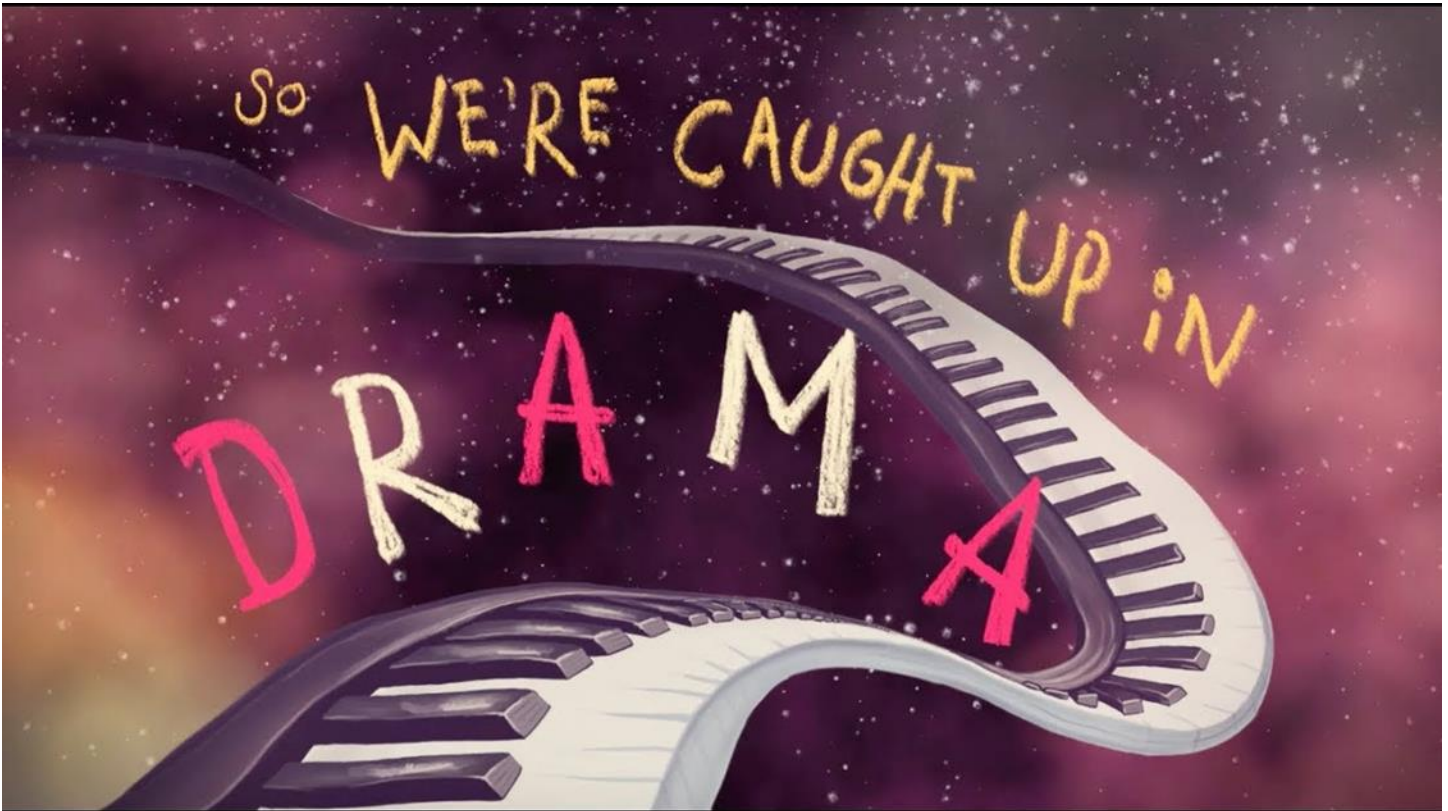


Drama

Grade 8

Workbook



Name and Surname: _____

Grade 8: _____



Recipe for drama:
1 cup of gossip,
1/4 cup of rumors
and 9 lbs of jealousy.
Mix well and
cover in lies.
Roast for as
long as you
lack self esteem



Drama Term 1



**JUST
BECAUSE
YOU'RE
A DRAMA
QUEEN**

DOESN'T MEAN
I'M GOING TO
TREAT YOU LIKE
ROYALTY.

DRAMA:
D ~ Drawing.
R ~ Ridiculous.
A ~ Attention and.
M ~ Making an.
A ~ Ass of
yourself.

My attitude
will always be
based on how
you treat me.

Topic 1: Dramatic skills development	ATP's	Tick list
Content/concepts/skills Teacher-devised warm-up routine focusing on the following:		
Vocal development - Relaxation exercises ensuring restful alertness - Breathing exercises to develop breath control and capacity - Correct posture and alignment (neutral position)	0.2 % 0.2% 0.2%	
Physical development Release tension, establish trust, develop concentration and focus attention on the body as an instrument of expression	1.2 %	

The reason to warm up in Drama is:

- We use our bodies a lot when we perform or prepare for performing.
- We need physical and vocal warm ups.
- Warming up will help us to be injured free.
- Teamwork is important in drama because it gives us a chance to build a good atmosphere in the group.
- Trusting your team mates are vital in Drama productions.
- Our minds need to be focused and alert so that we can think clearly that will lead us to be more creative with what we want to achieve.
- Through warming up it develops our imagination.
- It helps us to write better scripts and also helps us setting up interesting scenes that we want to use.
- Warming up helps us to perform better in groups and the atmosphere will be set by working together.

Teacher divides the learners up into groups of 4.

Warm ups:

A. Physical development

Rolling up and down Steps



1. Make a circle and stretch out your arms so there is enough space between you and your class mates.
2. Stand with your feet hip-distance apart and your arms relaxed at your sides.
3. Close your eyes, breath in slowly and imagine your body is falling asleep.
 - start with your head, followed by your shoulders, chest, hips, legs and feet.
4. Let your chin drop forward onto your chest.
5. Relax your shoulders then your chest and waist, until you are hanging over and you can nearly touch your toes.
6. Stay hanging forward stay in the position for 5 seconds, come up very slowly. Your head should be the last part of the body coming up.
7. Roll forward again but this time breathe out when you are rolling down and

breathe in when you are rolling up.

8. Repeat step 7 for at least 4 times; each time try to do it faster as the previous time. You will feel your body starting to warm up.

Steps

Bouncing

1. Stand with your feet hip-distance apart and your arms relaxed at your sides.
2. Using a gentle movement, swing your arms at the same time backwards and forward until they are swinging in a natural motion. Never let your arms go above your shoulders.
4. Repeat step 2 but while you are doing so, bend your knees and do the exercise.
5. Repeat this until your arms and legs work together in an easy rhythm.
6. Repeat step 2 but swing your arms now until it reaches above your head.
7. Repeat 6 times until you get use to the bouncy feeling.

Circling

Steps

1. Stretch out your arms to the side without touching a class mate.
2. Flex your wrist as if you are standing between two walls.
3. Make small circles backwards with your arms.
4. Increase the width of your circles every 5 seconds until the circles are at its largest.
 - Each time doing the increasing 5 seconds in between the next step.
5. Try doing this with your right foot and right arm.
6. Repeat step 5 using your left foot and arm.

Walking high and low

Steps

1. Walk around in a circle at a slow pace.
2. While you are walking, stretch your arms out at your sides e.g. it looks like you are flying.
3. Stand still. Keep your arms and hands straight.
4. Start walking again but now move your arms in little circles from the shoulders.
 - Repeat 3 x.
5. Keep in your circle, start running slowly on your toes first slowly then fast.
 - Repeat 3x.
6. Walk normally, bend your knees and arms .
7. Try doing it by holding your ankles.
8. Stay in your circle.

Activity 1

Informal: A. Physical Development

Date: _____

Draw the check list in your books, like it appears at the bottom and tick if you could do the exercises.

Comment on the exercises you had difficulty with and give a reason why you had trouble completing or doing the exercise.

Exercises	√	X	Challenges and comments
Rolling up and down			
Bouncing			
Walking high and low			

B. The voice

Develop Resonance

Vibrations you feel when your hum is called resonance.

Steps

1. Sit in your groups in circles.
2. Close your mouths and start breathing in and out slowly.
3. Start humming using the following sounds: 'ah', 'ee', 'oh' and 'rrrrr'.
4. Repeat these humming exercise but place your hands on your cheeks, followed by your mouth.
5. Did you feel any vibrations? Where?

Rhyming words

Steps

1. Give each member in the group a number.
2. Nr. 1 has to say a word e.g. eat; where nr.2 need to follow up this word with a word that rhymes eat e.g. feet. Follow this up until the whole group has at least added on to the rhyming of the words.

Vowels

Let us look at the poem below. Read all the vows clearly.

Reading and speaking clearly and loud enough to be heard is called audible.

Each group in the class will receive a verse to read.

Steps

- Group 1: Take turns reading each verse of the poem while the others in the groups need to use a humming sound to create a melody of the words.
- Group 2: Read verse two by saying each vowel clearly and distinctly.
- Group 4: Read the third verse by whispering it but the whisper should still be heard by the rest of the class.
- Group 5: Read verse 1 again but put rhythm to the words.

Explain in your own words how this exercised helped you to know Drama techniques a little better,

Posture and alignment

Good posture is the arrangement of the bones and muscles in such a way that the body is in its natural alignment with each unit doing its proper job of supporting and controlling the bodily structure without creating tension or strain.

When this is accomplished, the entire body is balanced, flexible, responsive and co-ordinated.

When you stand in the neutral position:

- the lower back is flattened
- the back is straight with only a slight natural curve at the base
- the abdomen is flat
- the neck is straight
- the crown of the head is reaching upwards
- the chin is parallel to the floor
- the arms and shoulders are relaxed with the palms facing the body
- the knees are relaxed so that the joints are not locked
- the heels are in line with the toes
- the body's weight is evenly distributed over both the feet

Posture that produces tight muscles in the throat and across the base of the ribs interferes with natural voice placement and makes it difficult for you to control your breathing properly.

Activity 3

Date: _____

Before you start your warm-up routine, make sure that you are standing in the neutral position.

Now raise your shoulders towards your ears and tense up your whole face.

Slowly relax your face and allow your shoulders to drop back down until you stand in the neutral position once again.

Repeat this three times.

Activity 3.1

A warm-up routine should combine both vocal and physical exercises.

Here is an example of a warm-up routine which you could use before a rehearsal or performance.

Your teacher will add variations during the term.

Physical exercises

Mime the following actions:

- Pick up a heavy rock; throw it in the river and dust your hands.
- Walk barefoot over gravel and then over soft sand.
- Pick an apple; smell it; peel it; eat it.
- Make a cup of coffee.
- Wash the dog.



Relaxation

Sit on a chair and imagine your body is a balloon that is being blown up. Just before you burst, slowly deflate again. Repeat three times.

Posture

Stretch upwards, then drop forward. Let your head hang between your arms and allow your hands to brush the floor gently. Slowly uncurl your spine until you are in a standing position. Let your head and shoulders hang down until the very last moment. Stand in the neutral position. Repeat three times.

Breathing

Breathe in and whisper the following as you exhale:
One and one are two.

(Breathe in again)

Two and two are four.

Four and four are eight.

(Breathe in again)

Eight and eight are sixteen.

Sixteen and sixteen are thirty-two.

Make sure that you do not force your breath or your voice. The strength of your voice should be equal in the beginning and at the end of each phrase.

Breath control is the ability to fill your lungs completely by consciously inhaling quickly or slowly, and then exhaling slowly or quickly in a controlled way.

It is important to increase one's breath control as it provides support to the voice and improves resonance and projection in the process.

If an actor does not have sufficient breath control they may sound out of breath on stage, have weak projection and resonance, and will tend to pause in places that will hinder the effective communication of meaning.



Topic 2: Drama elements in playmaking	ATP's
Content/concepts/skills • Written sketch or polished improvisation • Research and discussion on a theme related to a social or environmental issue for the drama • Isolating a topic and devising a topic from the research	0.3 % 0.3 % 0.1 %
Structure of the performance • What: events, story line, development of story, structure of story (beginning, middle and end), climax, dramatic tension • Who: characters – vocal and physical characterisation, attitude, function, specific mannerisms, speech patterns, relationships, variety of roles • Where: place and space (location), depicted through voice and body • When: time depicted through voice and body • Who to: audience, context, economic, political, social	0.32 % 0.32 % 0.32 % 0.32 % 0.32 %
Shaping and focusing the performance • Most important moments/highlights, effective words or dialogue, crucial movements • Exploration of space and time – e.g. playback, jumps in time, different time and place, flashbacks • Use of symbols • Audibility of spoken dialogue • Finding a clear focus: unnecessary/confusing dialogue, movements removed • Developing and sustaining dramatic tension • Performance and reflection	0.36 % 0.36 % 0.36 % 0.36 % 0.36 % 2.5 %

Learning the Lingo

It is important to learn the following terms, as this is the language that relates to drama and should be used when discussing it.

Stage Direction

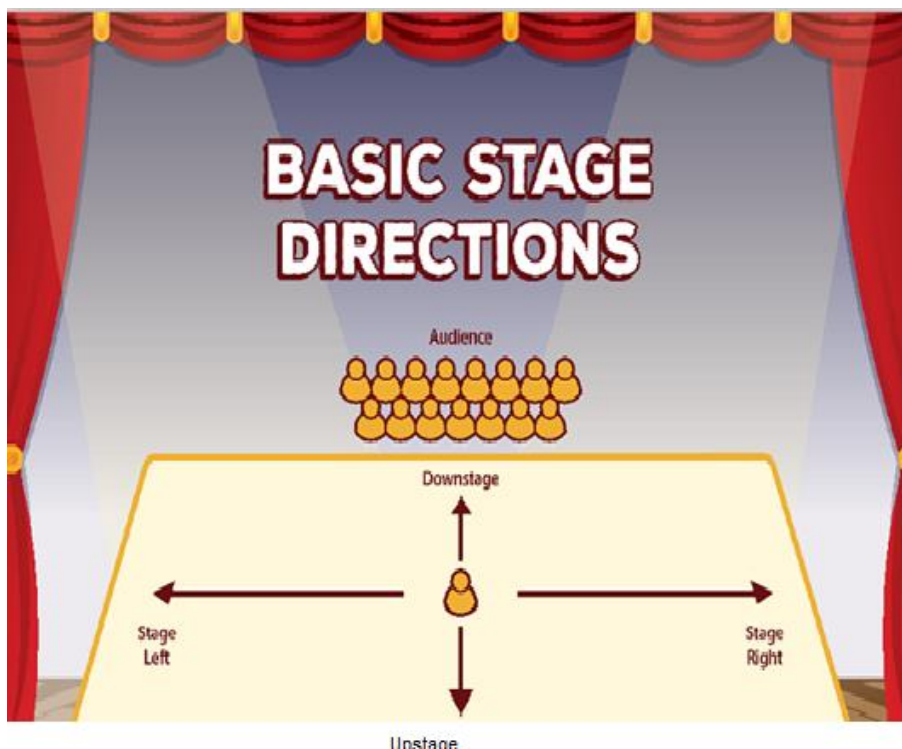
Blocking: The director's arrangement of the actors' movements on stage with respect to one another and the stage space in order to tell the story, develop characterisation, set mood and atmosphere, and create suspense.

Stage right: The actor's right as he/she stands on stage facing the audience.

Stage left: The actor's left as he/she stands on stage facing the audience.

Downstage: Towards the audience.

Upstage: Away from the audience.



