



GRADE 7

TERM 3

DRAMA

RESPONSES

NOTE: These responses are not prescribed as teachers you need to research further and add more options and content and use any relevant answers

Activity 1: Multiple choice questions

Choose the correct option from the four below

- 1.1 What is the main purpose of using cultural events in your drama performances
- A. to entertain the audience on everything socially
 - B. To provide historical context and authenticity
 - C. To explore theme and values relevant to the culture**
 - D. to showcase elaborate costumes
- 1.2 a collaboration art performance that uses live performers to tell a story or present an idea
- A. Media
 - B. Studio Drama
 - C. Theatre**
 - D. Dramatic comedy
- 1.3 What is the term for physical area where a drama or play is performed
- A. Stage**
 - B. Script
 - C. Set
 - D. Audience
- 1.4 What is a common theme that explore social things that are affecting young people
- A. Reading recipe books
 - B. Science experiments
 - C. Different types of crimes**
 - D. Attending church
- 1.5 What are chants used for?
- A. To create a musical piece to entertain communities
 - B. To unify participants and express collective ideas and emotions**
 - C. To tell a very long narrative story to communities
 - D. Only for entertaining young and old audience

Activity 2

Match the correct question to ask as you design the structure of the improvised drama performance

Column A	Column B
2.1 Who ? E	A. Time portrayed by drama i.e. years, time of the day 1.4
2.2 What ? D	B. The people the drama is designed for (age of audience or listeners 1.3
2.3 Where ? B	C. Audience 1.5
2.4 When ? A	D. Props 1.2
2.5 Who to? C	E. Actors 1.1

Activity 3

Say whether the following statements are true or false

- 3.1 Professional person responsible for designing, installing and operating lighting system theatrical film television or live events **True**
- 3.2 A stage manager is a person responsible for organizing coordinating and overseeing the logistics of theatrical production , radio news and television news **False**
- 3.3 The stagehands are crew members responsible for setting up and moving set pieces and props, operating curtains, managing back stage activities and making sure that there is smooth transition between scenes **True**
- 3.4 A makeup artist is a professional person who is responsible for applying makeup and prosthetics to only male actors, performers or models **False**
- 3.5 Front house staff the team are responsible of selling tickets, ushering and seating patrons ensuring positive audience experience **True**

Activity 4

Define in full the meaning and the functions carried out by the following individual in the creative team:

4.1 Narrator _____

any person who narrates or tells in details drama events or act on a novel or poem.

4.2 Costume mistress _____

a woman in charge of keeping theatrical costumes, cleaned pressed, in a wearable condition always for performers

4.3 Costume designer _____

any person who designs costumes for a film, stage production or television show

4.4 Front of house staff _____

a manager responsible to sell tickets, refreshments to public in a theatre and ensuring that the theatre is properly set out

4.5 Sound technicians _____

An audio engineer helps to produce a recording or a live performance using equalization and audio effects and reinforce sound.

Activity 5 Case study

Read the following extract as taken from [Ray Ntlokwana https:// en.Wikipedia.org/wiki/Ray-Ntlokwana#](https://en.Wikipedia.org/wiki/Ray-Ntlokwana#): and answer the questions below



Mvuyiswa Renek “Ray” Ntlokwana (5 May 1937 – 20 July 2000) was a South African actor from Gugulethu, who was affectionately known as “Velaphi” following his lead role in the SABC Xhosa comedy, *Velaphi*, a name he was associated with throughout his career. Ntlokwana also starred in the award-winning television Xhosa drama *Trouble in Constantia* in which he played a rural man from the mud huts of the former Ciskei who won money in a lottery and bought a mansion in Constantia, an upmarket suburb in Cape Town. In 1996, the film won Ntlokwana the Artist Award for Best Actor in a Comedy. Ntlokwana was also known for his roles in many other movies, TV and stage plays, including *Kwa-sindw'ezama*, *Senzekile*, *Living the Blues* and *Abakwazidenge*. In another Xhosa film, *Ingqumbo Yeminyanya*, Ntlokwana played an old stubborn man, Ngxabane, from a rural area who fiercely opposed any attempts to move from tradition to modernisation.

Awards: In March 2000, Ntlokwana was also awarded with the provincial merit award by the Western Cape provincial government for his contribution to drama in the Western Cape over the years.

Death; Ntlokwana died on 20 July 2000 at the age of 63 years at his home in Gugulethu from colon cancer. He was survived by his wife, Ntombizodwa Shirley Ntlokwana, and children. He was buried on the 29th later that month.

