mesopotamia). Scholars must rely on artifacts and [cuneiform](https://en.wikipedia.org/wiki/Cuneiform_script) texts written in [Sumerian](https://en.wikipedia.org/wiki/Sumerian_language) or [Akkadian](https://en.wikipedia.org/wiki/Akkadian_language) to reconstruct the early history of musical instruments in Mesopotamia. Even the process of assigning names to these instruments is challenging since there is no clear distinction among various instruments and the words used to describe them.

Although Sumerian and Babylonian artists mainly depicted ceremonial instruments, historians have been able to distinguish six [idiophones](https://en.wikipedia.org/wiki/Idiophones) used in early Mesopotamia: concussion clubs, clappers, [sistra](https://en.wikipedia.org/wiki/Sistrum), bells, cymbals, and rattles.

 Sistra are depicted prominently in a great relief of [Amenhotep III](https://en.wikipedia.org/wiki/King_Amenhotep_III), and are of particular interest because similar designs have been found in far-reaching places such as [Tbilisi](https://en.wikipedia.org/wiki/Tbilisi), [Georgia](https://en.wikipedia.org/wiki/Georgia_(country)) and among the Native American [Yaqui](https://en.wikipedia.org/wiki/Yaqui_people) tribe. The people of Mesopotamia preferred stringed instruments to any other, as evidenced by their proliferation in Mesopotamian figurines, plaques, and seals. Innumerable varieties of harps are depicted, as well as lyres and lutes, the forerunner of modern stringed instruments such as the [violin](https://en.wikipedia.org/wiki/Violin).



[Ancient Egyptian](https://en.wikipedia.org/wiki/Ancient_Egyptian) tomb painting depicting lute players, [18th Dynasty](https://en.wikipedia.org/wiki/Eighteenth_dynasty_of_Egypt)(c. 1350 BC)

Musical instruments used by the Egyptian culture before 2700 BC bore striking similarity to those of Mesopotamia, leading historians to conclude that the civilizations must have been in contact with one another. Sachs notes that Egypt did not possess any instruments that the Sumerian culture did not also possess. However, by 2700 BC the cultural contacts seem to have dissipated; the lyre, a prominent ceremonial instrument in Sumer, did not appear in Egypt for another 800 years.  Clappers and concussion sticks appear on Egyptian vases as early as 3000 BC. The civilization also made use of sistra, vertical flutes, double clarinets, arched and angular harps, and various drums.[[35]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Rault71-35)

Little history is available in the period between 2700 BC and 1500 BC, as Egypt (and indeed, Babylon) entered a long violent period of war and destruction. This period saw the Kassite destroy the Babylonian empire in Mesopotamia and the Hyksos destroy the [Middle Kingdom of Egypt](https://en.wikipedia.org/wiki/Middle_Kingdom_of_Egypt). When the Pharaohs of Egypt conquered Southwest Asia in around 1500 BC, the cultural ties to Mesopotamia were renewed and Egypt's musical instruments also reflected heavy influence from Asiatic cultures.  Under their new cultural influences, the people of the [New Kingdom](https://en.wikipedia.org/wiki/New_Kingdom) began using [oboes](https://en.wikipedia.org/wiki/Oboe), trumpets, [lyres](https://en.wikipedia.org/wiki/Lyre), [lutes](https://en.wikipedia.org/wiki/Lute), [castanets](https://en.wikipedia.org/wiki/Castanet), and [cymbals](https://en.wikipedia.org/wiki/Cymbal).

In contrast with Mesopotamia and Egypt, professional musicians did not exist in [Israel](https://en.wikipedia.org/wiki/Israel) between 2000 and 1000 BC. While the history of musical instruments in Mesopotamia and Egypt relies on artistic representations, the culture in Israel produced few such representations. Scholars must therefore rely on information gleaned from the [Bible](https://en.wikipedia.org/wiki/Bible) and the [Talmud](https://en.wikipedia.org/wiki/Talmud). The Hebrew texts mention two prominent instruments associated with [Jubal](https://en.wikipedia.org/wiki/Jubal_(Bible)): the *ugab* (pipes) and [*kinnor*](https://en.wikipedia.org/wiki/Kinnor) (lyre). Other instruments of the period included the *tof* ([frame drum](https://en.wikipedia.org/wiki/Frame_drum)), *pa'amon* (small bells or jingles), [shofar](https://en.wikipedia.org/wiki/Shofar), and the trumpet-like *hasosra*.

The introduction of a monarchy in Israel during the 11th century BC produced the first professional musicians and with them a drastic increase in the number and variety of musical instruments. However, identifying and classifying the instruments remains a challenge due to the lack of artistic interpretations. For example, stringed instruments of uncertain design called nevals and asors existed, but neither archaeology nor etymology can clearly define them.In her book *A Survey of Musical Instruments*, American musicologist Sibyl Marcuse proposes that the nevel must be similar to vertical harp due to its relation to *nabla*, the Phoenician term for "harp".