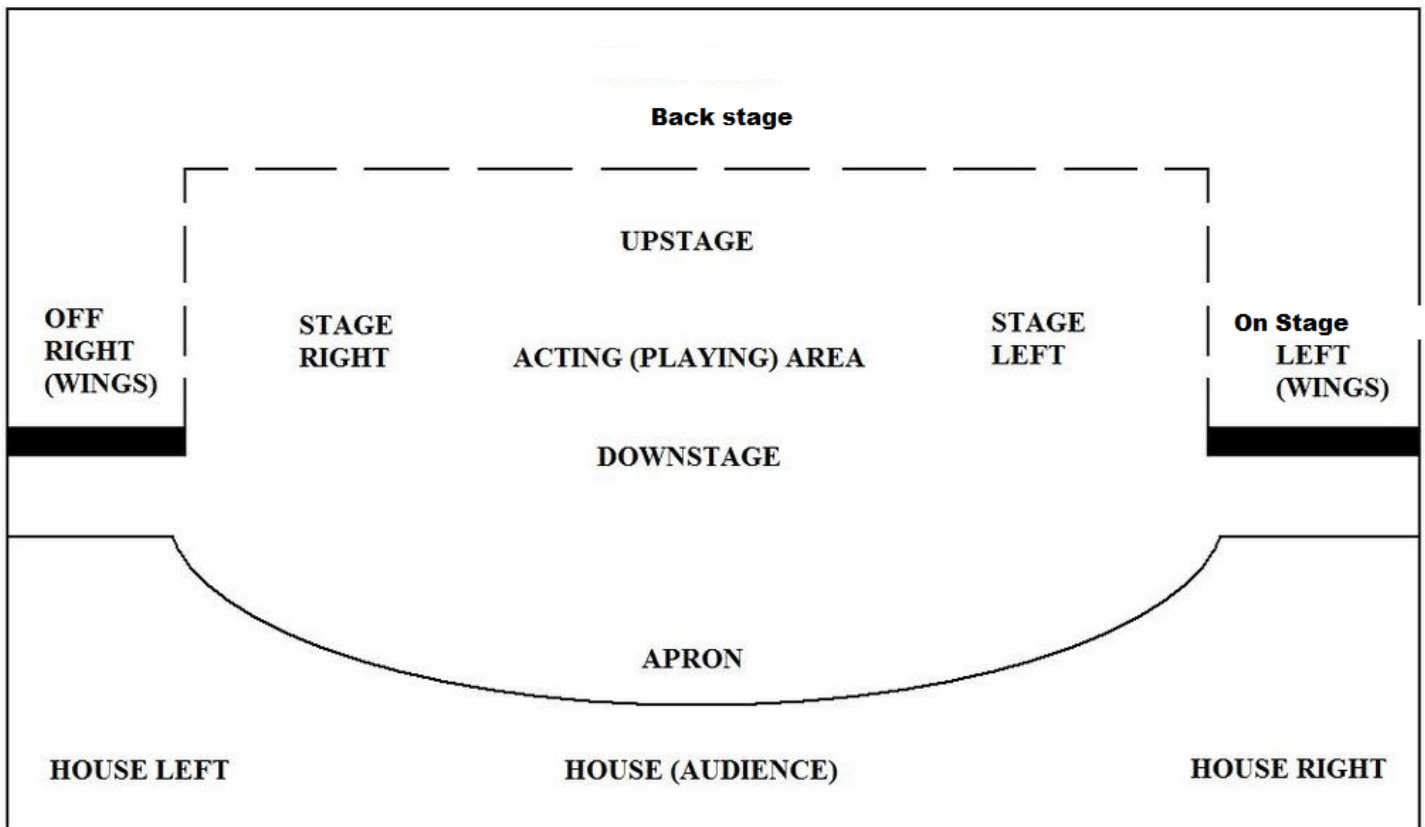
Stage areas

Onstage: The part of the stage enclosed by the setting that is visible to the audience in any particular scene.

Offstage: All parts of the stage not enclosed by the setting.

Backstage: The entire stage portion of the theatre not visible to the audience, e.g. wings, dressing rooms, costume rooms, etc.

Wings: Offstage space at the right and left of the acting areas.



Body positions

Open: An open position is one in which the actor is facing toward the audience, or nearly so. Since effective communication requires that the actor be seen and heard, he must keep himself as open as possible, while still being believable. Although there are many exceptions, you should follow these practices unless there is reason for doing otherwise:

- Play shared scenes in a quarter position.
- Do not mask yourself or other actors while making gestures or passing objects. In other words, use the upstage arm.
- Start walking with the upstage leg.
- Kneel on the downstage knee.
-

Closed: A closed position is one in which the actor is turned away from the audience.



Stage business

Small actions, such as smoking, eating, slapping, falling, telephoning, crying, using a fan and tying a necktie, are known on the stage as business.

Lines and dialogue

Ad lib: This applies to lines supplied by the actor wherever they may be required, as in crowd scenes or to fill in where there would otherwise be an undesirable pause.

Aside: A line that the other actors onstage are not supposed to be hearing. The aside was a regular convention in plays of the 17th, 18th and 19th centuries, but is rarely used by modern dramatists.

Build: To increase the tempo or the volume or both in order to reach a climax.

Cue: The last words of a speech, or the end of an action, indicating that it is time for another actor to speak or act. An actor should memorise his cues as carefully as he memorises his lines.

Picking up cues: A direction for the actor to begin speaking immediately on cue without allowing any lapse of time. Inexperienced actors tend to be slow in picking up cues, with the result that they often fail to maintain a tempo fast enough to hold the interest of the audience.

Top: To 'build' a line higher than the one that preceded it.

Other terms

Curtain call: The appearance of actors onstage after the performance to acknowledge the applause of the audience.

Director: The person who integrates all aspects of a production into a unified whole.

Intention: The actor's real reason for performing an action.

Motivation: Why the character acts.

Point of view: The perspective from which the story is told.

Run-through: An uninterrupted rehearsal of a scene, an act or the entire play.

Stealing: A director may ask an actor to steal; that is, he wants a movement that will not receive the audience's attention. The term is also used to mean taking the audience's attention when it should be elsewhere. Scene-stealers, either intentional or unintentional, are not well liked in any cast.

Subtext: The actor's continuous thoughts that give meaning to the dialogue and the stage directions.

Polished improvisation (social or environmental issue)

Structure of a play

- When planning the structure of your play you must keep in mind how the play will be performed and this must influence what you decide to include and leave out.
- The structure of any play, even an improvisation, has to provide answers to the following questions: what, who, where, when and to whom? Let's take a closer look at what this means.

What?

- This question asks what happens in a play and it is answered through the story line (which always has a beginning, middle and ending) and the dramatic action in the play.
- Action in simple terms is someone doing something.
- Dramatic action is the action that captures the interest of the audience and then keeps them interested, wanting to know what will happen next.
- When choosing what action to include in your play, it is important to focus on dramatic action, as this will also help to develop the story towards the climax.
- When deciding on the dramatic action you need to keep in mind that it has to be expressed in what people do: therefore verbs, not emotions or moods.
- The mood of the play or scene and resulting emotion it evokes in the audience, is the result of the dramatic action.
- Thornton Wilder said: "A play is what takes place. A novel is what one person tells us what took place." It is therefore important to understand that you must show the audience what takes place and not tell them.
- Actions in this case speak louder than words.

Who?

- You cannot create a dramatic character in isolation.
- How would the audience know what your character is like unless your character is placed in dramatic situations filled with action and conflict?
- Your character is therefore revealed through what happens to your character and how your character responds to the action.
- You do this by doing and saying things.
- Remember that good dialogue must always serve a purpose.
- No one wants to listen to characters on stage just talking and talking and talking.
- Each word should be carefully chosen so that it explains behaviour and character, builds and develops relationships, develops the story line and/or creates tension.

Remember the following when writing dialogue:

- Different characters should speak in different ways.
- Characters should speak like real people do.
- Avoid making use of clichés.
- Dialogue should allow a character to accomplish a goal.

Where and When?

- This question relates to the setting of the play. In other words, where does the play take place?
- In a kitchen of a middle class home in a suburb of Cape Town, for example.
- When does the action take place?
- On a hot summer's night in February 1990. You could be more or less specific, but you need to be very clear about where and when, as it should reflect in the actions and dialogue of the characters.
- The time and place also, more often than not, influence what is happening and why it is happening.

To whom?

- This question refers to the audience you expect to watch the play and depends to a large extent on your theme, subject matter, as well as social, economic and political background of the play.
- You need to carefully consider what you want to say through your play and to whom you want to say it.

Important points to remember when creating a play:

- Carefully decide which parts of your story you will show
- . You cannot show everything but you should show those parts that are filled with dramatic action and those which are relevant to the unfolding of your story.
- Where will your story start? This is very important and depends on what you want to emphasise through your story.
- Throughout the development ask yourself: 'Why are the characters doing what they are doing NOW?'
- How you unfold the events in your story depends largely on the themes you have chosen.

Activity 4 Informal

Date: _____

Copy any poem into your books.

Use any of the words for a background drawing.

You may write the poem down with any colour as well as any font you like.

Here is a sample below as well as samples of poems

2

DILEMMA

Walking by the riverside,
Imagining dark eyes,
Tiny fish in fresh water,
Crocodiles struggling to feed,
Hippos in the deep,

Waiting for the night to come,
Young maiden suddenly appeared,
In her flying dress,
Balancing a water jar - and singing,
I tried to stop her just to say "Hello,"
The water jar dropped, water flooded the green grass,
Forcefully uprooting and clearing weed back to river,

Young maiden's voice rang: "Father! Father!
He has raped me!!"

I saw gigantic hands hold me by the throat,
A man in uniform,
Manacled my hands,

Three years later,
The man with gigantic hands died,
He left a letter,
Urging me to promise him a *grandchild*.

~ Emmanuel Monychol



Africaby David Diop

Africa My Africa
Africa of proud warriors in ancestral savannahs
Africa of whom my grandmother sings
On the banks of the distant river
I have never known you
But your blood flows in my veins
Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children
Africa tell me Africa
Is this you this back that is bent
This back that breaks under the weight of humiliation
This back trembling with red stars
And saying yes to the whip under the midday sun
But a grave voice answers me
Impetuous son that tree young and strong
That tree there
In splendid loneliness amidst white and faded flowers
That is Africa your Africa
That grows again patiently obstinately
And its fruit gradually acquire
The bitter taste of liberty.

Illustrated by Ira Frank

Super Sporty South Africa

Rugby is our game
To win is our aim
Zoom! Goes the ball
Yay! Shouts them all.

Concentrate don't test
For soccer comes next
The vuvuzela blows
Beep! Beep! It goes.

Next comes cricket
Down goes the wicket
He's out everyone shouts
And he leaves with a pout.

South Africa is super sporty
I hope we never get naughty
But when it comes to our game
TO WIN IS OUR AIM!!



Leana Bello, LesCand Moun



education
Department: Education
GAUTENG PROVINCE

Use pitch, pace and tone

Pitch

Pitch is the variation between high and low sounds.

Pace

Pace is the speed at which you speak e.g. Fast or slow or medium.

Tone

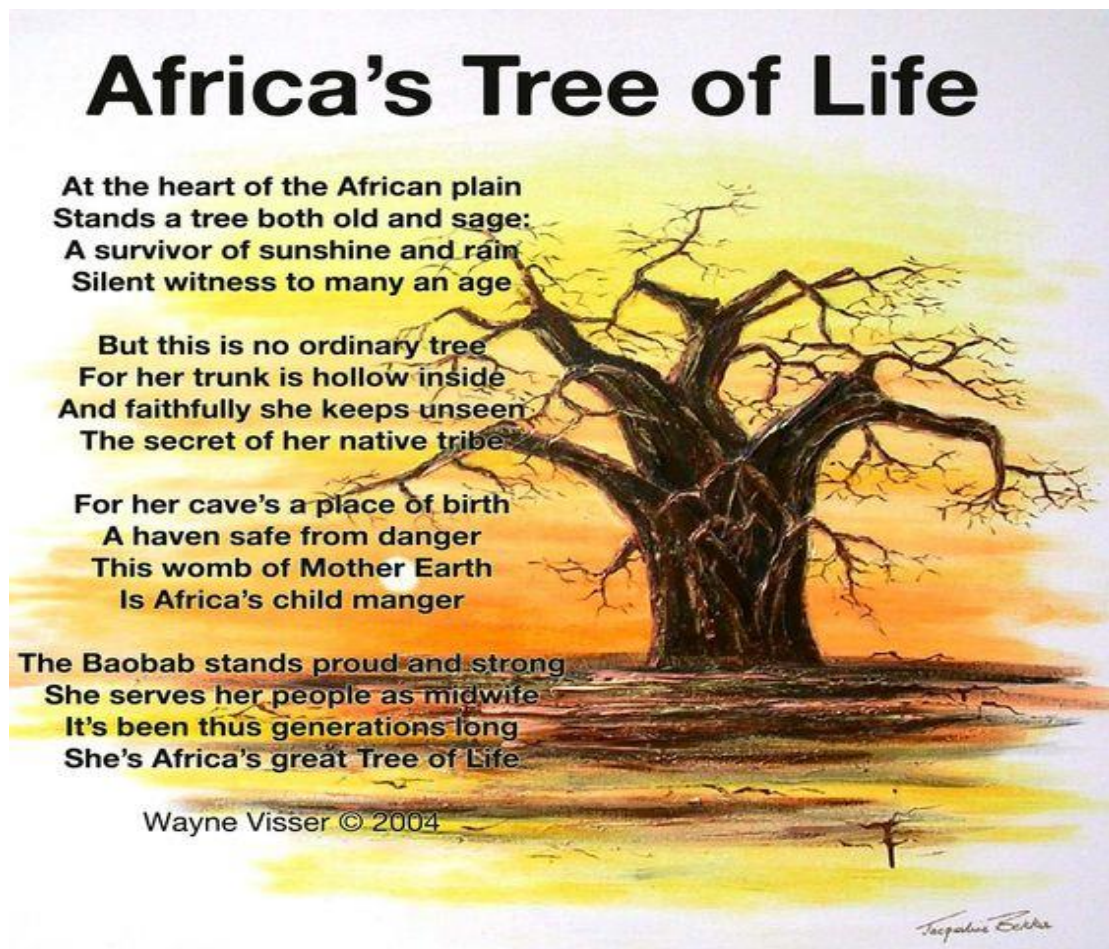
Tone is the attitude, feelings and emotions you express when speaking.

Activity 5 **Informal**

Date: _____

Steps

1. Study the poem below.
2. Read it on your own.
3. Write it down and decorate the borders. You may use any colours and mediums to decorate the page with.
4. Underline the words that rhyme with a black pen or pencil. Follow step 5 and answer step 7 in your Books.



5. After copying the poem in your book divide into your groups.
6. Take turns to read the verses in the poem but each one need to vary the pitch , pace and tone of the poem.

7. Answer the questions below.

7.1 How does changing the pace change the poem? _____

7.2 How does varying the pitch affect the meaning of the poem?

7.3 Which parts of the poem do you think should be read at a low, medium or high pitch?

Indicate your answer to this question by going to the poem you have copied in your books and make {
indicating the different pitches.

7.4 What is the tone of the poem?

7.5 What attitude and feelings does it express e.g. joy, fear etc.

8. Divide into groups and now you need to perform this poem by using different body movements and creating a rhythm pattern for the poem.

After you have practiced it during your own time, you will perform it in front of your other class mates.

Group performance						
	Not achieved	Below standard	Average	Good	Very good	Excellent
Body language	Not done	Almost no emotion / personality shown	Some attempt at emotion / personality	Very little emotion / personality	Capturing of character done well	Excellent performance
Use of pitch	Not done	Does not project/use voice well	Very little emotion projected through voice	Just enough emotion projected through voice	Captures the audience's attention	Excellent performance
Use of tone	Not done	Unoriginal	Borders on plagiarism	Original but average	Original idea	Very original and above average idea
Professionalism	Not done	Unprofessional and untidy	Some attempt at professional presentation of project made	Professionally done, but still a little untidy	Professionally done	Worthy of Prime Time
Assignment achieved	Not done	Sloppy and not well planned	More effort can be put in	On an acceptable standard	Professionally done	Lots of effort and hard work put into project

Topic 2: Playmaking

Written sketch or polished improvisation; research and discussion on a theme related to a social or environmental issue for the drama: isolating a topic and devising a topic from the research.