5.1 Who is Ray Ntlokwana and how did ray get the name Velaphi

Ray was a South African actor from Gugulethu, who was affectionately known as “Velaphi” following his lead role in the SABC Xhosa comedy, Velaphi,

5.2 Indicate little drama where Velaphi was featured?

- ***Trouble in Constantia,***
- ***Kwa-sindw'ezama,***
- ***Senzekile,***
- ***Living the Blues***
- ***Ingqumbo Yeminyanya, and***
- ***Abakwazidenge. In another Xhosa film***

5.3 From which province was Ray born

Western Cape Province

5.4 How old was ray when he died and how old would he be if he was still alive

- **He was 66 when he died and he would be 91 years old if he was still alive**

5.5 Ray was never married. Do you agree or disagree with this statement?

Disagree **he married Ntombizodwa Shirley Ntlokwana**

TERM 3 ART FORM: DRAMA

TOPIC: 2 DRAMA ELEMENTS IN THE PLAYMAKING

FORMAL WORK: Practical Assessment Task (PAT)

Cultural or social events

• Cultural scenes • Weddings • Baby christening • Payment of bride price • Welcoming of the bride • umembeso, • memulo, • umtsimba	• Birthday party • Celebration of an achievement • Welcoming party • wedding, funeral, Christening, • Bar Mitzvah, Bat Mitzvah or • Diwali,
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Polished improvisation Formal assessment

- Use one of your group's impromptu improvisations as the basis for a short script.
- You may make changes to the script if you think it will improve the storyline.
- Your polished improvisation should be between 4–5 minutes long.
- Work on the dialogue to make sure the characters are believable both in terms of what they say and how they behave. Rehearse your improvisation well.
- Present your drama improvisation to the rest of the class or grade.

Remember it's a process to prepare a drama performance

Section A: (15)

Dramatise a cultural or social event

Instruction Sheet

- Work as a groups of 5–8 members to perform your own social or cultural ceremony and present it to the rest of the grade or school, if that is possible.
- Choose a ceremony that is realistic and relatively easy to dramatise, preferably a ceremony you have watched or participated in.
- It is not necessary to use costumes or props, use items you at home you may use them in the production. You may buy those that are not found at home but improvisation is key in this regard.
- Examples of cultural or religious ceremonies you could present are a **wedding, funeral, Christening, Bar Mitzvah, Bat Mitzvah or Diwali, umembeso, memulo,umtsimba** and others
- You may need to do some research or ask your parents or ant adults in your community to tell you about what happens on these occasions.



Try to complete the following worksheets as you practice your performance and submit to the teacher as part of your formal assessment task before the actual practical assessment task

1. **What?** Name the cultural or social event you have chosen to dramatise and explain why you have made this specific choice.

(1)

2. **Actors:** list the members who will be participating in your group and include their role in your performance

(2)

CHARACTERS	ROLES

3. **Audience:** Who is going to be the audience in this ceremony? Is it your class or the whole school

(1)

4. **Performance space:** Where will the event take place? Where will the audience and participants or performers be seated?

(2)

5. **Time:** When will this event take place and how long will it last?

(2)

6. **Costumes:** list and describe the costumes and the role they will play in the event. You can also include a picture or two if you want to

. (2)



7. **Props:**List the props you will use to enhance the performance and mention why do you need them? and include pictures if you want to.

(1)

8. **Special effects (optional):** Will any special effects form part of the event, and if so what and why? Describe how you will use technology to create visual or aural displays. (1)

9. **Music or accompaniment:** Will you make use of music? If so, what instruments will you use and when will you play them? How big a part will music play in the production?

Explain and describe.

(1)



10. **Movement or choreography:** What movement or choreography will you use in the event? Describe and explain the meaning or significance of the movements used. (1)

11. Dialogue: Will you use any dialogue, chanting, call-and-response or songs in the ceremony? Describe and explain. (1)

Total: ___/15

Final: Ask someone to take a photograph of the ‘finale’ or high point of your production. All the members of your group must be in the photograph. Paste it in here.