In [Greece](https://en.wikipedia.org/wiki/Greece), [Rome](https://en.wikipedia.org/wiki/Rome), and [Etruria](https://en.wikipedia.org/wiki/Etruria), the use and development of musical instruments stood in stark contrast to those cultures' achievements in architecture and sculpture. The instruments of the time were simple and virtually all of them were imported from other cultures. Lyres were the principal instrument, as musicians used them to honor the gods. Greeks played a variety of wind instruments they classified as [*aulos*](https://en.wikipedia.org/wiki/Aulos) (reeds) or [*syrinx*](https://en.wikipedia.org/wiki/Syrinx_(instrument)) (flutes); Greek writing from that time reflects a serious study of reed production and playing technique. Romans played reed instruments named [*tibia*](https://en.wikipedia.org/wiki/Tibia_(instrument)), featuring side-holes that could be opened or closed, allowing for greater flexibility in playing modes. Other instruments in common use in the region included vertical harps derived from those of the [Orient](https://en.wikipedia.org/wiki/Orient), lutes of Egyptian design, various pipes and organs, and clappers, which were played primarily by women.

Evidence of musical instruments in use by early civilizations of [India](https://en.wikipedia.org/wiki/India) is almost completely lacking, making it impossible to reliably attribute instruments to the [Munda](https://en.wikipedia.org/wiki/Munda_languages) and [Dravidian](https://en.wikipedia.org/wiki/Dravidian_languages) language-speaking cultures that first settled the area. Rather, the history of musical instruments in the area begins with the [Indus Valley Civilization](https://en.wikipedia.org/wiki/Indus_Valley_Civilization) that emerged around 3000 BC. Various rattles and whistles found among excavated artifacts are the only physical evidence of musical instruments.[[47]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs151-47) A clay statuette indicates the use of drums, and examination of the [Indus script](https://en.wikipedia.org/wiki/Indus_script) has also revealed representations of vertical arched harps identical in design to those depicted in Sumerian artifacts. This discovery is among many indications that the Indus Valley and Sumerian cultures maintained cultural contact. Subsequent developments in musical instruments in India occurred with the [Rigveda](https://en.wikipedia.org/wiki/Rigveda), or hymns. These songs used various drums, shell trumpets, harps, and flutes. Other prominent instruments in use during the early centuries AD were the [snake charmer's](https://en.wikipedia.org/wiki/Snake_charming) [double clarinet](https://en.wikipedia.org/wiki/Double_clarinet), [bagpipes](https://en.wikipedia.org/wiki/Bagpipes), barrel drums, cross flutes, and short lutes. In all, India had no unique musical instruments until the [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages).



A Chinese [wooden fish](https://en.wikipedia.org/wiki/Wooden_fish), used in Buddhist recitations

Musical instruments such as [zithers](https://en.wikipedia.org/wiki/Zither) appeared in Chinese writings around 12th century BC and earlier. Early [Chinese philosophers](https://en.wikipedia.org/wiki/Chinese_philosophy) such as [Confucius](https://en.wikipedia.org/wiki/Confucius) (551–479 BC),[Mencius](https://en.wikipedia.org/wiki/Mencius) (372–289 BC), and [Laozi](https://en.wikipedia.org/wiki/Laozi) shaped the development of musical instruments in China, adopting an attitude toward music similar to that of the Greeks. The Chinese believed that music was an essential part of character and community, and developed a unique system of classifying their musical instruments according to their material makeup.

[Idiophones](https://en.wikipedia.org/wiki/Idiophones) were extremely important in Chinese music, hence the majority of early instruments were idiophones. Poetry of the [Shang Dynasty](https://en.wikipedia.org/wiki/Shang_Dynasty) mentions bells, chimes, drums, and globular flutes carved from bone, the latter of which has been excavated and preserved by archaeologists. The [Zhou Dynasty](https://en.wikipedia.org/wiki/Zhou_Dynasty) saw percussion instruments such as [clappers](https://en.wikipedia.org/wiki/Clapper_(musical_instrument)), troughs, [wooden fish](https://en.wikipedia.org/wiki/Wooden_fish), and [*yǔ*](https://en.wikipedia.org/wiki/Yu_(percussion_instrument)) (wooden tiger). Wind instruments such as flute, [pan-pipes](https://en.wikipedia.org/wiki/Pan-pipe), [pitch-pipes](https://en.wikipedia.org/wiki/Pitch-pipe), and mouth organs also appeared in this time period. The [*xiao*](https://en.wikipedia.org/wiki/Xiao_(flute)) (an [end-blown flute](https://en.wikipedia.org/wiki/End-blown_flute)) and various other instruments that spread through many cultures, came into use in China during and after the [Han Dynasty](https://en.wikipedia.org/wiki/Han_Dynasty).

Although civilizations in [Central America](https://en.wikipedia.org/wiki/Central_America) attained a relatively high level of sophistication by the eleventh century AD, they lagged behind other civilizations in the development of musical instruments. For example, they had no stringed instruments; all of their instruments were idiophones, drums, and wind instruments such as flutes and trumpets. Of these, only the flute was capable of producing a melody. In contrast, [pre-Columbian](https://en.wikipedia.org/wiki/Pre-Columbian) [South American](https://en.wikipedia.org/wiki/South_America) civilizations in areas such as modern-day[Peru](https://en.wikipedia.org/wiki/Peru), [Colombia](https://en.wikipedia.org/wiki/Colombia), [Ecuador](https://en.wikipedia.org/wiki/Ecuador), [Bolivia](https://en.wikipedia.org/wiki/Bolivia), and [Chile](https://en.wikipedia.org/wiki/Chile) were less advanced culturally but more advanced musically. South American cultures of the time used pan-pipes as well as varieties of flutes, idiophones, drums, and shell or wood trumpets.