In this Topic you are going to make up your own stories and choose how you want to show them to your class by looking at the skills that will be discussed with you.

Elements of Drama

- **Plot:** The events in a play (the story been acted out).Also known as the intrigue of the play.
- **Characters:** these are the people or animals who are involved in the story.
- **Conflict:** this is the tension which arises, the problems that lead to action (the major problem in a story)
- **Settings:** This is the place where the story plays off.
- **Action:** this is when the characters do things, usually involving physical movement.
- **Characters:** the people or creatures in a play. The main characters are the most important people or characters in a play.
- **Theme:** The central thought of a play; the idea or ideas with which a play deals. In other words it is the main idea of a story. Often the author implies the theme through the narrator's/main characters thoughts and feelings. The theme can also be the message an author is trying to send.
- **Scenery:** The various elements that are used to create a particular visual setting of a play.
- **Dialogue:** this is what the characters say.
- **Climax:** this is the most important or exiting point in the Drama. It is also called a key moment and it is what the tension has been building up towards.
- **Mood:** this is created by the way the characters show their feelings.

To make the Drama possible to turn it into a performance, we can add some of the following:

- **Improvisation**
Improvisation means inventing or performing something with little or no preparation.
- **The Structure of a story**
The structure of any story can be divided into three parts:
 - Set-up
 - Conflict
 - Resolution

1. Set-up

When the main characters in a story are introduced.

This is the first part of the story.

Here we introduce who they are, where they live, what kind of people they are and where they come from.

A problem is introduced and this drives the story forward.

2. Conflict

Where the characters go through major changes in their lives.
This is the second part of the story.

3. Resolution

Where the problems are solved and the story ends.
This is the third part of the story.

Activity 6 Informal

DATE: _____

Steps

1. Break up in your the groups.
2. Each group receives a picture.
3. Each one in the group will receive a number e.g. 1,2,3 etc.
4. Pass the picture around and complete the diagram below.



Person 1	Once upon a time there was a _____ (character)
Person 2	He/she/they, lived _____ (somewhere) with _____ (someone else)
Person 3	He/she/ they longed for _____ (something) but could not do/have it because of _____ (something)
Person 4	One day _____ (something happened) which changed their lives forever (in this way)
Person 5	So _____ (Character) and _____ (someone else) decided to _____ (do something)
Person 6	And _____ _____ _____ (this is how it ended)

- **Audience**

The people who are watching the drama are members of the audience.

- **Playwright**

In some cases the story is written in the form of a play by someone whom we call a playwright. A play can also be made up by the group of people who are taking part in the performance.



- **Script**

The words or dialogue that the playwright writes down become the script which the actor uses.

- **Costumes**

Often the actors put on special clothing which is suitable for their character. We call these clothes costumes.

- **Make-up**

In some plays the actors put make-up on their faces to change their faces to suit their characters. If they are performing in a theatre using lighting, they will need make-up so that the features on their faces can be seen clearly.

- **Props**

In some plays the characters use objects as part of the drama, which are called props e.g. Tables, chairs, pots, swords etc.

- **Lighting**

If the drama is presented indoors or at night, we use special lights. These lights can also be used to create special effects, which make the plot clearer and the performance more effective.

- **Sound**

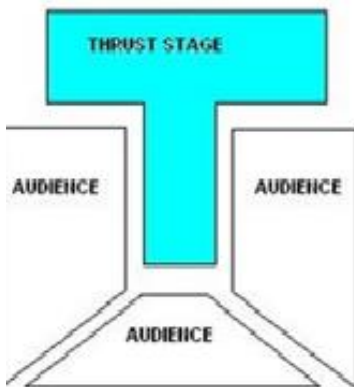
Music and sound effects are used to make the story more effective.

- **Theatre**

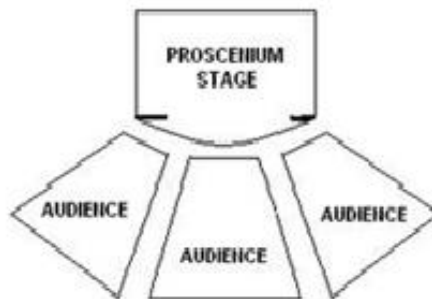
Most dramas take place in special buildings that have been specially designed for performances, they are called theatres.

Performances do not have to take place in a theatre.

We have four different kinds of theatres:



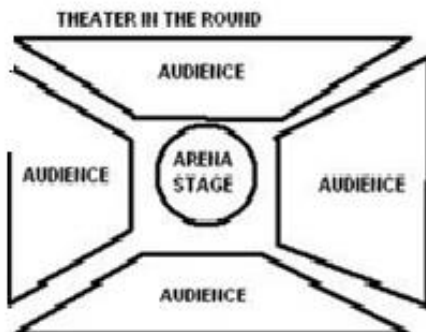
A



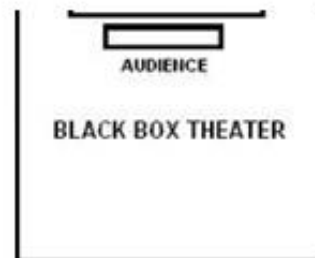
B



C



D



E

Activity 6

Informal

Date: _____

Study the stages, name each one and discuss where each one will be used and give an example of a famous stage resembling them e.g. round stage – people sit or stand in a circle around – Loftus

Number	Type of Stage	Sample of a stage in modern times that is build like this	What uses can one have for this type of stage
A			
B			
C			
D			
E			

Tension

Activity 7

Informal

Date: _____

1. Scenario's

There are many types of tension and most comes from interactions between people. Here are a few ways in creating tension:

- Ceremonies: in nature are dramatic events.
- Dilemma: a character has to make a difficult decision and by not knowing which choice to make this creates a dilemma.
- Misunderstanding: misunderstanding between people creates tension.
- Intimacy: his happens when a scene is so intimate that we feel like by watching it, we are intruding on a special moment shared by people.
- Personal conflict: arguments or disagreements between characters create dramatic tensions.

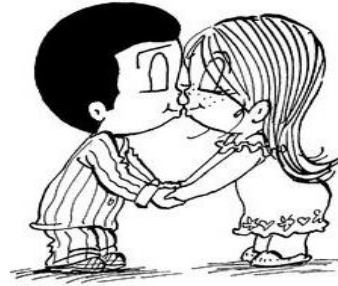
2. Look at these pictures below after reading about different kinds of tension we get. Match the correct kinds of tension with a picture and write it down underneath the picture. There could be more than one correct answer.



A king and queen being crowned



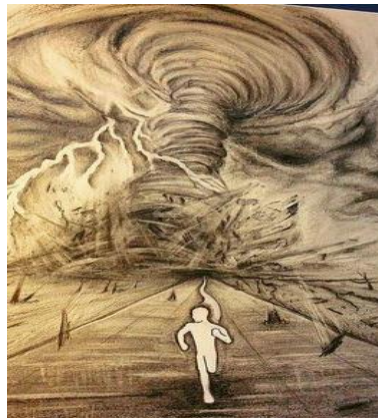
A corrupt businessman
wiping his computer clean



A girl confessing she loves
him since she could remember



A dog playing dead.



A man running away from a storm



Running to be on time at a wedding

Symbols

In theatre a symbol is something that represents an idea or an emotion but is separate to it.

There are lots of different symbols that are used on stage.

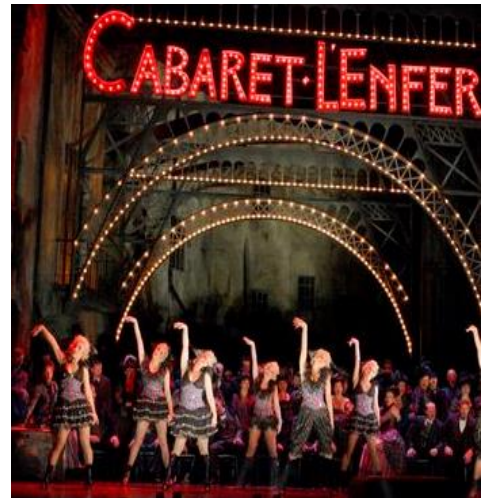
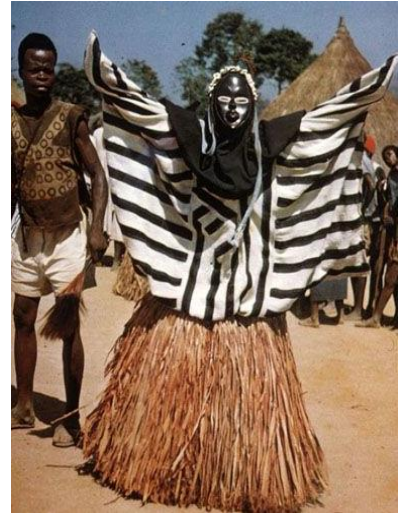
Symbols stand in for real things or feelings all the time in theatre performances.

Activity 8
Informal

Date: _____

Steps

Study the pictures and write down underneath each picture what do they make you think of?



Focus

Some places in a play is more important than others.

When one concentrates on the focus in a dramatical piece, then it makes it more interesting to watch it.

How can one create a focus area on a stage:

- Centralizing the stage: The centre of the stage will be the focus area.
- Different levels: Certain areas on the stage will be a little bit higher than others.
- Repetition: Some words can be repeated to enhance a piece.
- Actions: Using of gestures can place emphasis on the focus.
- Eye line: A character can point in a certain direction or to a prop to make it a focus area.
- Lighting: Spotlights can shine onto a place, character or prop to make it a focus area.

Activity 9

Informal

Date: _____

1. Identify the following by concentrating of Focus in a Drama.
2. Name each picture.



Characters

- During a play the actor becomes a character playing a specific person or animal.
- **If you want to be the character you need to study the actors:**
 - Background
 - His relationships towards the other characters
 - How does he fit into the story
 - What is his name, age, gender, social status etc.
- Characters all have features on how they look like e.g. sit, move about, how he uses gestures etc.
- When an audience listens to a character they need to recognize him through the features he/she/it has and also know how his voice are.
- **To identify a characters voice one need to listen to his:**
 - Pitch
 - Timbre
 - Tempo
 - Pauses
 - Volume
 - Ascent
 - Emphasis

Pitch and Timbre

- It is all about how the voice sounds like e.g. high, low, smokey, soft, raspy etc.
- Older people's voices are usually deeper than young people. The tone high usually helps with identifying an older person.
- Your general mood also tells a lot about the character e.g. a happy person's tone and pitch differ from a sad person and depressed person.
- A sick person will have a nagging voice and a person full of life will have a passionate pitch and timbre.

Tempo

- It's all about how fast or slow a person speaks.
- A nervous person will talk fast but a calm person will have a relaxing tempo of speaking.
- Some characters will talk faster to create tension while others will talk softer when resolving the problem.
-

Breaks/Pauses

- The amount of pauses a character uses characterizes him.
- Some characters will often stop as he is thinking while others will keep on rambling on without any pauses.

Volume

- This is how hard or soft a character speaks.
- You have to speak up when you are playing in front of an audience.
- The volume in a play can differ.
- When telling a secret a character tends to speak softer but if a person is angry he might talk very loud.

Accent

- A accent gives a character a certain nationality e.g. Germans and British people don't sound the same when they are talking.
- Accents can enhance humour in a character.

Emphasis

- Some of the lines characters recite will be more important than others.
- Characters will emphasise certain words or even sentences that's more important than others.

Topic 3: Appreciation and reflection	ATP
Content/concepts/skills	
• Critical reflection based on peer interpretation and performance of polished improvisation, using drama terminology	2.5 %
• Critical reflection on professional performance, preferably live	2.5 %
NOTE: This can be moved elsewhere in the year, if more convenient for the school	

Activity 10
Formal

Beginning Date: _____

Submission Date: _____

Social and environmental issues and developing a story

Steps

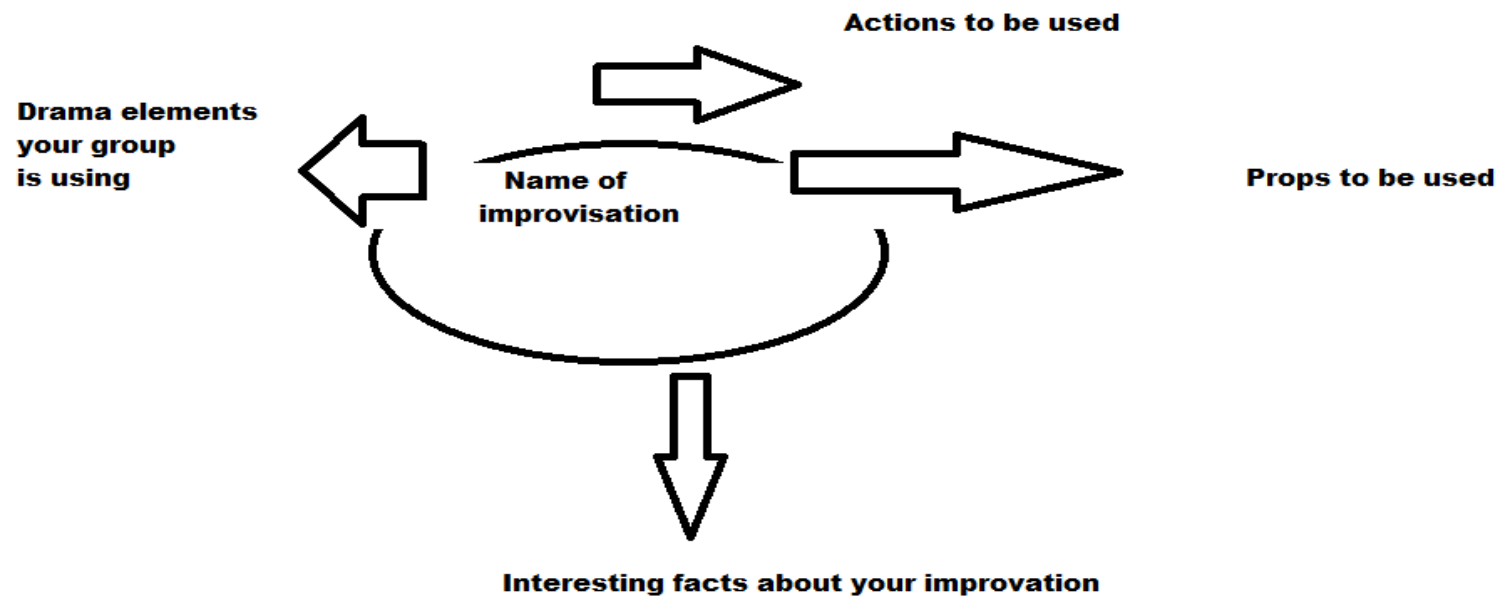
1. Divide into your groups.
2. In your group you will be required to do the following:
 - Choose one of the following social or environmental issues.
 - Social – lack of education, poverty, homelessness, healthcare, e-tolls, load-shedding
 - Environmental – water conservation, recycling, organic farming, pollution, energy consumption
 - Do your own research about the topic.
 - Devise a short (5-10 min) group play to draw attention to the issue.
 - Perform the play in front of the class.
 - Write down your performance in the book and also indicate the Drama elements you will be using

Planning

(10)

1. Choose your research work and paste in the space below.

2. Indicate in your performance who will be acting each part and fill in the diagram below:



Group members

Group performance						
	Not achieved 0	Below standard 1	Average 2	Good 3	Very good 4	Excellent 5
Personal performance	Not done	Almost no emotion / personality shown	Some attempt at emotion / personality	Very little emotion / personality	Capturing of character done well	Excellent performance
Performance as group member	Not done	Does not work well with group	Very little participation and group spirit shown	Just enough participation and group spirit shown	Works well with rest of group	Team player
Originality	Not done	Unoriginal	Borders on plagiarism	Original but average	Original idea	Very original and above average idea
Professionalism	Not done	Unprofessional and untidy	Some attempt at professional presentation of project made	Professionally done, but still a little untidy	Professionally done	Worthy of Prime Time
Assignment achieved	Not done	Sloppy and not well planned	More effort can be put in	On an acceptable standard	Professionally done	Lots of effort and hard work put into project

Marks: 25 / _____

Activity 11

Formal Assessment

Reflection on social and environmental issues play

Date given: _____

Due date: _____

Reflect back on what you did as a group. Complete the following questions.