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[illegible]

Term 3 Grade 7

Practical Assessment Task Marks: 25

You are expected to performed a polished improvisation on the: USE OF DRAMA ELEMENTS IN EITHER CULTURAL OR SOCIAL EVENTS IN TERMS OF:

The following criteria will be used to assess your improvisation

- Roles of characters and audience seating plan (5)
- Space arrangement for actors and audience (stage (stage) (5)
- Relevancy of costumes and props (5)
- Use of special effects, music or accompaniment 5
- Movement or choreography chants or use of call and response, dialogue

Name _____

Grade: 7 Terms: 4

Artform : Drama

Choral Verse

Marks: 25

Criteria m	Excellentlly: Marks:5	Achieve: 4 Marks	Partially: Marks 3	Not achieved : 1-2 Marks
Clear roles for characters and exceptionally audience seated according to plan 5	Excellent roles clear for characters and exceptionally audience seated according to plan	Good roles clear for characters and audience fairly seated according to plan	Fair roles clear for characters and audience seated generally according to plan	No clear roles for characters and audience not seated according to plan,
Space arrangement for actors and audience (stage) (5)	Excellent spatial arrangements	Good space arranged	Fair space arranged	Poor or no space arranged
Use of costumes and props (5)	Excellent and relevant use of costumes and props	Good usage of costumes and props	Acceptable use of costumes and props	Confusing or no use of costumes and props
Use of special effects , music or accompaniment (5)	Excellent se of special effects , music or accompaniment	Good use of special effects , music or accompaniment	Use of special effects, music or accompaniment done minimally	No use of special effects , music or accompaniment
Excellent movement, choreography chants, call and response, dialogue used (5)	Good movement, choreography chants, call and response, dialogue used	Movement or choreography chants ,call and response, dialogue used satisfactorily	Little use of movement, choreography chants, call and response, dialogue used	No movement, choreography chants, call and response, dialogue used

Total: __/25



GRADE 7

TERM 4

DRAMA

RESPONSES

TERM 4 ART FORM: DRAMA**Activity 1: Multiple choice questions**

Choose the correct option from the four below

- 1.1 What is the primary tool and actor uses to convey emotions and thought
A. Voice and Body
B. Body only
C. Imagination and dreams
D. Voice only
- 1.2 Which of the following relaxation techniques is often used in drama to release physical tension?
A. Fast shallow breathing
B. Deep breathing
C. Only relaxing of muscles
D. Stretching muscles
- 1.3 What is the amount of air that remains in the lungs after a normal exhalation during exercising
A. Tidal volume
B. Residual volume
C. Vital capacity
D. inspiratory reserve volume
- 1.4 what is the proper definition resonance in the context of sound and voice during drama performances?
A. Ability of an actor to produce very loud sounds
B. The clear articulation of speech during performing speeches
C. The pitch and tone of a person's voice
D. The amplification and enrichment of sound through vibration
- 1.5 What is the importance or benefit of energizing the body for actors
A. To reduce physical tension during activity
B. To improve vocal projection and volume
C. To increase creativity during activities
D. To memorise many lines more effectively

Activity 2:

Match the following terms with their proper definition from the other column

Term	Definition
2.1 Mirror work E	A. Process of letting go of physical or mental strain, relaxing the body and mind and reducing stress. 2.3
2.2 Imagery C	B. One person lead the performance and other respond to the lead cue 2.5
2.3 Release tension B	C. Creation of clear mental images 2.2
2.4 Lead and follow A	D. Changing physical or location as conveying messages or performing 2.5
2.5 Movement dynamic D	E. One actor observes and redo their own physical movements expression, and gestures in front of mirror. 2.1

Activity 3

Careers/ field of study

Indicate whether the following statements are true or false

3.1 Field of study is specific area of knowledge or discipline within drama and theatre.

True

3.2 Radio presenter is a person who introduces items of a particular programme on radio **False**

3.3 Minister of ceremony is an official host of ceremony staged event, conference, convention or similar performance **False**

3.4 A Drama coach is a person who is employed to help people attain their goals in life **true**

3.5 Drama coach someone who educate or train students on how to act, communicate or project their voices during acting **true**

Activity 4

Define the following terms

4.1 Choral verse : _____

a poem or a performance that is performed by a group of learners

4.2 Pitch : _____

refers to the highness and lowness of sound or voice

4.3 Emphasis: _____

the process of drawing attention to specific elements such as phrases, action and or movements

4.4 Facial expression : _____

Movement of facial muscles or features to convey emotions attitude or intention to create a character's emotions intentions and traits

4.5 Solo line: _____

A single line of dialogue or text spoken by one character convey emotions or thought

Activity 5

Read, analyse and interpret the folktale below as taken from Anike Foundation
<https://anikefoundation.org/african-folktales/the-man-who-never-lied> and answer the questions

Man Who Never Lied

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Once upon a time there lived a wise man by the name of Mamad.