### Middle Ages



A young Persian lady playing a [*ney*](https://en.wikipedia.org/wiki/Ney)

During the period of time loosely referred to as the [Middle Ages](https://en.wikipedia.org/wiki/Middle_Ages), China developed a tradition of integrating musical influence from other regions. The first record of this type of influence is in 384 AD, when China established an orchestra in its imperial court after a conquest in [Turkestan](https://en.wikipedia.org/wiki/Turkestan). Influences from Middle East, Persia, India, Mongolia, and other countries followed. In fact, Chinese tradition attributes many musical instruments from this period to those regions and countries.  Cymbals gained popularity, along with more advanced trumpets, clarinets, oboes, flutes, drums, and lutes. Some of the first [bowed](https://en.wikipedia.org/wiki/Bow_(music)) zithers appeared in China in the 9th or 10th century, influenced by Mongolian culture.

India experienced similar development to China in the Middle Ages; however, stringed instruments developed differently as they accommodated different styles of music. While stringed instruments of China were designed to produce precise tones capable of matching the tones of chimes, stringed instruments of India were considerably more flexible. This flexibility suited the slides and [tremolos](https://en.wikipedia.org/wiki/Tremolos) of Hindu music. Rhythm was of paramount importance in Indian music of the time, as evidenced by the frequent depiction of drums in reliefs dating to the Middle Ages. The emphasis on rhythm is an aspect native to Indian music. Historians divide the development of musical instruments in medieval India between pre-Islamic and Islamic periods due to the different influence each period provided.

In pre-Islamic times, idiophones such [hand bells](https://en.wikipedia.org/wiki/Hand_bell), cymbals, and peculiar instruments resembling gongs came into wide use in Hindu music. The gong-like instrument was a bronze disk that was struck with a hammer instead of a mallet. Tubular drums, stick zithers ([veena](https://en.wikipedia.org/wiki/Veena)), short fiddles, double and triple flutes, coiled trumpets, and curved India horns emerged in this time period. Islamic influences brought new types of drums, perfectly circular or octagonal as opposed to the irregular pre-Islamic drums. Persian influence brought oboes and [sitars](https://en.wikipedia.org/wiki/Sitars), although Persian sitars had three strings and Indian version had from four to seven.



An Indonesian [metallophone](https://en.wikipedia.org/wiki/Metallophone)

Southeast Asian musical innovations include those during a period of Indian influence that ended around 920 AD. [Balinese](https://en.wikipedia.org/wiki/Balinese_people) and [Javanese](https://en.wikipedia.org/wiki/Javanese_people) music made use of[xylophones](https://en.wikipedia.org/wiki/Xylophones) and [metallophones](https://en.wikipedia.org/wiki/Metallophones), bronze versions of the former. The most prominent and important musical instrument of Southeast Asia was the gong. While the gong likely originated in the geographical area between [Tibet](https://en.wikipedia.org/wiki/Tibet) and [Burma](https://en.wikipedia.org/wiki/Burma), it was part of every category of human activity in [maritime Southeast Asia](https://en.wikipedia.org/wiki/Maritime_Southeast_Asia) including[Java](https://en.wikipedia.org/wiki/Java).

The areas of Mesopotamia and the [Arabian Peninsula](https://en.wikipedia.org/wiki/Arabian_Peninsula) experiences rapid growth and sharing of musical instruments once they were united by [Islamic culture](https://en.wikipedia.org/wiki/Islamic_culture) in the seventh century.  Frame drums and cylindrical drums of various depths were immensely important in all genres of music. Conical oboes were involved in the music that accompanied wedding and circumcision ceremonies. Persian miniatures provide information on the development of [kettle drums](https://en.wikipedia.org/wiki/Timpani) in Mesopotamia that spread as far as Java. Various lutes, zithers, [dulcimers](https://en.wikipedia.org/wiki/Hammered_dulcimer), and harps spread as far as [Madagascar](https://en.wikipedia.org/wiki/Madagascar) to the south and modern-day [Sulawesi](https://en.wikipedia.org/wiki/Sulawesi) to the east.

Despite the influences of Greece and Rome, most musical instruments in Europe during the Middles Ages came from Asia. The lyre is the only musical instrument that may have been invented in Europe until this period. Stringed instruments were prominent in Middle Age Europe. The central and northern regions used mainly lutes, stringed instruments with [necks](https://en.wikipedia.org/wiki/Neck_(music)), while the southern region used lyres, which featured a two-armed body and a crossbar. Various harps served Central and Northern Europe as far north as Ireland, where the harp eventually became a national symbol. Lyres propagated through the same areas, as far east as [Estonia](https://en.wikipedia.org/wiki/Estonia).