1. Explain how you worked well with your group members. (2)

2. Explain how your group members worked well with you. (2)

3. Was the chosen topic suitable? (1)

4. Did the group arrange their material in an interesting way? (1)

5. Do you feel that the play was interesting to watch? (1)

6. What was the most interesting part? (1)

7. What part of the play did you enjoy the least? (1)

8. How do you think the group could have improved their work? (1)

9. Did the group make effective use of all the elements of drama to help shape and focus its performance? Explain how. (2)

10. How did the group use the performance space well? (1)

11. Were all the characters well portrayed? Why do you say so? (2)

Marks 15: _____

Time and Space and Context

Time

- Time is very important in showcasing a drama piece:
When and where does the play take place?
At what time and season does the play take place?
- The following are different kinds of time's:
 - **Chronological time:** It is a normal time line usually straight and it indicates that the story/drama piece plays off one event after another.
 - **Back flashes:** This is a back flash maybe in the past that will be inserted in a chronological time set.
 - **Parallel time:** It means that two stories are playing off at exactly the same time but will be interrupted by each other during the story or drama.
 - **Play back action:** It means to repeat a certain part of the play that is very important.

Space

- The space where the play plays off in is very important.
- There are two types of spaces in a dramatical play in a theatre:
The space where the audience sit and the space where the actors act.
- The stage area is called the dramatical space.

Context

- This is the situation and circumstances in which a drama is played off in.

Activity 11

Formal

Steps

1. Identify the Time the play is been played in.

I also love “Marius, what’s wrong today?” because I always hear it like “What’s wrong *today*?”, which implies that there’s something wrong with Marius most days.

Which is, as we know, probably true.

Marius makes his way slowly up the stairs to the upper room. He’s still weak from his wounds. He enters the room where his friends died, and looks round. He sinks into a chair.

MARIUS
There’s a grief that can’t be
spoken
There’s a pain goes on and on
Empty chairs at empty tables
Now my friends are dead and gone.

He sees the bloodstain on the wall beneath the window sill.
The blood of Enjolras.

Drama

Grade 8

Term 2

Praise Poetry



Topic 1: Dramatic skills development	ATP
Content/concepts/skills Teacher-devised warm-up routine: vocal and physical development	0.6 %
Vocal development Consolidation of previous term with addition of exercises to develop tone and resonance	0.6 %
Physical development Consolidation of previous term with addition of exercises to develop focus and control	0.6 %

Content/concepts/skills: A warm-up routine

Activity 1

Date: _____

Physical Development

Informal Activity

Instructions

1. Divide into your Term1 groups.
2. Sit in a circle.
3. Each one of the group members must choose an imaginary instrument to play. (Each group member should try to have a different instrument).
4. Number the members in the group
5. No.1 sits in the middle, while everyone starts playing his/her instrument.
6. The person in the middle changes his/her instrument and starts to play another instrument.
7. The person in the circle who plays the instrument that no 1 is illustrating, must quickly come to the middle still playing the same instrument, before changing it into another instrument.
8. Repeat.
9. See how quickly you can get people to move in and out of the circle.
10. Anyone making a mistake must leave the circle.
11. Keep on playing for a couple of minutes or until only two people are left.



12. Were all of the group members participating in the activity? _____
13. Was this activity fun? _____
14. Give a meaning on this activity in 2 sentences?

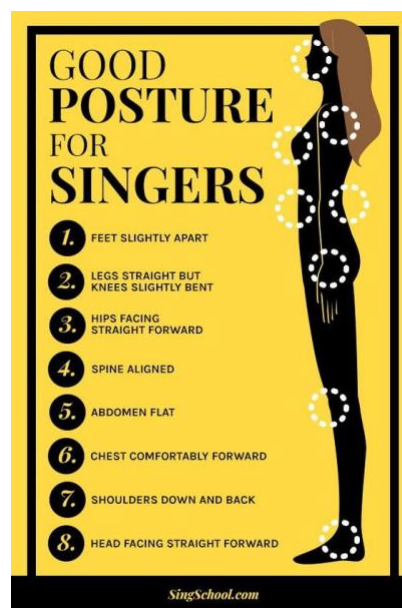
Vocal tone

- Tone is made up of the **pitch, volume and other characteristics** of your voice, as well as the **emotions** and **meaning** you convey when uttering words.
- **Vocal tone describe the quality of your voice.**
- Vocal tone is produced in the **vocal cords** before it resonates (vibrates) through the chest, throat and head.
- As sound resonates through these spaces, the tone quality will change depending on the shape and size of each cavity.
- The steadiness and strength of vocal tone depend on how you control your breath, as well as how you make use of your resonating cavities.
- You need less breath and more tension to create high tones and more breath and less tension to create low tones.
- The **tone** of your voice is a **very important way of getting your message across** when you act as it adds emotion and meaning to the lines that you say.
- Anger can be conveyed through the speaking of harsh, loud words, while soft, gentle tones can express love and tenderness.
- **The way people react to you depends largely on your tone of voice.**
- When your tone of voice is clear and strong, you could be seen as confident, while a soft, insecure tone could be seen as being timid, weak or insecure.
- The tone of your voice often says much more than the actual words you are using. It is not so much what you say, but how you say it that is important.
- Think about how you would be able to communicate fun, excitement, passion, anger, sadness or enthusiasm through the tone of your voice.

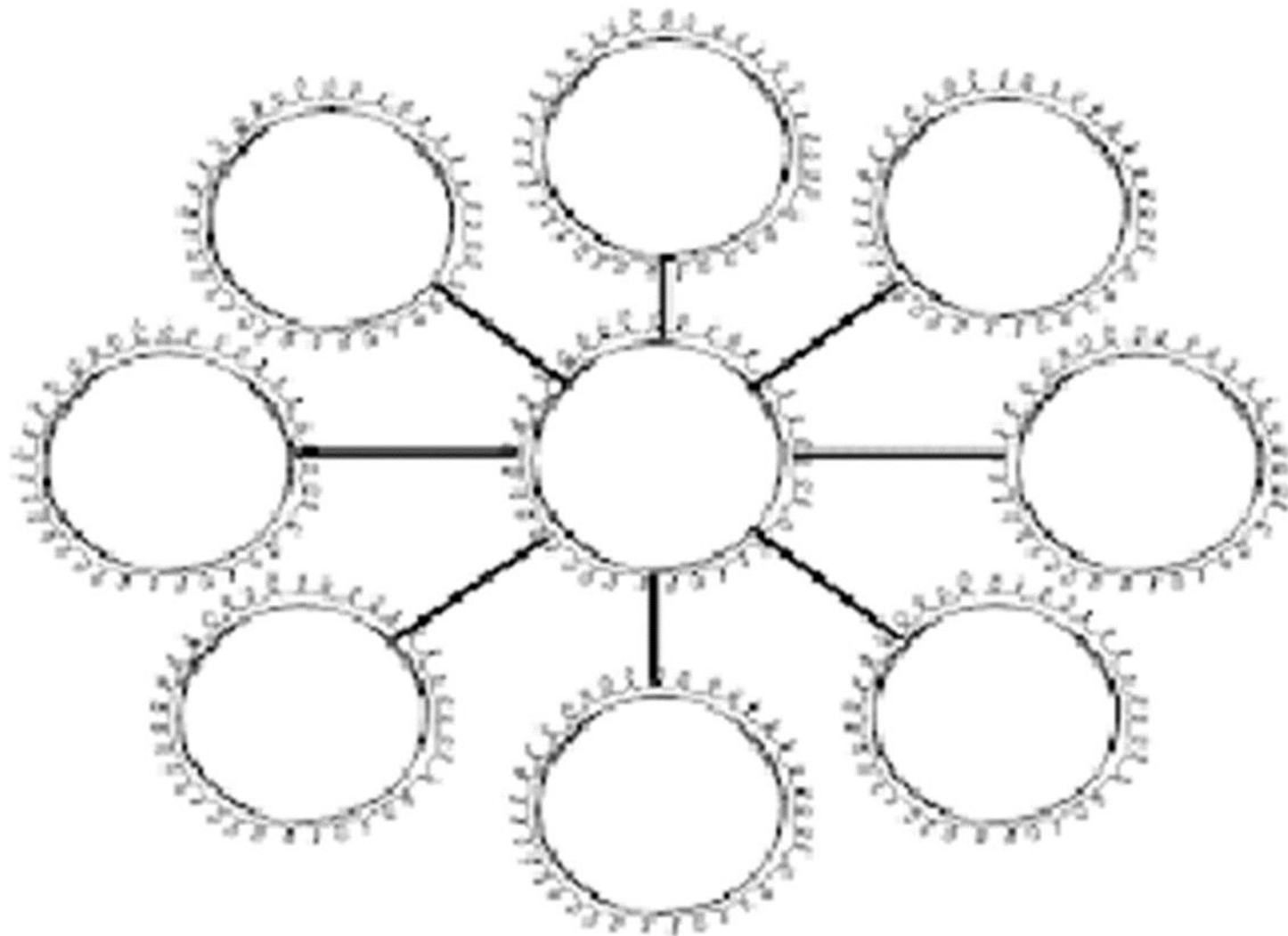
Activity 2

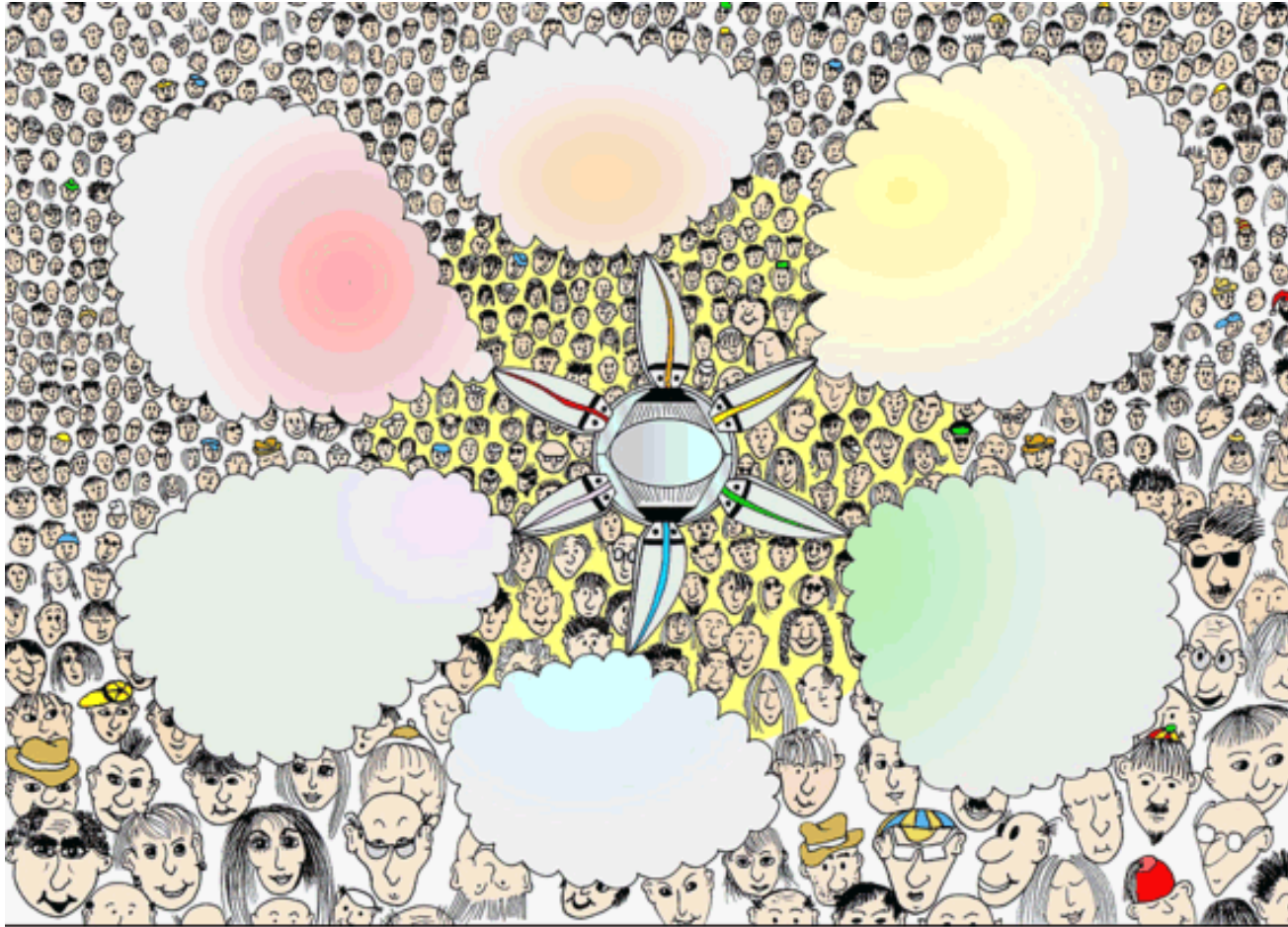
Vocal Development Informal Activity

Date: _____



1. Make a mind map about Vocal tone you have just learnt about.





Answer the following in the chart above:

What makes you who you are?

Consider qualities unique to you rather than surface or fleeting likes and dislikes.

How do you stand out in a crowd?

What makes you different?

What are your unique qualities?

We all have skills and talents; a blend that forms who we are.

You are very special – no one else is like you – why?

Activity 3
Informal Activity
Breathing

Date: _____

Instructions

1. Stand in the neutral position.
2. Take one big step forward and say 'one' expelling all the air in your mouth.
3. Now take two steps forward and say 'one, two', again expelling all the air in your mouth.
4. Repeat this by adding a step and a number each time and see if you can reach ten.
5. Reverse the exercise once you have reached the maximum number of steps you can reach with one breath.

Check list on breathing exercise

1. Tick off the steps on what you could master and what you could not master.

Breathing steps	x	√
1. Standing position		
2. Stepping forward (position one)		
3. Stepping forward two steps (position two)		
4. Repetition of steps.		

2. Write down two sentences on which of the breathing instructions you had difficulty with and give a reason for your answer

Resonance

- Resonance gives **colour to the voice**, while **improving projection** (the carrying power of the voice) and adding to the general strength and tone of the voice.
- **It relies on vibrations**, and in order to have strong vibrations you need an open channel for the sound to pass through the throat and mouth, good breath support and a relaxed body.
- When you speak, a stream of air passes through the vocal folds in your throat that vibrates to become 'voice'. The sound then has to pass through the resonators where it is strengthened.
- The main resonators are the:
 - Throat
 - Nose
 - Mouth
- The head and chest resonators pick up the sounds from the main resonators and amplify them further.

Activity 4

Resonance

Informal Activity

Date: _____

1. Say the following words below.
2. Your voice needs to rise in pitch on each word you are saying e.g. from low to high.
3. As the pitch rises feel how it vibrates in your resonance cavities.

Higher

And

Higher

Go

Voice

My

Make

Can

I

4. Repeat this exercise five times, taking a slightly higher starting note each time.
5. Make sure that you are speaking, and not singing, each word.



Resonance exercise evidence

Date: _____

I _____ (name) could do all the different exercises correctly and found that every time I did the exercises it became easier/more challenging.