He never lied. All the people in the land, even the ones who lived twenty days away, knew about him.



The king heard about Mamad and ordered his subjects to bring him to the palace.



He looked at the wise man and asked:
"Mamad, is it true, that you have never lied?"
"It's true."



"And you will never lie in your life?"

"I'm sure about that."



"Okay, tell the truth, but be careful! The lie is cunning and it gets on your tongue easily."



Several days passed and the king called Mamad once again. There was a big crowd: the king was about to go hunting. The king held his horse by the mane; his left foot was already on the stirrup.



He ordered Mamad:

"Go to my summer palace and tell the queen I will be with her for lunch. Tell her to prepare a big feast. You will have lunch with me then."



Mamad bowed down and went to the queen. Then the king laughed and said:

"We won't go hunting and now Mamad will lie to the queen. Tomorrow we will laugh on his behalf."



But the wise Mamad went to the palace and said:

"Maybe you should prepare a big feast for lunch tomorrow, and maybe you shouldn't. Maybe the king will come by noon, and maybe he won't."

"Tell me will he come, or won't he?" - asked the queen.

"I don't know whether he put his right foot on the stirrup, or he put his left foot on the ground after I left."



Everybody waited for the king. He came the next day and said to the queen:

"The wise Mamad, who never lies, lied to you yesterday."



But the queen told him about the words of Mamad. And the king realized that the wise man never lies, and says only that which he saw with his own eyes.

5.1 What is the main character in the story known for?

- **He was known for never lying**

5.2 What kind of reputation did that man have

- **Being trustworthy, honesty and integrity**

5.3 What values did the main character have? (3)

- **a man who is known for being honest and integrity**
- **he used to tell the truth only**
- **his reputation for honesty earned him respect**
- **he received unexpected rewards**

5.4 What does the story teach you? : a moral lesson about

- **The importance of honesty**
- **The value of trust worthiness**
- **Rewards of living a good and clean life**

5.5 How did the man's honesty affect his relationship with others in the story

- **He earned respect , trust and it strengthened and reputation**

5.6 What challenges or reputation did the man face in the folktale and he respond?

- **He chose to tell the truth even when it was difficult**

5.7 List 3 characteristics of a folktale

- **It is passed through generations by word of mouth with stories retold and adapted**
- **Convey moral lesson**
- **Characters are heroes**

GRADE: 7

TERM: 4

MARKS: 25

FAT: FOLK TALE

DURATION: 3hours

Instructions: according to ATP you are expected to perform either a **FOLKTALE** for formal Practical Assessment Task as you performed a **CHORAL VERSE** in Term 2

This is how marks will be allocated for the FOLKTALE

- Choice of folkatale : clarity of moral lesson (5)
- Presentation of characters throughout the folktale
- Folktale storytelling techniques (using of pace, voice, intonation volume) (5)
- using body and voice to portray a character (5)
- believability of the story told (5)

Name _____

Grade: 7

Term: 4

Artform : Drama

Choral Verse

Marks: 25

Criteria	Marks 5	Marks 4	Marks 3	Marks 1-2
Choice of folkatale : clarity of moral lesson (5)	Outstanding clarity of moral lesson	Good clarification of moral lesson	Fairly clarified moral lesson presented	Poor/no/ clarity of moral lesson
Presentation of characters throughout the folktale (5)	Outstanding presentation of characters throughout the folktale	Good presentation of characters throughout the folktale	Characters satisfactory presented throughout the folktale	Poor/no presentation of characters
Folktale storytelling techniques (using of pace, voice, intonation volume) (5)	Excellent Folktale storytelling techniques (using of pace, voice, intonation volume presented	Good Folktale storytelling techniques (using of pace, voice, intonation volume presented	Fair Folktale storytelling techniques (using of pace, voice, intonation volume presented	Poor/no Folktale storytelling techniques (using of pace, voice, intonation volume presented
using body and voice to portray a character (5)	Excellent use of the body and voice to portray a character	Body and voice to portray a character has been used in good way	Fair use of body and voice to portray a character presented	Poor use of body and voice to portray a character
believability of the story told (5)	Excellent believable story told	Good believable story told	Fair and believable story told	poor/no believable story told