European music between 800 and 1100 became more sophisticated, more frequently requiring instruments capable of[polyphony](https://en.wikipedia.org/wiki/Polyphony). The 9th-century [Persian](https://en.wikipedia.org/wiki/Persian_people) geographer [Ibn Khordadbeh](https://en.wikipedia.org/wiki/Ibn_Khordadbeh) mentioned in his lexicographical discussion of music instruments that, in the [Byzantine Empire](https://en.wikipedia.org/wiki/Byzantine_Empire), typical instruments included the *urghun* ([organ](https://en.wikipedia.org/wiki/Organ_(music))), *shilyani* (probably a type of [harp](https://en.wikipedia.org/wiki/Harp)or [lyre](https://en.wikipedia.org/wiki/Lyre)), *salandj* (probably a [bagpipe](https://en.wikipedia.org/wiki/Bagpipe)) and the [lyra](https://en.wikipedia.org/wiki/Byzantine_lyra). The Byzantine lyra, a [bowed](https://en.wikipedia.org/wiki/Bow_(music)) string instrument, is an ancestor of most European bowed instruments, including the [violin](https://en.wikipedia.org/wiki/Violin).

The [monochord](https://en.wikipedia.org/wiki/Monochord) served as a precise measure of the notes of a musical scale, allowing more accurate musical arrangements. Mechanical [hurdy-gurdies](https://en.wikipedia.org/wiki/Hurdy_gurdy) allowed single musicians to play more complicated arrangements than a fiddle would; both were prominent folk instruments in the Middle Ages. Southern Europeans played short and long lutes whose pegs extended to the sides, unlike the rear-facing pegs of Central and Northern European instruments. Idiophones such as bells and clappers served various practical purposes, such as warning of the approach of a [leper](https://en.wikipedia.org/wiki/Leprosy).

The ninth century revealed the first [bagpipes](https://en.wikipedia.org/wiki/Bagpipes), which spread throughout Europe and had many uses from folk instruments to military instruments. The construction of pneumatic [organs](https://en.wikipedia.org/wiki/Organ_(music)) evolved in Europe starting in fifth-century [Spain](https://en.wikipedia.org/wiki/Spain), spreading to[England](https://en.wikipedia.org/wiki/England) in about 700. The resulting instruments varied in size and use from portable organs worn around the neck to large pipe organs. Literary accounts of organs being played in English [Benedictine](https://en.wikipedia.org/wiki/Benedictine) abbeys toward the end of the tenth century are the first references to organs being connected to churches.

 Reed players of the Middle Ages were limited to[oboes](https://en.wikipedia.org/wiki/Oboe); no evidence of [clarinets](https://en.wikipedia.org/wiki/Clarinet) exists during this period.

### Modern

#### Renaissance

Musical instrument development was dominated by the [Occident](https://en.wikipedia.org/wiki/Western_world) from 1400 on, indeed, the most profound changes occurred during the [Renaissance](https://en.wikipedia.org/wiki/Renaissance) period.

 Instruments took on other purposes than accompanying singing or dance, and performers used them as solo instruments. Keyboards and lutes developed as [polyphonic](https://en.wikipedia.org/wiki/Polyphonic) instruments, and composers arranged increasingly complex pieces using more advanced [tablature](https://en.wikipedia.org/wiki/Tablature). Composers also began designing pieces of music for specific instruments. In the latter half of the sixteenth century, [orchestration](https://en.wikipedia.org/wiki/Orchestration) came into common practice as a method of writing music for a variety of instruments. Composers now specified orchestration where individual performers once applied their own discretion. The polyphonic style dominated popular music, and the instrument makers responded accordingly.



Beginning in about 1400, the rate of development of musical instruments increased in earnest as compositions demanded more dynamic sounds. People also began writing books about creating, playing, and cataloging musical instruments; the first such book was [Sebastian Virdung's](https://en.wikipedia.org/wiki/Sebastian_Virdung) 1511 treatise *Musica getuscht und ausgezogen*(‘Music Germanized and Abstracted’). Virdung's work is noted as being particularly thorough for including descriptions of "irregular" instruments such as hunters' horns and cow bells, though Virdung is critical of the same. Other books followed, including [Arnolt Schlick's](https://en.wikipedia.org/wiki/Arnolt_Schlick) *Spiegel der Orgelmacher und Organisten* (‘Mirror of Organ Makers and Organ Players’) the following year, a treatise on organ building and organ playing. Of the instructional books and references published in the Renaissance era, one is noted for its detailed description and depiction of all wind and stringed instruments, including their relative sizes.

An emphasis on aesthetic beauty also developed; listeners were as pleased with the physical appearance of an instrument as they were with its sound. Therefore, builders paid special attention to materials and workmanship, and instruments became collectibles in homes and museums. It was during this period that makers began constructing instruments of the same type in various sizes to meet the demand of *consorts*, or ensembles playing works written for these groups of instruments.

Instrument builders developed other features that endure today. For example, while organs with multiple keyboards and pedals already existed, the first organs with [solo stops](https://en.wikipedia.org/wiki/Organ_stop) emerged in the early fifteenth century. These stops were meant to produce a mixture of timbres, a development needed for the complexity of music of the time.