Activity 5

Date : _____

Posture

Informal Activity

- Stand against a wall and bend your knees, while keeping your back against the wall.
- Gradually straighten your legs, trying to keep your back gently pressed against the wall.
- Step away from the wall and maintain the feeling of a straight spine, with your head and shoulders in alignment, and your chin parallel to the floor.
- Repeat three times

1. With what of the above exercise did you have difficulty with and give a reason for your answer.

Activity 6

Relaxation

Informal Activity

Sit in a chair keeping your spine straight and your hands relaxed on your upper thighs.

Start to relax your upper body and bend forward until your stomach rests on your upper thighs and your arms and head are hanging loosely.

Slowly straighten out your spine until you are once again sitting in the position in which you started.

Repeat three times.

1. Did you feel relaxed after this exercise and what would you have done extra to relax after a vocal and physical exercise.

Topic 3	Content / concepts / skills	ATP
Indigenous poems or Praise Poetry	Interpretation and presentation skills of a South African poem: • Text analysis - expressing piece in own words • Vocal clarity: speak distinctly and audibly • Variation in pitch, pace and tone • Justified use of pauses, emphasis • Physical expressiveness: appropriate use of movement and / or stillness • Emotional connection with poem, convince the audience of the truth of the appropriate emotion • Creation of appropriate mood, using voice and movement • Audience contact: memorable, engaging and effective presentation	8 %
	OR	
	Praise Poetry • Repetition, use of descriptive naming phrases, use of rhythm • Interaction with the audience, interaction with call and response • Role of the praise poet in a community • The kinds of praises, the style of performance, costume used etc. • Rhythm, pace and build, use of emphasis and volume, suitable intonation and expressiveness • Body language and gesture • Contact with the audience	8 %

Praise poetry

- Praise poetry (or *izibongo*) is an important part of the culture of Nguni- and Sotho-Tswana-speaking people in southern Africa.
- These poems are expressed in bold imagery and carefully selected language in order to praise the king, chief or other important individuals.
- The most important function of this type of poetry is to remember the past and to create a feeling of belonging together, while also entertaining the audience.
- It records the social and political views and life of the individual who is being praised, so that his/her achievements get passed down through oral history.
- Praise poetry does not only sing the praises of individuals, but has the power to criticise as well. It also has the ability to stir up a variety of emotions in the listener.
- Praise poetry is part of our oral tradition, but nowadays poems are also written down.
- The tradition starts early, with young boys learning to sing their own praises and that of others, as well as that of objects.
- Grandfathers used to teach their grandsons how to sing praise poetry, but today it is also taught at university level.
- Professional praise poets (or *imbongi*) sing praise poetry.
- The lines of the *imbongi* are never fixed and are often improvised.
- There are many praise poets in South Africa, and they perform at a variety of ceremonies: weddings, funerals, graduations and inaugurations.
- The following South African praise poets are the most well-known:
 - Zolani Mkiva (who performed at Nelson Mandela's inauguration in 1994)
 - Botsotso Mahlaba
 - Jessica Mbangeni (who performed at Thabo Mbeki's second inauguration in 2004)
 - Joe Ntloana
 - Mandisa Phandliwe

Activity 7

Date: _____

Formal

Answer the following questions

1. What is the role of the praise poet or *imbongi* in a community?

2. What different kinds of praise poems are there?

3. What costume does an *imbongi* wear when performing? Describe it and draw or paste a picture below.

--

Interpretation and Performance of Selected

Dramatic Forms: Poems

South African poetry

What is vocal clarity?

It is when you speak in such a way that everyone in the audience can hear you.

You have to speak slowly enough, pronounce your words clearly and make effective use of resonance and projection.

What is pitch, pace and tone?

- The actor's pitch is the tone placed on the musical scale, in other words, how high or low the voice goes.
- The tones of the middle register are most pleasing to listen to, while higher and lower pitches are used to express different emotional states.
- It is important to vary one's pitch in order to create interest, as well as to clarify meaning and emphasise words or images.
- In order to produce a pleasing tone, you have to use your resonators effectively.
- This will ensure that the sound of your voice is rich and full.
- The tone of your voice will vary as the emotions expressed in the poem change.
- When you rehearse become aware of the appropriate variations of your vocal tone to ensure that your audience appreciates the mood created by the poet.
- The pace, on the other hand, is how fast or slowly you speak, as well as the length and frequency of pauses that either speed up or slow down the entire poem.

Why do we need to make use of pauses?

Pauses give us time to take a breath and also help to prevent the pace becoming boring or monotonous.

They can be used to emphasise a particular word, build suspense and allow the audience time to comprehend what we are saying.

Why do we need to make use of emphasis?

- Emphasis helps with pronunciation (e.g. desert vs. desert), as well as to clarify meaning. It also helps to portray strong emotion, contrast words or ideas and make speech more interesting.
- Emphasis can be created through the use of inflection (variation of pitch), change in pace and volume, pauses, a change in tone, repetition, facial expressions, as well as gestures.

Activity 8

Informal

Date: _____

1. In this activity you can choose to either work on your own or with a partner.
Choose an indigenous poem written by a South African poet that speaks to your heart.

Name of poem: _____

Name of poet: _____

- Write the poem down or type it out and paste it in at the end of your workbook.
- Think about where you will make use of pauses and why they need to be there. You can indicate pauses as follows: ^ = short pause; / = medium pause; // = long pause.
- Highlight the words you will emphasise in the poem. Think about which type of emphasis you will use and why you have made those specific choices.
- If you are working in pairs (or a group) mark out which part of the poem each person will recite.

--

2. Make sure that you understand the meaning of the poem. If you are not clear about anything, ask a friend, your parents or your teacher. Explain what the poem means and says in your own words.

3. What mood do you need to create in the poem you have chosen? How will you achieve this through the use of your voice and movement (gestures, posture and facial expression)? Keep in mind that excessive

movement becomes very distracting!

4. In order to successfully convey the meaning of the poem, you need to make effective contact with your audience. How will you do that?

Indigenous poems written by South African poets individually and in groups Interpretation and presentation skills

Activity 9

Beginning Date: _____

Formal activity

End Date: _____

Steps

1. Divide into your groups.
2. Choose a poem or praise poetry that were written by a South African poet.
3. You may choose one of the poems provided to you.
4. Write or past in the poem that you have chosen. You may make copies and you may use the internet for research.
5. Interpret what you think the poet means and write it down.
6. Practice this poem and recite it in front of the class.
7. Present your poem to the class by adding in different dram elements, including movement and props.
8. Make the presentation interesting and eye-catching.
9. Read the Rubric before you start.

"LALA, 'SANA LWAM!"

(KAFFIR LULLABY SONG.)

THE hoeing of day is done,
The weary heat of the sun,
The wood is gathered, the water drawn,
And now we can rest
Till the coming of dawn;
Till the coming of dawn, my babe.
Lala, lala, 'mtwana wam;
Lala, 'sana lwam !¹

O soothing season of night !
Bringing a respite sweet
To aching hands and weary feet,
From the burden of toil
And the sting of the heat ;
O soothing season of night !
Lala, lala, 'mtwana wam;
Lala, 'sana lwam !

Calm and fair is the night,
The moon shines over the hill,
Flooding with magical light
Forest and field and rill.
All is peaceful and still,

Christopher van Wyk

In Detention

He fell from the ninth floor
He hanged himself
He slipped on a piece of soap while washing
He hanged himself
He slipped on a piece of soap while washing
He fell from the ninth floor
He hanged himself while washing
He slipped from the ninth floor
He hung from the ninth floor
He slipped on the ninth floor while washing
He fell from a piece of soap while slipping
He hung from the ninth floor
He washed from the ninth floor while slipping
He hung from a piece of soap while washing

Africaby David Diop

Africa My Africa
Africa of proud warriors in ancestral savannahs
Africa of whom my grandmother sings
On the banks of the distant river
I have never known you
But your blood flows in my veins
Your beautiful black blood that irrigates the fields
The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children
Africa tell me Africa
Is this you this back that is bent
This back that breaks under the weight of humiliation
This back trembling with red stars
And saying yes to the whip under the midday sun
But a grave voice answers me
Impetuous son that tree young and strong
That tree there
In splendid loneliness amidst white and faded flowers
That is Africa your Africa
That grows again patiently obstinately
And its fruit gradually acquire
The bitter taste of liberty.

Illustrated by Ira Frank



Born In Africa

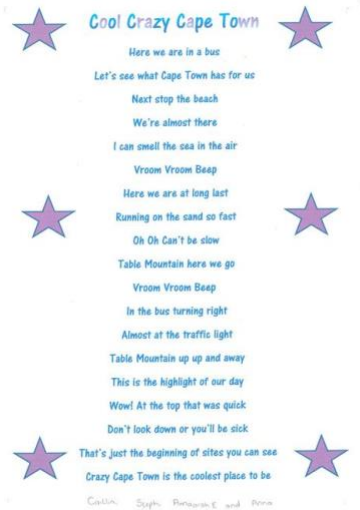
I was born in Africa
In the war and poverty
I love Africa my country
I will save Africa.

I was born in Africa
The richest land for others
The hell for our mothers

I must save Africa.

I was born in Africa
Garden of dictatorship
That makes hopelessness our ship
Let me save Africa!

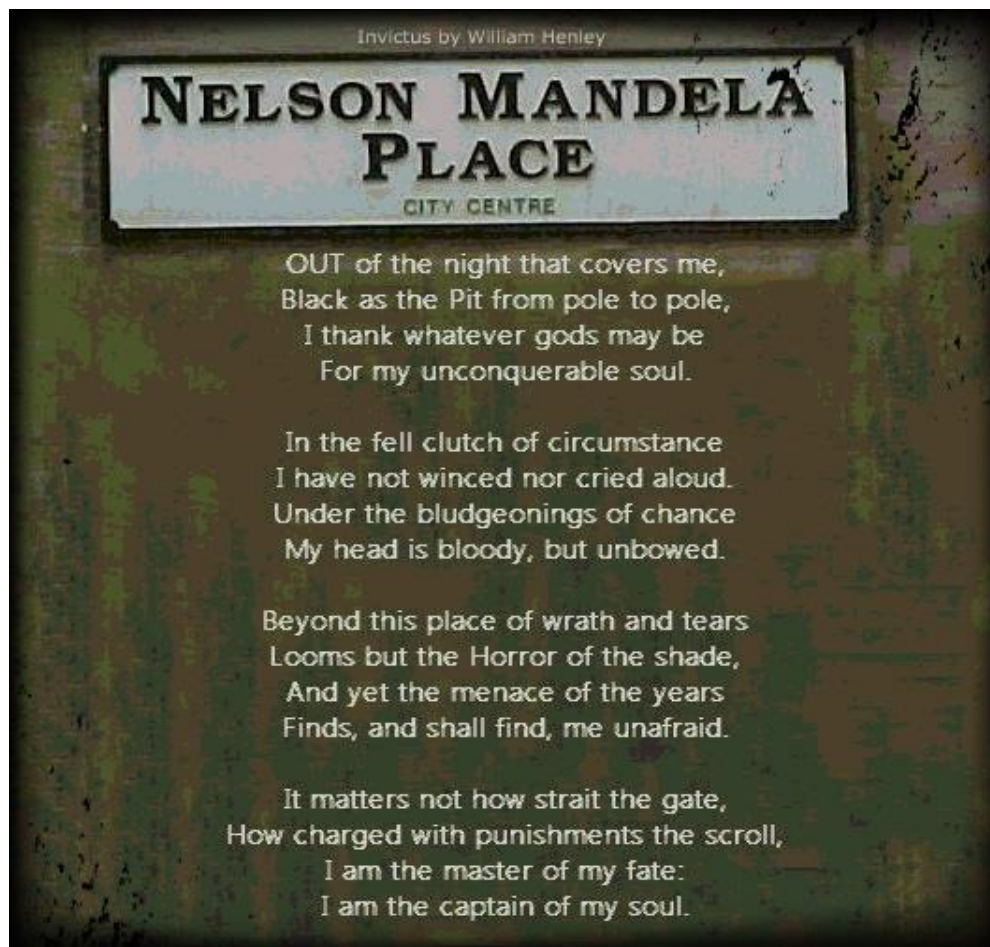
St Antoine de la Vuadi



"Freedom Walk"

- Charlise F.

Freedom:
they say we'll never get it.
I believe when people hear
the colored side of the story—
*"Injustice anywhere is an insult
to justice everywhere."*
They chant and throw objects
but I'm not giving up.
I feel like I could walk
all night for freedom. Cops
yell and block the roads
and order people
to go back. Groups of caucasians
chant in our faces
and hold up signs,
but all I can say is,
"Keep walking."



Rubric

Praise Poetry

Date given: _____

Due date: _____

	Marks to Achieve	Learner Achievement
Personal performance	1	
Performance as group member	1	
Originality: 1. Chose a poem that were not one of the samples, wrote it in a creative way and it is pasted in the book. 2. Chose a poem rewrote it in a creative way and did an illustration of the poem context.	3	
Vocal clarity: Did the learner speak clearly and could everyone hear what was said. Was articulation used.	1 1	
Using pitch, pace and tone?	3	
Repetition use of descriptive naming phrases and use of rhythm	2	
Style of the performance and costumes used.	2	
Mood of the poem	1	
Focus point in the poem was enhanced	1	
Interaction with the audience, interaction with call and response	2	
Body language and gestures	2	

Mark allocation: 20/ ____

Topic 4	Content / concepts / skills	ATP's
Appreciation and reflection	Appreciation and reflection based on peer interpretation and performance of the poetry performance, using drama	2.2 %

Activity 10

Formal Assessment

Answer the following questions about the poem you presented in class:

1. Would you consider this performance to be better than your previous performance? Why or why not?

(2)

2. Describe what your poem meant. (4)

3. How do you think you could improve on your own performance?

(2)

4. What especially frustrated you about the poem?

(1)

5. Did the activity teach you anything about your a classmates in general? Explain what?

(3)

6. Do you feel that you put your best into the activity ? Elaborate.

(2)

7. One thing I would like to improve upon is...

(2)

8. Did you enjoy the activity ? Why? (2)

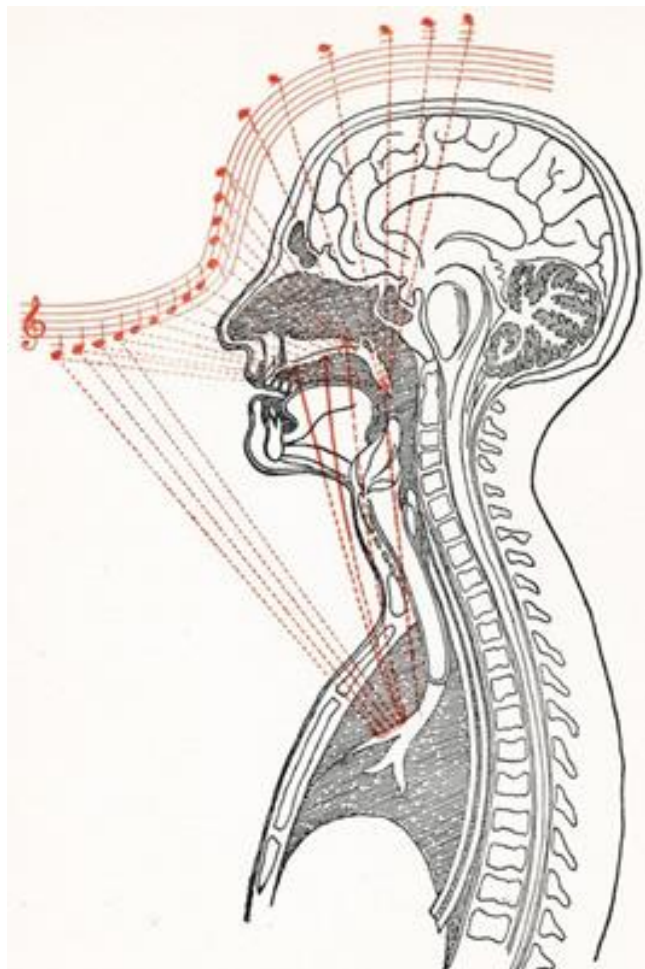
9. Which elements of the project do you feel you (or your group) need more help with? (2)

Mark Allocation : 20 / _____

Grade 8

Term 3

Polished Performance



Topic	Content / concepts / skills	ATP's
Topic 1 Dramatic skill development	Vocal Development: Articulation – devised warm up routine, building on terms 1 and 2 with additional focus on: Articulation: developing clear and distinct speech by focusing on correct formation of vowels and constants Creating character and mood through movement	2 %

All assignments must be completed for a mark to be recorded

***Photographic evidence of assignments which are too big to fit into your portfolio must be added in your portfolio as proof of the assignment in order for your work to be marked.**

Not all assignments count towards your year-mark, but all assignments must be completed in order for you to achieve a final year-mark

Drama

TOPIC 1

Drama skills development

Devised warm-up routine

Articulation

Articulation has to do with the way you speak and how you pronounce your words.

The speech organs that you use for articulation are your::

Lips

Jaw

Tongue

Teeth

Palate

Activity 1

Informal assessment

1. Inhale through your nose and, when you exhale, make the sound “sssssss”.
2. Inhale again, but this time make the sound “zzzzz”
3. End this activity with the sound “s-z-s-z-s-z-s-z” until you run out of breath.
4. Now inhale and exhale on “aaaaaah” ; then inhale and exhale on “eeeeee”.

Use your mouth in the same way the pictures are guiding you and follow the teachers lead when performing these sounds



Draw a mouth and the sounds you were very good in in the block provided.

This was a short warm up exercise. You have done a lot of these types of exercises in term 1 and 2.

Name a few warm-up exercises.	Give a sample of the exercise you named

Comedy, tragedy, musical and puppet shows

Comedies

The word comedy from the Greek word komos which means celebration, revel or merrymaking. The main intention of a comedy is to amuse people and make them laugh. Comedy is one of the oldest forms of drama. Most comedies focus on a problem that a character has. This problem generally becomes a form of catastrophe, which in the end has a happy and joyful outcome. Comedy relies heavily on slapstick and burlesque humour. It highlights that human beings are in fact ridiculous and cannot change.

Comedies, therefore, often confirm our view of the world.

Some people are really good at making other people laugh.

Funny people are natural comedians because they can tell jokes well.

In order to perform comedy well, you have to:

- * Make your acting style very big
- * Make your facial expressions very expressive
- * Exaggerate your body movements

Different kinds of comedy

Romantic comedy

The main focus is on love and the character's wish to find love.

A romantic comedy will often include coincidences and wondrous events.

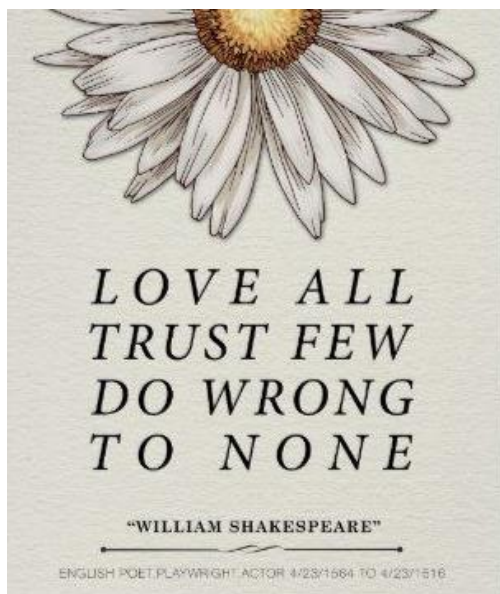
This type of comedy is also called a romcom, which originates from the words **romantic comedy**.

Examples of romantic comedies are TV series like Friends, Two broke girls, Third rock from the sun, Hanging with Mr Cooper and the Big Bang Theory. Movies like Notting Hill, My big fat Greek wedding and Something about Mary.

Shakespearean Comedy

The main kind of comedies Shakespeare wrote are often labelled romantic comedies.

These plays are quite light-hearted, but do have some darker and more disturbing elements to them.



All of his comedies look at the foolishness of human beings and often have linked plots.

Samples of his comedies he wrote are The Tempest, The Merchant of Venice and Much ado about nothing.

Shakespeare communicated his comedy through language and his comedy plays are peppered with clever word play, metaphors and insults.

The theme of love is prevalent in every Shakespeare comedy. Often, we are presented with sets of lovers who, through the course of the play, overcome the obstacles in their relationship and unite.

The plotline of a Shakespeare comedy contains more twists and turns than his tragedies and histories. Although the plots are convoluted, they do follow similar patterns. For example, the climax of the play always occurs in the third act and the final scene has a celebratory feel when the lovers finally declare their love for each other.

Word bank

Slapstick: The deliberate use of clumsiness and funny but embarrassing events.

Burlesque: Theatrical entertainment which includes comical sketches as parodies aimed at an adult audience due to the explicit scenes that were

Situational comedy

Situation Comedy Films

Situation Comedy films are sitcoms but much longer and a longer lasting situation. Some examples include:

- Home Alone (1990)
- Arthur (1981)
- Skin Deep (1989)



A comedy that grows out of a character's attempt to solve a problem created by a situation. The character often has many struggles along the way but ultimately gets a happy ending. The type of comedy is also known as a sitcom (**situational comedy**). Situational comedies can exist on TV shows like Modern family.

Modern comedy

Many of the plays written in the late 19th and early 20th centuries do not appear to fully fit the dramatic comedy genre.



After World War II a new genre of comedy; Black comedy developed. Black comedy looks at the dark or depressing themes in a comic way.

One of the most popular forms of dramatic comedy in the 20th and 21st centuries is the genre of farce (A farce is a broad satire or comedy, though now it's used to describe something that is supposed to be serious but has turned ridiculous) The humor is usually physical, has a twist and the characters are often vain, neurotic or silly.

Comedians such as Eddie Izzard and Cohen uses black comedy.

Comedy of manners

A witty, thinking form of dramatic comedy that depicts and often satires the manners and affectations of a contemporary society.

A comedy of manners is concerned with social usage and the question of whether or not characters meet certain social standards for example Mr Bean and Bridget Jones's Diary.

Musical comedy



Comedy enacted through music singing and drama.

Parody (spoof)

Borrows the form of some popular genre, artwork or text but uses certain ironic changes to critique that form from within. Eminem, the rapper, often uses parody in his work.



Satire and political satire

Use ironic comedy to portray persons or social institutions as ridiculous or corrupt. Samples of TV programs that has satires are The Simpsons and 3D rock of the sun. Pieter Dirk Uys and Jonathan Shapiro are the two most known satirists in South Africa.

Activity 3

Date: _____

Informal assessment

Use the types of comedies above and create a poster on a A4 page of one kind of comedy you can associate with.

This is purely homework.

The learner who does this activity to it's full extend will be reserving extra marks in their formal activity.



Some of our well-known South African stand-up comedians are Marc Lottering, Trevor Noah, Marc Lottering, Pieter-Dirk Uys and Barry Hilton.



Marc Eugene Lottering

Stand-Up Comedian

Born 04-12-1967 in Cape Town South Africa Marc Lottering is a South African stand-up comedian. He rose to fame after the debut of his self-titled one man show in 1997.

Pieter-Dirk Uys



South African Satirist

Born 28-09-1945 Pieter-Dirk Uys is a South African Satirist. His recent work focuses on current politics and Aids education. He has written and performed 18 plays and over 30 revues and one-man shows throughout South Africa. As an anti-apartheid activist, he has campaigned through satire and is renowned for his alter-ego character, Mrs Evita Bezuidenhout. He has worked in theatre since 1973 and was closely associated with Space Theatre in Cape Town and the Market Theatre in Johannesburg until 1980's.

He was closely associated with both the Space Theatre in Cape Town and Johannesburg's Market Theatre during the 1970s and 1980s, he has written and performed 20 plays and over 30 revues and one-man shows throughout South Africa and abroad.

Trevor Noah



Born 20-02-1984 in Soweto South Africa

Trevor Noah is a South African Comedian. He is best known for his sharp, witty stand up comedy performances that have made him one of the most sought-after acts on the South African comedy scene. In 2012, he received a SAFTA for best Television Show for 'Tonight with Trevor Noah'.

Comedy Central announced that Trevor Noah would be the new host of "The Daily Show," succeeding Jon Stewart after he steps down later in 2015.

Barry Hilton

Nickname: 'The
Cousin'

South African

Currently resides in:
Born 29-01-1956 in
winning South African
decades of
performance
international appeal,
around the globe. In
paid tribute to the
with the Lifetime Achiever Award at the annual Comics Choice Awards.

**Comedian**

Western Cape, South Africa
Harare Zimbabwe Barry Hilton is an award
comedian, actor and TV personality with 3
experience. His unique style of
(observational and witty) has an
and has won the hearts of old and young
2014, the South African comedy industry
seasoned entertainer by presenting him

Activity 4

Date: _____

Formal assessment**Planning**

1. Choose any other South African comedian and write a short paragraph about him/her. (10)
2. Paste a picture of this comedian next to your work. This short paragraph may not exceed a A4 page.
3. Prepare a joke where you will be the "Star" as a comedian. (10)
4. Write down your piece of performance on page 63

Activity 5
Informal Assessment
Joke rubric

Date: _____

Content / Concepts and Skills	Mark that could be allocated	Learners marks
1. Learner's joke was written and made into and artwork by adding pictures and colour	3	
Performing the joke		
2.1 Body positioning and attitude	1	
2.2 Tone of voice	1	
2.3 Presentation of the joke: using facial expressions	1	
Using articulation	1	
Making use of gestures	1	
Was the joke funny?	1	
3. Audience: Did the audience enjoy the joke	1	
TOTAL	10	

Activity 6
Informal Activity
Learning to use your body when acting

Date: _____

- Make a mask out of a A4 page.
 - It may not be fancy and only has to have space for you to look through and a space for your nose and mouth.
 - It may have no decorations (blank mask)
- Divide into groups of 4.
- You will be using the mask
- The blank mask hides your facial expressions, so the only way you can get your feelings across is by using your body and voice.
- In your group, decide on a short mimed (no words may be spoken) story. Your story must be very clear and has to include a few emotions.
- Act out your mime for the class.
- Answer the questions
- Take a picture of your mask as evidence that you made it and paste it on page 65.



Date: _____

Learning to use your body when acting

8.1 What did you find difficult about acting with a mask?

8.2 Was the class able to understand what your story was all about?

8.3 What should you have done to make the class understand what you were doing as a group?

8.4 Name your group members.

8.5 Which one off the group members did not bring their side (if any) and give a reason for your answer.

Comedy skills

Actors in comedy use certain techniques in their acting style. We will discuss the following techniques:

- Double take
- Falls
- Ear pulls and hair pulls



Double take

Double take is when a character looks at the audience or a fellow actor, looks away, and looks back again. You need excellent timing and lots of practice for this technique.

Double take highlights a funny moment and brings the audience focus to the situation.

Falls

Comedy is a lot like clowning.

Characters fall, and actors need to rehearse these falls.

An easy way to fall is to trip yourself.

You can do this by walking normally and the hooking your back foot behind your front foot heel.

Ear pulls and hair pulls

The secret to ear pulls and hair pulls is that the person who is being pulled is actually pushing against the hand of the person who seems to be pulling.

The person pulling must push back so that no pulling actually happens.

The actors should exaggerate their facial expressions for more comic effect.

Choose one of the explanations that follow to perform:

1. Slapstick comedy

- It will be performed by two people.
- One person is serious and the other person is the 'idiot'.
- Use props (e.g. some eggs/glasses/china that looks breakable)
- A removal man/woman is packing the breakables into a box.
- A wife/manager/store keeper explains to the person how to pack breakable things but the 'idiot' is not listening properly and makes sounds as if he understand exactly what the house wife/manager/store keeper wants.
- After the wife/manager/store keeper explained all the 'idiot' turns and start packing these valuables in his own way and not very carefully. Some of the things break.
- Being a very wife/manager/store keeper he/she shows the 'idiot' how to redo it but while they are showing him what to do the 'idiot' goes and sits in the corner eating his/her lunch and putting in his/her earphones listening to music.
- The wife/manager/store keeper gets angry, takes of the earphones, throw away the lunch and start showing the 'idiot' angrily how to do the job.
- This will continue on until the wife/manager/store keeper have packed the whole box themselves and then realizing they did so; are so angry they chase the 'idiot' with his/her shoe.

Assignment : Comic mime**Date:** _____

- You will be divided into groups of between 3 and 6.
- You will work with blank masks for this activity. The blank masks hide your facial expression, so the only way you can get your feelings across is by using your body and voice.
- In your group, decide on a short comedy, or tragedy, or musical, or a puppet show.
- Your story must be very clear and must include a few emotions.
- Try and make your story as funny as possible, but keep the following in mind:
 - Safety comes first. Create a safe and secure environment for your mime.
 - Comedy does not have to be crude or insulting. Keep it clean.
 - In a mime you do not use any words. Keep it silent, although music can be added for comic effect.
- Act out your mime for the class.

Photographic or video evidence may be recorded for record purposes.

Rubric 4 – Group performance						
	Not achieved 0	Below standard 1	Average 2	Good 3	Very good 4	Excellent 5
Personal performance	Not done	Almost no emotion / personality shown	Some attempt at emotion / personality	Very little emotion / personality	Capturing of character done well	Excellent performance
Performance as group member	Not done	Does not work well with group	Very little participation and group spirit shown	Just enough participation and group spirit shown	Works well with rest of group	Team player
Originality	Not done	Unoriginal	Borders on plagiarism	Original but average	Original idea	Very original and above average idea
Professionalism	Not done	Unprofessional and untidy	Some attempt at professional presentation of project made	Professionally done, but still a little untidy	Professionally done	Worthy of Prime Time
Assignment achieved	Not done	Sloppy and not well planned	More effort can be put in	On an acceptable standard	Professionally done	Lots of effort and hard work put into project

Topic 4	Content / concepts / skills	ATP's
Appreciation and reflection	Critical reflection based on peer interpretation and performance of the polished improvisation, using drama terminology	2.5

(10 ÷ 2 = 10)

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook paper. There are no margins, text, or other markings on the page.

OR

Assignment 10: Shadow puppet show

- Your teacher will guide you through the process of creating shadow puppets with cardboard and sticks.
- In groups of between 2 and 4 decide on a story that you can tell, making use of puppet shows.
- Practice and present your puppet show behind a lit screen. Record your show and hand in the reordered show for marking.
- Your entire group must participate in the show, so arrange to make turns with the camera or get someone else to record the show for you. (10)
- Draw your shadow puppet here:

Rubric 4 – Group performance						
	Not achieved 0	Below standard 1	Average 2	Good 3	Very good 4	Excellent 5
Personal performance	Not done	Almost no emotion / personality shown	Some attempt at emotion / personality	Very little emotion / personality	Capturing of character done well	Excellent performance
Performance as group member	Not done	Does not work well with group	Very little participation and group spirit shown	Just enough participation and group spirit shown	Works well with rest of group	Team player
Originality	Not done	Unoriginal	Borders on plagiarism	Original but average	Original idea	Very original and above average idea
Professionalism	Not done	Unprofessional and untidy	Some attempt at professional presentation of project made	Professionally done, but still a little untidy	Professionally done	Worthy of Prime Time
Assignment achieved	Not done	Sloppy and not well planned	More effort can be put in	On an acceptable standard	Professionally done	Lots of effort and hard work put into project

	25
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Group members:

Shadow puppet show reflection

Topic 4	Content / concepts / skills	ATP's
Appreciation and reflection	Critical reflection based on peer interpretation and performance of the polished improvisation, using drama terminology	2.5

Answer the following questions about the play you performed in class

1. Would you consider this performance to be better than your previous group performance? Why or why not?

2. Describe your own performance.

3. Describe the performances of the other cast members in your group.

4. How do you think you could improve on your own performance?

5. How did you feel about the 'play'?

6. What especially satisfied you about the 'play' produces by your group?

7. What especially frustrated you about the 'play' produced by your group?

8. Would you work with this group again if you had a choice?

9. Why or why not?

Did the project teach you anything about your a group? Explain what?