 Trumpets evolved into their modern form to improve portability, and players used [mutes](https://en.wikipedia.org/wiki/Mute_(music)) to properly blend into [chamber music](https://en.wikipedia.org/wiki/Chamber_music).

#### Baroque



[Baroque](https://en.wikipedia.org/wiki/Baroque) mounted [Jacob Stainer](https://en.wikipedia.org/wiki/Jacob_Stainer)violin from 1658

Beginning in the seventeenth century, composers began creating works of a more emotional style. They felt that a [monophonic](https://en.wikipedia.org/wiki/Monophony) style better suited the emotional music and wrote musical parts for instruments that would complement the singing human voice.[[88]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs351-88) As a result, many instruments that were incapable of larger ranges and dynamics, and therefore were seen as unemotional, fell out of favor. One such instrument was the shawm. Bowed instruments such as the violin, [viola](https://en.wikipedia.org/wiki/Viola), [baryton](https://en.wikipedia.org/wiki/Baryton), and various lutes dominated popular music.

 Beginning in around 1750, however, the lute disappeared from musical compositions in favor of the rising popularity of the [guitar](https://en.wikipedia.org/wiki/Guitar).

 As the prevalence of [string orchestras](https://en.wikipedia.org/wiki/String_orchestra) rose, wind instruments such as the flute, oboe, and bassoon were readmitted to counteract the monotony of hearing only strings.

#### Classical and Romantic

During the [Classical](https://en.wikipedia.org/wiki/Classical_period_(music)) and [Romantic](https://en.wikipedia.org/wiki/Romantic_music) periods of music, lasting from roughly 1750 to 1900, a great deal of musical instruments capable of producing new timbres and higher volume were developed and introduced into popular music. The design changes that broadened the quality of timbres allowed instruments to produce a wider variety of expression. Large orchestras rose in popularity and, in parallel, the composers determined to produce entire orchestral scores that made use of the expressive abilities of modern instruments. Since instruments were involved in collaborations of a much larger scale, their designs had to evolve to accommodate the demands of the orchestra.

Some instruments also had to become louder to fill larger halls and be heard over sizable orchestras. Flutes and bowed instruments underwent many modifications and design changes—most of them unsuccessful—in efforts to increase volume. Other instruments were changed just so they could play their parts in the scores. Trumpets traditionally had a "defective" range—they were incapable of producing certain notes with precision.

 New instruments such as the clarinet, saxophone, and tuba became fixtures in orchestras. Instruments such as the clarinet also grew into entire "families" of instruments capable of different ranges: small clarinets, normal clarinets, bass clarinets, and so on.

Accompanying the changes to timbre and volume was a shift in the typical pitch used to tune instruments. Instruments meant to play together, as in an orchestra, must be tuned to the same standard lest they produce audibly different sounds while playing the same notes. Beginning in 1762, the average [concert pitch](https://en.wikipedia.org/wiki/Concert_pitch) began rising from a low of 377 vibrations to a high of 457 in 1880 Vienna.

 Different regions, countries, and even instrument manufacturers preferred different standards, making orchestral collaboration a challenge. Despite even the efforts of two organized international summits attended by noted composers like [Hector Berlioz](https://en.wikipedia.org/wiki/Hector_Berlioz), no standard could be agreed upon.

#### Twentieth century to presenthttps://upload.wikimedia.org/wikipedia/commons/thumb/a/af/FGF_museum_01._Leo_and_early_models.jpg/220px-FGF_museum_01._Leo_and_early_models.jpg

Early [Fender](https://en.wikipedia.org/wiki/Fender_Musical_Instruments_Corporation) electric guitars

The evolution of traditional musical instruments slowed beginning in the twentieth century. Instruments like the violin, flute, French horn, harp, and so on are largely the same as those manufactured throughout the eighteenth and nineteenth centuries. Gradual iterations do emerge; for example, the "New Violin Family" began in 1964 to provide differently sized violins to expand the range of available sounds.[[107]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Remnant70-107) The slowdown in development was practical response to the concurrent slowdown in orchestra and venue size.[[108]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Sachs445-108) Despite this trend in traditional instruments, the development of new musical instruments exploded in the twentieth century. The sheer variety of instruments developed overshadows any prior period.[[106]](https://en.wikipedia.org/wiki/Musical_instrument#cite_note-Remnant183-106)

**CLASS; JSS 1 WEEK 10**

**TOPIC; COLLAGE PRODUCTION**

# Collage



**Collage** (from the [French](https://en.wikipedia.org/wiki/French_language): *coller*, "to glue";[[1]](https://en.wikipedia.org/wiki/Collage#cite_note-1) French pronunciation: ​[[kɔ.laːʒ]](https://en.wikipedia.org/wiki/Help:IPA_for_French)) is a technique of an art production, primarily used in the [visual arts](https://en.wikipedia.org/wiki/Visual_arts), where the artwork is made from an [assemblage](https://en.wikipedia.org/wiki/Assemblage_(art)) of different forms, thus creating a new whole.

A collage may sometimes include [magazine and newspaper clippings](https://en.wikipedia.org/wiki/Clipping_(publications)),[ribbons](https://en.wikipedia.org/wiki/Ribbon), [paint](https://en.wikipedia.org/wiki/Paint), bits of colored or handmade papers, portions of other artwork or texts, [photographs](https://en.wikipedia.org/wiki/Photograph) and other [found objects](https://en.wikipedia.org/wiki/Found_object), glued to a piece of paper or canvas. The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as an [art](https://en.wikipedia.org/wiki/Art) form of novelty.

The term *collage* was coined by both [Georges Braque](https://en.wikipedia.org/wiki/Georges_Braque) and [Pablo Picasso](https://en.wikipedia.org/wiki/Pablo_Picasso) in the beginning of the 20th century when collage became a distinctive part of [modern art](https://en.wikipedia.org/wiki/Modern_art).[[2]](https://en.wikipedia.org/wiki/Collage#cite_note-2)

Collage Productions, established in 2005, is a production house that brings together a number of professionals with diverse skills and long experience in visual arts and marketing.

At Collage, we are committed to creativity and customers’ needs, a strategy that helped us through the years to build strategic relations with both clients and partners, and create a wide network, locally and regionally.



## History

### Early precedents

Techniques of collage were first used at the time of the [invention of paper](https://en.wikipedia.org/wiki/Papermaking) in [China](https://en.wikipedia.org/wiki/China), around 200 BC. The use of collage, however, wasn't used by many people until the 10th century in [Japan](https://en.wikipedia.org/wiki/Japan), when [calligraphers](https://en.wikipedia.org/wiki/Japanese_calligraphy) began to apply glued paper, using texts on surfaces, when writing their [poems](https://en.wikipedia.org/wiki/Poem).[[3]](https://en.wikipedia.org/wiki/Collage#cite_note-Origins-3) The technique of collage appeared in [medieval Europe](https://en.wikipedia.org/wiki/Medieval_Europe) during the 13th century. [Gold leaf](https://en.wikipedia.org/wiki/Gold_leaf) panels started to be applied in [Gothic cathedrals](https://en.wikipedia.org/wiki/Gothic_cathedrals) around the 15th and 16th centuries. [Gemstones](https://en.wikipedia.org/wiki/Gemstone) and other [precious metals](https://en.wikipedia.org/wiki/Precious_metal) were applied to religious images, [icons](https://en.wikipedia.org/wiki/Icon), and also, to [coats of arms](https://en.wikipedia.org/wiki/Coats_of_arms).[[3]](https://en.wikipedia.org/wiki/Collage#cite_note-Origins-3) An 18th-century example of collage art can be found in the work of [Mary Delany](https://en.wikipedia.org/wiki/Mary_Delany). In the 19th century, collage methods also were used among hobbyists for [memorabilia](https://en.wikipedia.org/wiki/Memorabilia) (e.g. applied to [photo albums](https://en.wikipedia.org/wiki/Photo_albums)) and books (e.g. [Hans Christian Andersen](https://en.wikipedia.org/wiki/Hans_Christian_Andersen), [Carl Spitzweg](https://en.wikipedia.org/wiki/Carl_Spitzweg)).[[3]](https://en.wikipedia.org/wiki/Collage#cite_note-Origins-3) Many institutions have attributed the beginnings of the practice of collage to Picasso and Braque in 1912, however, early Victorian photocollage suggest collage techniques were practiced in the early 1860s.[[4]](https://en.wikipedia.org/wiki/Collage#cite_note-4) Many institutions recognize these works as memorabilia for hobbyists, though they functioned as a facilitator of Victorian aristocratic collective portraiture, proof of female erudition, and presented a new mode of artistic representation that questioned the way in which photography is truthful. In 2009, curator Elizabeth Siegel organized the exhibition: *Playing with Pictures* [[5]](https://en.wikipedia.org/wiki/Collage#cite_note-5) at [the Art Institute Chicago](https://en.wikipedia.org/wiki/Art_Institute_of_Chicago) to acknowledge collage works by [Alexandra of Denmark](https://en.wikipedia.org/wiki/Alexandra_of_Denmark) and [Mary Georgina Filmer](https://en.wikipedia.org/wiki/Mary_Georgina_Filmer) among others. The exhibition later traveled to [The Metropolitan Museum of Art](https://en.wikipedia.org/wiki/Metropolitan_Museum_of_Art) and [The Art Gallery of Ontario](https://en.wikipedia.org/wiki/Art_Gallery_of_Ontario).

### Collage and modernism



Despite the pre-twentieth-century use of collage-like application techniques, some art authorities argue that collage, properly speaking, did not emerge until after 1900, in conjunction with the early stages of modernism.