Did all your group members work equally hard on the project? Elaborate.

10. Do you feel that you put your best into the project? Elaborate.

11. One thing I would like to improve upon is...

12. Did you enjoy the project? Why?

13. Which elements of the project do you feel you (or your group) need more help with?

Mark: _____/15

Grade 8

Term 4

Poetry, Prose, and Drama

How do I distinguish among
poetry, prose, and drama?

Topic	Content / Concepts and skills	ATP's
1 Dramatic skills development	Warm up routine, consolidating exercises from the first three terms with addition of the following: • Vocal Development: interpretation skills: analysis and understanding of: the text using pause, pitch pace, projection, tone and intonation • Physical development: Physical relationships in pairs and large groups, status play •	2.5 %

What is a Prose?

- Prose is the normal language (sentences and paragraphs) people use when writing or speaking.
- It is not poetry and does not have a meter or rhythmical pattern.
- Magazine articles, encyclopaedias, and essays are all written in prose.
- Stories are also usually written in prose.
- A story or book that is not a play or poem.

What is a Drama

- Drama is a story that is acted out in front of people, or an audience.
- A drama can be a play, a puppet show, a song, or a dance story that a person on stage performs for a group of people.
- Have you ever pretended to be someone else?
- Have you ever acted out a story with a friend?
- Have you ever gone to see a show or a play?
- All of these are examples of drama.
- Plays are written in a special form, which helps you to picture what is happening on stage.
- This special form is called a script. A script contains the list of characters, the lines the characters say, and the stage directions.

What is a poem?

- Poetry creates word pictures, describes moments, or expresses feelings.
- There are many different forms of poetry.
- Two examples of poem forms are free verse and lyrical poems.
- A free verse poem does not rhyme. A lyrical poem uses imagery to express a feeling and uses rhythm, regular meter, and rhyme

Poem, Drama, ProSe

Sort the the blocks below to fit into the correct category and write them down on the next page

Has rhythm that is created by stressed and unstressed syllables	Contains figurative language such as similes, and metaphors	The first line of each paragraph is indented
Sentences form paragraphs	The pattern of rhythm is called meter	Many times contains rhyming words
Dialogue tells actors what to say and stage directions tell them what to do	One sentence follows the other	Written in lines that are grouped together to form stanzas
Includes a description of the setting and what the stage should look like	Written so that is can be presented as a play	Begins with a cast of characters
Examples: chapter books & newspaper articles	Written in sentences	

Poem	Drama	Prose



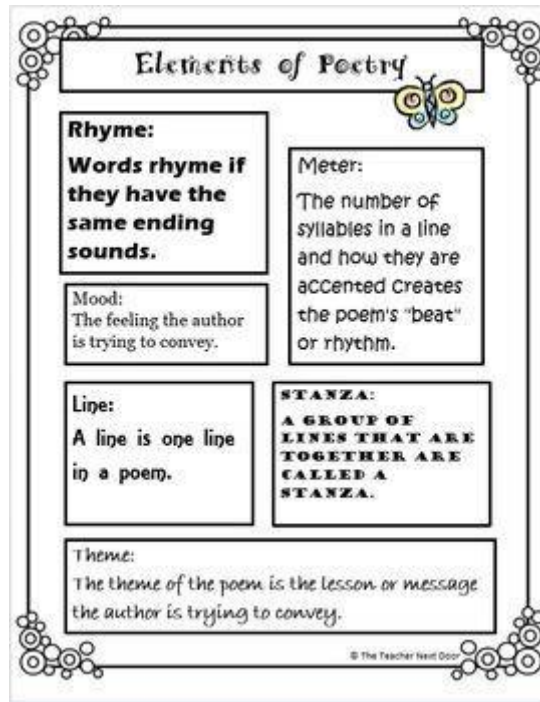
Structural Elements of Prose

- Sentence – group of words that express a complete thought
- Paragraph - sentences that are grouped together
- Dialogue – words or sentences that quote what a person has said



Structural Elements of Drama

- Cast of Characters - list of characters in play
- Dialogue – words that tell the actors what to say
- Stage Directions – words that tell how the stage should look or what the actors should do
- Setting - words that tell where and when a play takes place
- Scenes - sections of the play with similar setting
- Acts - major sections of a long play



Structural Elements of Poetry

- Verse – one line of poetry
- Stanza – group of verses
- Rhythm – beats or accented syllables
- Meter – pattern of beats or accented syllables
- Rhyme – syllables that sound similar

Hansel and Gretel

Excerpt from *Dramatic Reader for Lower Grades*
by Florence Holbrook, 1911 (public domain)
Adapted by Brenda Kovich



Identify the poetry, prose, and drama in this text. Explain the structure of each.

Name Possible Answers

Hansel: Here is a path! Oh, Gretel, look at the pretty house!

Gretel: A cottage all made of chocolate creams!

Hansel: The house seems to smile!

Gretel: It looks good enough to eat.

Hansel: Let's nibble it!

[A voice from within the house.]

Nibble, nibble, little mouse!
Who's that nibbling at my house?

Hansel: What was that?

Gretel: It's just the wind.

[The Gingerbread Woman comes out of the house and speaks.]

You've come to visit me, that is sweet,
You charming children, so good to eat.

The woman grabs the children and takes them into the house.
When she checks the oven, Hansel and Gretel run away. Once again,
they are lost in the woods.

"Hansel! Gretel!" a voice calls.

"Mother! Father! We're here," yell the children.

Drama (or Play): It uses stage directions to tell the actors what to do and say. Dialogue has character's name at the beginning and uses no quotation marks.

Poetry: It's written in stanzas, uses verse instead of complete sentences, and has rhythm and rhyme.

Two stanzas
Two verses (or lines) per stanza
Rhyming Pattern: aa
Rhythm: four beats per line

Prose: It's written in paragraph form using complete sentences. Dialogue is written in quotation marks.

Poetic Devices

- Poetic devices are literary techniques not exclusively limited to poetry.
- Poetic devices are used by good writers in all professions, from novelists, to journalists, to advertisers.
- This is because poetic devices are pleasing to hear. The use of poetic devices is separate from the study of poetic devices.
- For example, someone can have an advanced perception of what words sound good next to each other without knowing the technical terms applied to these techniques (perhaps you can think of a musician to whom this description might apply).
- Conversely, one might have mastery of the technical terms without any ability to create original poetic assemblages.

Alliteration

Alliteration is the repetition of the initial consonant sound in words.

An easier (though less exact) way to say this is that alliteration is when the first sounds in words repeat. Alliteration often works with assonance and consonance to make phonetically pleasing arrangements.

Jakia jumped in the jar of jelly.

*Despite their mother's warnings, the **children chose to chew** with their mouths open.*

*The **grass grew green** in the **graveyard**.*

Assonance

Assonance is the repetition of vowel sounds. It is often used in combination with consonance and alliteration.

He saw the cost and hauled off.

Will she read these cheap leaflets.

The snow in the rose garden groaned.

Notice the repetition of the “awe” sounds in the first example, the “e” sounds in the second example, or the “o” sounds in the third example? Assonance can be subtle and may go unnoticed if you’re not scanning for it.

Consonance

Also known as *near rhyme*, *off rhyme*, or *slant rhyme*, **consonance is the repetition of consonant sounds in the middle or at the end of words.** Using consonance is a sophisticated poetic technique that can create subtle yet beautiful lyrics or lines of poetry. Here is an example of consonance:

Her finger hungered for a ring.

The satin mittens were ancient.

You could paddle through the spittle in the bottle.

Though the first of the above examples is also an example of personification, we are interested in the repetition of the “nger” and “ng” sounds. If nobody is around you right now, **say out loud, “hungry and angry.”** Notice how similar the words sound? What you are hearing is consonance, or the repetition of the “ngry” consonant sounds.

Rhythm

Rhythm is when the arrangement of words creates an audible pattern or beat when read out loud. A good way to check to see if a passage of text is using rhythm is to just hum the sounds that the words make rather than clearly pronouncing them. If you can hear a song or identify a form in the sounds, then the text is rhythmic.

There once was a guy from Chicago / Who drank away all of his problems.

I know it is wet and the sun is not sunny / but we can have lots of good fun that is funny.

Shall I compare thee to a summer's day?

Instead of just reading these examples, trying humming them. Do you hear how they sort of bounce? This is a rhythm

Rhyme

Rhyme is when the end or final sound of two or more words are identical. If the end sounds are not identical, then the speaker or writer is using consonance or assonance instead. Rhymes can also occur internally or on the inside of words or lines of poetry. A rhyme may also be monosyllabic (a one syllable rhyme) or polysyllabic (rhyme two or more syllables), such as in the following examples:

*I left my punch card on the lunch yard.
I drove a race car to the space bar.
We saw a butter fly flutter by.*

This is the technique that students most often associate with poetry, but I encourage my students to try writing free or blank verse, as it takes much poetic skill to freely manoeuvre within the confines of a rhyme scheme.

Activity 2

Date: _____

Directions: Read the lines of poetry. Slash marks show where the lines break in the original poems. Identify two or more poetic techniques being used in each example and write them on the line. There may be more than two techniques being used. In the boxes below, explain each of your answers.

Answers: Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, Rhythm

2.1. I'm growing fonder of my staff; / I'm growing dimmer in the eyes;

I'm growing fainter in my laugh; / I'm growing deeper in my sighs;

Which techniques are being used (list two or more)?

2.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?

Explain how you got your answer

2.3 Confound the cats! All cats--away-- / Cats of all colors, black, white, gray;
By night a nuisance and by day-- / Confound the cats! All cats, always.

2.3.1 Which techniques are being used (list two or more)?

Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

2.3.2

How do you figure?
Explain how you got your answer

**4. I dreamed a dream next Tuesday week, / Beneath the apple-trees;
I thought my eyes were big pork-pies, / And my nose was Stilton cheese.**

4.1 Which techniques are being used (list two or more)?

Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

4.2

How do you figure?
Explain how you got your answer

**5. O Sea! whose ancient ripples lie on red-ribbed sands where seaweeds shone;
O moon! whose golden sickle's gone,**

5.1 Which techniques are being used (list two or more)?

5.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?
Explain how you got your answer

**5. Across the moorlands of the Not / We chase the gruesome When;
And hunt the ltness of the What / Through forests of the Then.**

5.1 Which techniques are being used (list two or more)?

5.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?
Explain how you got your answer

6. Big Balloons Bounce into the / Big Blue Sky / Up, up, and away / There they go

6.1 Which techniques are being used (list two or more)?

6.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?
Explain how you got your answer

**7. BANG!!! There goes another building, / BOOM!!! And there go 2 more,
Said the man who took target practice / In the seat of a military tank.
BAM!!! There goes another. / Life is hard when you don't have a father to guide you.
BOOM!!! You could end up in jail, / BANG!!! You could end up crazy,
AHHHH!!! Or you could end up dead / Because you pressed the wrong button.**

7.1 Which techniques are being used (list two or more)?

7.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?
Explain how you got your answer

8. **Buzz, goes the blue fly, / Hum, goes the bee,
Buzz and hum they cry, / And so do we:**

8.1 Which techniques are being used (list two or more)?

8.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?
Explain how you got your answer

9. **There was a crow sat on a stone, / When he was gone, then there was none.**

9.1 Which techniques are being used (list two or more)?

9.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?
Explain how you got your answer

10. Tiger, Tiger burning bright, / in the forests of the night,

10.1 Which techniques are being used (list two or more)?

10.2 Alliteration, Consonance, Onomatopoeia, Repetition, Rhyme, and/or Rhythm

How do you figure?
Explain how you got your answer

Activity 3

Resonance

Say the word 'mum' in a normal speaking voice.

Do not increase the volume or put any strain on your voice throughout this exercise.

Make use of your chest cavity to say and repeat the word, before moving the sound up through your throat, mouth, nose, sinuses, and into your skull.

Stay with one resonator for as long as it takes to get comfortable with activating and using that specific resonator.

Articulation

Repeat the following tongue twisters:

- ☐ Girl gargoyle, guy gargoyle.
- ☐ Black background, brown background.
- ☐ Susan shineth shoes and socks;
Socks and shoes shines Susan.
She ceases shining shoes and socks,
For shoes and socks shock Susan.
- ☐ How much wood would a woodchuck chuck
If a woodchuck could chuck wood?
He would chuck, he would, as much as he could,
And chuck as much wood as a woodchuck would
If a woodchuck could chuck wood.

Projection

- Pretend that you have to make yourself heard over a long distance.
- Imagine the person you are speaking to stands about 10 metres away from you.
- Make use of any of the previous tongue twisters mentioned above and speak clearly and with sufficient breath control to achieve the correct projection.

Release tension

- Pretend that you are caught in a glass bottle. How big is the bottle?
- Explore the size and shape.
- Try to get out through the lid of the bottle.
- Unfortunately you cannot get the lid open, so you have to try to break the bottle by toppling it over. The moment it falls over and breaks, you are free.
- Take a deep breath and blow out the air through your mouth.
- Repeat a few times until you feel relaxed.

Topic 3: Interpretation and performance of selected dramatic forms: dialogues, dramatised prose or indigenous storytelling	ATP's
Content/concepts/skills Dialogues: develop interpretation and presentation skills by focusing on the following: • Text analysis – expressing the piece in own words • Interpretation of the character – based on knowledge of the play • Vocal and physical characterisation – communicate aspects of the character (background, age, status, intention, etc.) through voice (tone, rhythm, pitch, etc.) and body (posture, body language and gestures, etc.) • Vocal clarity – distinct and audible use of voice • Use of space – appropriate use of space • Emotional connection – connect with the emotions of the character • Interaction – stay in character when not speaking • Development of relationship – understand how status of characters and relationships grow, develop and change appropriately • Impact of the dialogue/scene – memorable, engaging and effective OR Dramatised prose: written by South African authors reflecting South African cultures and contexts (individual or group performance) OR Indigenous storytelling: (individual or group performance) Develop interpretation and presentation skills for the above by focusing on the following: • Text analysis – expressing piece in own words • Narrative technique – appropriate to the style of the story (legends, fairy tales, <i>ntsoni</i> etc.) • Vocal clarity –: speak distinctly and audibly; variation in pitch, pace and tone, justified use of pauses, emphasis • Verbal characterisation – creating characters through voice • Incorporation of appropriate elements such as idiophones, sound effects, songs in indigenous storytelling • Transformation from character to narrator • Physical expressiveness – appropriate use of movement and/or stillness • Creation of appropriate mood, using voice and movement • Audience contact – impact of prose piece, audience contact if appropriate, engaging	9.5 %

Notes

Preparing for a performance

Keep in mind the following points when rehearsing for your performance:

Text analysis and planning

- **Read the scene or poem** with the rest of the cast conversationally, and discuss what the emotional high point of the scene is and how best to work up to it.
- **Identity the parts** and who will play each part. Cut parts if they are not relevant or if you don't have enough people in your group. Add lines if the scene does not have enough dialogue for each character, but keep to the style and characterisation of the original text.
- **Base your interpretation of your character** on your understanding and knowledge of the play.
- **Make plans for rehearsals** outside of class time. Remember that rehearsing scenes demands a sacrifice of time and effort. The success of the final performance depends on how well you can work together as a group.

Use of space

- **Set the scene** by deciding what period the scene takes place in, what style of acting is appropriate for it and what essential pieces of furniture you will need.
- **Plan an effective stage arrangement** that will function easily and simply, and work out a broad outline of movement so that you consistently create interesting 'pictures' on stage.