For example, the [Tate Gallery](https://en.wikipedia.org/wiki/Tate_Gallery)'s online art glossary states that collage "was first used as an artists' technique in the twentieth century.".[[6]](https://en.wikipedia.org/wiki/Collage#cite_note-6) According to the [Guggenheim Museum](https://en.wikipedia.org/wiki/Solomon_R._Guggenheim_Museum)'s online art glossary, collage is an artistic concept associated with the beginnings of modernism, and entails much more than the idea of gluing something onto something else. The glued-on patches which Braque and Picasso added to their canvases offered a new perspective on painting when the patches "collided with the surface plane of the painting."[[7]](https://en.wikipedia.org/wiki/Collage#cite_note-guggenheimcollection.org-7) In this perspective, collage was part of a methodical reexamination of the relation between painting and sculpture, and these new works "gave each medium some of the characteristics of the other," according to the Guggenheim essay. Furthermore, these chopped-up bits of newspaper introduced fragments of externally referenced meaning into the collision: "References to current events, such as the war in the Balkans, and to popular culture enriched the content of their art." This juxtaposition of signifiers, "at once serious and tongue-in-cheek," was fundamental to the inspiration behind collage: "Emphasizing concept and process over end product, collage has brought the incongruous into meaningful congress with the ordinary."[[7]](https://en.wikipedia.org/wiki/Collage#cite_note-guggenheimcollection.org-7)

### Collage in painting

Collage in the modernist sense began with [Cubist painters](https://en.wikipedia.org/wiki/Cubism) [Georges Braque](https://en.wikipedia.org/wiki/Georges_Braque) and[Pablo Picasso](https://en.wikipedia.org/wiki/Pablo_Picasso). According to some sources, Picasso was the first to use the collage technique in oil paintings. According to the [Guggenheim Museum](https://en.wikipedia.org/wiki/Solomon_R._Guggenheim_Museum)'s online article about collage, Braque took up the concept of collage itself before Picasso, applying it to charcoal drawings. Picasso adopted collage immediately after (and was perhaps indeed the first to use collage in paintings, as opposed to drawings):

"It was Braque who purchased a roll of simulated oak-grain wallpaper and began cutting out pieces of the paper and attaching them to his charcoal drawings. Picasso immediately began to make his own experiments in the new medium."[[7]](https://en.wikipedia.org/wiki/Collage#cite_note-guggenheimcollection.org-7)

In 1912 for his *Still Life with Chair Caning (Nature-morte à la chaise cannée)*,[[8]](https://en.wikipedia.org/wiki/Collage#cite_note-8)Picasso pasted a patch of [oilcloth](https://en.wikipedia.org/wiki/Oilcloth) with a chair-cane design onto the canvas of the piece.

[Surrealist](https://en.wikipedia.org/wiki/Surrealism) artists have made extensive use of collage. [Cubomania](https://en.wikipedia.org/wiki/Cubomania) is a collage made by cutting an image into squares which are then reassembled [automatically](https://en.wikipedia.org/wiki/Surrealist_automatism) or at random. Collages produced using a similar, or perhaps identical, method are called[*etrécissements*](https://en.wikipedia.org/wiki/Surrealist_techniques#.C3.89tr.C3.A9cissements) by [Marcel Mariën](https://en.wikipedia.org/wiki/Marcel_Mari%C3%ABn) from a method first explored by Mariën. [Surrealist games](https://en.wikipedia.org/wiki/Surrealist_techniques) such as *parallel collage* use collective techniques of collage making.

**CLASS;JSS1 WEEK11**

**TOPIC;DRAMA DIRECTOR**

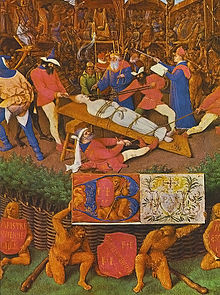
# THEATRE DIRECTOR

A director providing instruction

A **theatre director** or **stage director** is a director/instructor in the [theatre](https://en.wikipedia.org/wiki/Theatre) field who oversees and orchestrates the mounting of a theatre production (a play, an [opera](https://en.wikipedia.org/wiki/Opera), a [musical](https://en.wikipedia.org/wiki/Musical_theatre), or a devised piece of work) by unifying various endeavours and aspects of production. The director's function is to ensure the quality and completeness of theatre production and to lead the members of the creative team into realising their artistic vision for it. The director therefore collaborates with a team of creative individuals and other staff, coordinating research, [stagecraft](https://en.wikipedia.org/wiki/Stagecraft), [costume design](https://en.wikipedia.org/wiki/Costume_design), [props](https://en.wikipedia.org/wiki/Theatrical_property), [lighting design](https://en.wikipedia.org/wiki/Lighting_designer), acting, [set design](https://en.wikipedia.org/wiki/Set_design), [stage combat](https://en.wikipedia.org/wiki/Stage_combat), and [sound design](https://en.wikipedia.org/wiki/Sound_design) for the production. If the production he or she is mounting is a new piece of writing or a (new) translation of a play, the director may also work with the playwright or translator. In contemporary theatre, after the [playwright](https://en.wikipedia.org/wiki/Playwright), the director is generally the primary visionary, making decisions on the artistic concept and interpretation of the play and its staging. Different directors occupy different places of authority and responsibility, depending on the structure and philosophy of individual theatre companies. Directors use a wide variety of techniques, philosophies, and levels of collaboration.

## The director in theatre history

In [ancient Greece](https://en.wikipedia.org/wiki/Ancient_Greece), the birthplace of European drama, the writer bore principal responsibility for the staging of his plays. Actors were generally semi-professionals, and the director oversaw the mounting of plays from the writing process all the way through to their performance, often acting in them too, as [Aeschylus](https://en.wikipedia.org/wiki/Aeschylus) for example did. The author-director would also train the [chorus](https://en.wikipedia.org/wiki/Choir), sometimes compose the music, and supervise every aspect of production. The fact that the director was called *didaskalos*, the Greek word for "teacher," indicates that the work of these early directors combined instructing their performers with staging their work.



In [medieval](https://en.wikipedia.org/wiki/Medieval) times, the complexity of vernacular religious drama, with its large scale [mystery plays](https://en.wikipedia.org/wiki/Mystery_plays) that often included crowd scenes, processions and elaborate effects, gave the role of director (or *stage manager* or *pageant master*) considerable importance. A miniature by [Jean Fouquet](https://en.wikipedia.org/wiki/Jean_Fouquet) from 1460 (pictured) bares one of the earliest depictions of a director at work. Holding a prompt book, the central figure directs, with the aid of a long stick, the proceedings of the staging of a dramatization of the *Martyrdom of* [*Saint Apollonia*](https://en.wikipedia.org/wiki/Saint_Apollonia). According to Fouquet, the director's tasks included overseeing the erecting of a stage and scenery (there were no permanent, purpose-built theatre structures at this time, and performances of vernacular drama mostly took place in the open air), casting and directing the actors (which included fining them for those that infringed rules), and addressing the audience at the beginning of each performance and after each intermission.

From [Renaissance](https://en.wikipedia.org/wiki/Renaissance) times up until the 19th century, the role of director was often carried by the [*actor-manager*](https://en.wikipedia.org/wiki/Actor-manager). This would usually be a senior actor in a troupe who took the responsibility for choosing the repertoire of work, staging it and managing the company. This was the case for instance with [Commedia dell'Arte](https://en.wikipedia.org/wiki/Commedia_dell%27Arte) companies and English actor-managers like [Colley Cibber](https://en.wikipedia.org/wiki/Colley_Cibber) and [David Garrick](https://en.wikipedia.org/wiki/David_Garrick).



A portrait of [Constantin Stanislavski](https://en.wikipedia.org/wiki/Constantin_Stanislavski) by [Valentin Serov](https://en.wikipedia.org/wiki/Valentin_Serov)

The modern theatre director can be said to have originated in the staging of elaborate spectacles of the Meininger Company under George II, Duke of [Saxe-Meiningen](https://en.wikipedia.org/wiki/Saxe-Meiningen). The management of large numbers of extras and complex stagecraft matters necessitated an individual to take on the role of overall coordinator.[[3]](https://en.wikipedia.org/wiki/Theatre_director#cite_note-3) This gave rise to the role of the director in modern theatre, and [Germany](https://en.wikipedia.org/wiki/Germany) would provide a platform for a generation of emerging visionary theatre directors, such as [Erwin Piscator](https://en.wikipedia.org/wiki/Erwin_Piscator) and [Max Reinhardt](https://en.wikipedia.org/wiki/Max_Reinhardt). Simultaneously, [Constantin Stanislavski](https://en.wikipedia.org/wiki/Constantin_Stanislavski), principally an actor-manager, would set up the [Moscow Art Theatre](https://en.wikipedia.org/wiki/Moscow_Art_Theatre) in [Russia](https://en.wikipedia.org/wiki/Russia) and similarly emancipate the role of the director as artistic visionary.

The French *regisseur* is also sometimes used to mean a stage director, most commonly in [ballet](https://en.wikipedia.org/wiki/Ballet). A more common term for theatre director in French is *metteur en scène*.

Post [World War II](https://en.wikipedia.org/wiki/World_War_II), the [actor-manager](https://en.wikipedia.org/wiki/Actor-manager) slowly started to disappear, and directing become a fully fledged artistic activity within the theatre profession. The director originating artistic vision and concept, and realizing the staging of a production, became the norm rather than the exception. Great forces in the emancipation of theatre directing as a profession were notable 20th century theatre directors like [Vsevolod Meyerhold](https://en.wikipedia.org/wiki/Vsevolod_Meyerhold), [Yevgeny Vakhtangov](https://en.wikipedia.org/wiki/Yevgeny_Vakhtangov), [Michael Chekhov](https://en.wikipedia.org/wiki/Michael_Chekhov), [YuriLyubimov](https://en.wikipedia.org/wiki/Yuri_Lyubimov) (Russia), [Peter Brook](https://en.wikipedia.org/wiki/Peter_Brook), [Peter Hall](https://en.wikipedia.org/wiki/Peter_Hall_(theatre_director)) (Britain), [Bertolt Brecht](https://en.wikipedia.org/wiki/Bertolt_Brecht) (Germany) and [Giorgio Strehler](https://en.wikipedia.org/wiki/Giorgio_Strehler) (Italy).

A cautionary note was introduced by the famed director Sir [Tyrone Guthrie](https://en.wikipedia.org/wiki/Tyrone_Guthrie) who said "the only way to learn how to direct a play, is ... to get a group of actors simple enough to allow you to let you direct them, and direct".

A number of seminal works on directing and directors include Toby Cole and Helen Krich's 1972 *Directors on Directing: A Sourcebook of the Modern Theatre*, Edward Braun's 1982 book *The Director and the Stage: From Naturalism to Growtowski* and Will's *The Director in a Changing Theatre* (1976).