Lines and cues

- **Memorise your lines** until they are word-perfect. You cannot create a part if your mind is thinking: "What do I say next?" What you say should be exactly as it is written in the script and should never vary.
- **Memorise your lines keeping in mind the vocal and physical characterisation of your character.** Take into account the entire scene so that you are fixing ideas and not just words. Think about *who* you are saying the words to and *how* they will be received by the other actors and the audience. Think about *what* the lines you are saying are revealing about your character.
- **Make sure of your pronunciation, phrasing and emphasis** so that false inflections do not become fixed. If you choose to use an accent make sure you can sustain it throughout the scene.
- **Pick up on cues quickly and smoothly** to maintain the timing of the scene. The cue is the last phrase of the line before you speak. Be prepared to come in on the final word of the previous speaker without taking a break, unless there is a deliberate pause for effect.

Interaction

- **Listen in character** without moving unless movement is part of the stage directions. Your facial reaction must follow the meaning of the words you are hearing and give you a strong stage presence.

- **Keep the stage picture constantly in mind** in order to permit all action to be clear to the entire audience at all times. In other words, do not stand in front of (mask) other actors, huddle in tight groups or stand in straight lines.
- **Emphasise the centre of interest** at all times – whether it is the person speaking, an object or a sound offstage – giving it your whole attention. The attention of the audience should always be focused where it should be: on a line, an action or a character. By stressing particular lines, gestures, mannerisms, facial expressions or behaviours, the actor focuses audience attention on key ideas of theme, plot or characterisation.

Stage movement

- **Be aware of various techniques of stage movement** when playing a scene:
 - ✓ **Sharing a scene:** You share a scene with another actor when you stand or sit parallel to each other. A shared scene should be played $\frac{3}{4}$ to the front or in profile. However, a profile scene does not allow the audience to see your face. A profile scene is a confrontation-type scene and can be played for only a short time before a strong emotional reaction, such as a fight or an embrace, results.
 - ✓ **Giving the scene:** When the audience's attention is shifted from one actor to another by a cross downstage followed by a slight turn upstage towards another actor, the scene is said to be 'given' to the upstage actor, who now holds the dominant stage position.
 - ✓ **Turning the scene in:** This type of staging is important in scenes of more than two characters because audience attention must be focused on the real centre of the dramatic action. This focus is achieved when the actors who are not the key characters in a particular scene shift the angle of their bodies more upstage and look directly at the key character.
 - ✓ **Taking yourself out of the scene:** Turning away in $\frac{3}{4}$ or full back position indicates that the character has taken him/herself out of the scene.
- **Make meaningful gestures.** Usually gestures should be made with the upstage arm and turns made toward the front. Move forward on the upstage foot and kneel on the downstage knee. This way the body is always open towards the audience.



- **Create a single impression.** Coordination of the entire body is essential for every movement. Create this by coordinating the tone and inflections of your voice, the expression and direction of your eyes, the gestures of your hands and the position of your body.
- **Never anticipate what the next line or move is going to be** by either an uncertain inflection of the voice or the slightest gesture. It is only through concentration that spontaneity and the illusion of things happening for the first time can be created.

Stage business

- **Stage business** is an essential part of acting. It involves the use of hand props, costume props, stage props, other actors and parts of the set itself. Handling a cup and saucer or a handkerchief will vary from characterisation to characterisation. It takes training and practice to use props well, especially historical props such as swords, fans, parasols, canes, etc. If not handled properly, their use may seem awkward and distracting, calling more attention to the hand props than to the actor. Such stage business as writing a letter, drinking from a cup or stirring a fire requires concentration, imagination and much practice to make these actions seem natural. Make sure that you rehearse with your props!

- **Avoid meaningless stage business.** Too much business, especially non-motivated or out-of-character business, is meaningless and harmful. Make sure that all movements or gestures are motivated and necessary for the development of the scene. This means that you must keep still without being rigid or looking disinterested, and without being distracting. Avoid aimless little gestures or fidgeting in position. Always keep the action in view of the audience without appearing to do so.

Vocal clarity

- **The person speaking for any length of time should be upstage centre** so that other characters are looking at him or her and so that the person's voice can more easily reach the audience.
- **Remain audible.** Do not, when speaking, cover your face with your hands or with an object like a fan or a telephone. Project your voice without shouting.

Emotional connection

- **Maintain eye contact.** Your eyes are your most expressive feature. The speed and direction of a single glance can tell volumes. Always know exactly where you are focusing your attention, but do not make the mistake of keeping your eyes glued to the eyes of the person to whom you are speaking.
- **Engage your audience.** Remember to include the entire audience in your conversation, and avoid looking at the ground or at objects that will throw your voice to the floor.

Choices for your final product

Choice 1: Dialogue OR Choice 2: Dramatised pose OR Choice 3: Indigenous storytelling

This last evaluation of grade 8 work is also a choice for you to either perform alone or in a group

Choice 1: Dialogues

Choose a scene from a play which has a clear beginning, middle and ending. Cut the material in such a way that the scene builds up to a climax or highpoint and tells a story on its own. There can be 2–4 characters in the scene, but each must have equivalent lines to say. The scene should take 10–15 minutes to perform depending on the size of your group.

Activity 3

Date: _____

Formal activity

Planning

In your groups prepare the dialogue for your formal assessment this term by filling in the following information.

5.1 Play from which you have taken the scene and name of playwright: (1)

5.2 Why have you chosen this particular play and scene?

(2)

5.3 Name of your character: _____

(1)

5.4 Describe who your character is from the context of the play. Remember that in order to understand your character and the scene, you need to first read the play. (10 ÷ 2 = 5)

5.5 What is the relationship between the characters in this scene? Remember to also indicate their status.

Also explain the situation and emotional state of your character in the scene.

(5)



5.6 Write or type out your scene after you have made cuts and adjustments to it.

Ask your teacher to help you if you are struggling with it.

Make sure that each person has a copy. Rehearse your scene well.

Performance Date: _____

FORMAL ASSESSMENT
INTERPRETATION AND PERFORMANCE

Dialogues



Criteria ↓	Marks →	4	3	2	1-0
Preparation					
Understanding of scene					
Vocal characterisation					
Vocal clarity					
Physical characterisation					
Stage sense – use of space					
Emotional connection					
Development of relationship					
Structure of scene					
Impact of scene					

0-1 – Not achieved; 2 – Partially achieved; 3 – Achieved; 4 – Outstanding

Total: $(40 \div 2) = 20 /$ _____

Reflection

Describe in your own words what you liked / disliked in your and your groups performance. (15)

Liked	Disliked

OR

Choice 2:

Dramatised prose

When choosing a piece of prose for performance, you should keep in mind what will capture and hold the audience's attention. You can choose either a short story or a piece of prose from a novel. Just make sure that whatever you choose has a beginning, middle and ending. There can be dialogue or not, and there shouldn't be too many characters, otherwise it can become confusing for the audience if you perform the piece by yourself. Cut the piece for dramatic effect and to make sure that it is the correct length. Ask a friend, your teacher or your parents to help you if you are struggling.

Activity

Planning

Work on your own in this activity. Choose a prose piece written by a South African author that reflects the uniqueness of South African culture and society. Cut your piece of prose to improve dramatic quality. Your final performance should be between 3–5 minutes.

3.1 Name of story and author (1)

3.2 Why have you chosen this specific prose piece? Explain. (2)

3.3 Explain what happens in your prose piece in your own words. (5)

3.4 What mood do you need to create in your prose piece? How will you achieve this through the use of your voice and movement (gestures, posture and facial expression)? Keep in mind that excessive movement becomes very distracting! (3)

3.5 How will you make sure that you capture and hold the attention of your audience? Explain.

(2)

3.6 Explain what needs to be emphasised in the prose piece and how you will do that.

(2)

Memorise your prose piece and present it to the class.

Performance date: _____

Keep in mind:

- Everyone in the audience must hear every word you are saying.
- You need to emotionally connect with the subject matter of the prose piece if you want to engage the audience. If it is a funny piece you need to make sure that you remain serious, otherwise the audience will not think it is funny. Do not laugh at yourself or what happens in the piece.
- The way you physically express yourself during the performance needs to suit the style of the prose piece.

FORMAL ASSESSMENT
INTERPRETATION AND PERFORMANCE
Dramatised prose

Criteria	4	3	2	1-0
Preparation				
Understanding of piece of prose				
Expression of meaning				
Vocal expressiveness				
Vocal clarity				
Physical work				
Dramatisation as performance piece				
Use of appropriate narrative techniques				
Creation of appropriate mood/style/genre				
Impact of prose piece				

0-1 – Not achieved; 2 – Partially achieved; 3 – Achieved; 4 – Outstanding

Total: (40) = _____

Date: _____

Reflection:

(10)

Interpret the mark allocation your teacher gave you and discuss each mark allocated? Give reasons for your statements

OR

Choice 3:

Indigenous storytelling



Storytelling is an oral art form for preserving and transmitting ideas, images, motives and emotions with which everyone can identify.

Marsh Cassady

Storytelling depends on the situation, the teller, the audience, the purpose, and the mood, and as a result can never be duplicated. It is a once off, unique experience.

Why do people tell stories?

- ✓ To learn about the past
- ✓ To illustrate different cultural traditions
- ✓ To teach us how to live moral lives
- ✓ To explain natural phenomena
- ✓ To entertain

3.1 Can you think of any other reasons why people tell stories?

(2)

3.2 Give your own definition of a storyteller.

(2)

Choose any indigenous South African story that you like that you will be able to tell convincingly. It can be a folk tale, legend, fairy tale, or any other genre that appeals to you. The storytelling should take 3–5 minutes.

3.3 Name the theme of your story. _____

(1)

3.4 Now analyse and organise the **structure** of your story.

A plot involves the meeting of two opposing forces called the **protagonist** and the **antagonist**. The protagonist is the 'hero' in the story, someone you would be able to easily identify with and it is always an individual, be it a human, an animal or another entity. The antagonist, on the other hand, is the opposing force keeping the protagonist from getting what he/she wants. This can be a person or an animal but it is most often specific conditions or circumstances, like poverty.

Identify the **protagonist and antagonist** in your story. Explain their roles in the story. (4)

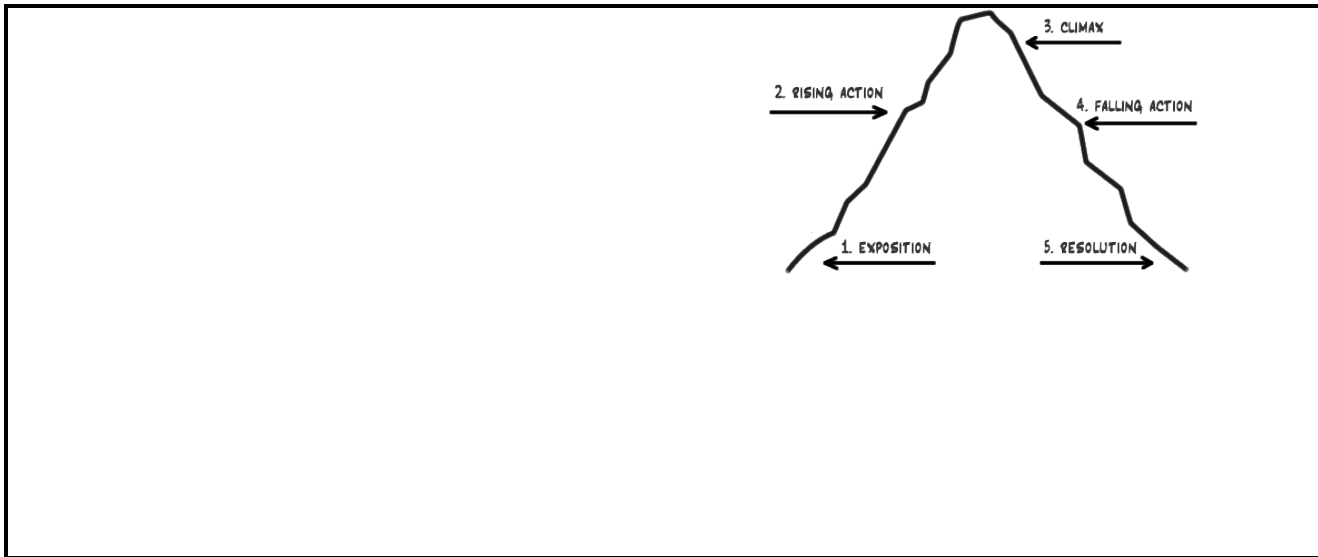
3.5 The inciting incident is that point in the story where the balance is disturbed. This is really the thing that starts the unfolding action in the story.

Identify the **inciting incident** in your story. Explain how it occurs. (1)

3.6 The inciting incident introduces the rising action during which the suspense steadily increases. The rising action really is the unfolding of the events of the story.

Give a brief description of the **rising action**.

(2)



3.6 The rising action culminates in the climax or high point of the story, which is the point at which the central character either wins or loses.

Identify the **climax** of your story. Give reasons why you think this is the climax.

(2)

3.7 This is followed by the falling action and shows the result of the climax.

The story usually ends shortly after the climax and the falling action is therefore not drawn out.

Briefly describe the **falling action** in your story.

(4)

3.8 Characterisation is very important in storytelling and you need to figure out everything that is important about the characters in your story to ensure that you will present them effectively. You also need to understand exactly where and how all the characters fit into the story.

Are there any **characters** in your story that you can cut from it? If so, name the character and explain why he/she has been left out.

(2)

Performance date: _____

Afterwards, reflect on how successful you think you were in telling your story. Is there anything you would change next time you tell it? Explain. (10)

FORMAL ASSESSMENT

Rubric

INTERPRETATION AND PERFORMANCE

Indigenous storytelling

Criteria ↓	Marks →	4	3	2	1-0
Preparation					
Understanding of imagery and/or symbolism					
Expression of meaning					
Vocal expressiveness					
Vocal clarity					
Physical work					
Dramatisation as performance piece					
Use of appropriate narrative techniques					
Creation of appropriate mood for the style/genre					
Impact of story					

0-1 – Not achieved; 2 – Partially achieved; 3 – Achieved; 4 – Outstanding

Total: (40) = _____

Date: _____

Topic 3: Media	ATP's
Content/concepts/skills: • Different forms of media: accessible and relevant. Explore media forms such as film, television, radio, documentaries, internet, etc. • Drama elements identified in the selected media form	1 %

Drama elements in the media

Activity 4

Choose one of the following media forms:

- ✓ Film
- ✓ Television
- ✓ Radio
- ✓ Documentaries
- ✓ Internet



Highlight the one you have chosen.

You will now have to identify and describe the different drama elements in your selected media form. If your chosen media form does not have this element you will have to explain why not. Give as much detail as possible when discussing the different elements.

Actors:

Audience:

Performance space:

Time:

Costumes:

Props:

Special effects:

Music and/or sound effects:

Movement and/or choreography:

Dialogue:

Content	Web Site	Page number
Term 1		
Front cover page	https://www.youtube.com/watch?v=tD6KJ7QtQH8	
Breathing Exercise	https://www.reddit.com/domain/buzzle.com/	8
Stage Direction	https://www.teachstarter.com/au/teaching-resource/stage-directions-terminology-posters/	10
Wings of a stage	http://www.stagecurtain.net/products.html	11
Back stage and side wings	https://en.wikipedia.org/wiki/Parts_of_a_theatre#/media/File:Stage Layout Plan.jpg	11
Term 2		
Term 2 Front cover page	https://cdn.shopify.com/s/files/1/2217/2337/products/BUA Piano Man I 1_720x.jpg?v=1503506466	34
Physical Warmups	https://www.edutopia.org/article/honing-students-speaking-skills	35
Vocal warmups: How to breath when you sing	https://www.singschool.com/	37
Vocal warmups: Posture of a singer	https://www.singschool.com/	37
Mind map template	http://littlemisshypothesis.blogspot.com/	39
What makes me me?	http://www.mindmapinspiration.com/mind-map-of-me-template	40
Term 3		
Term 3 front cover page	https://cheezburger.com/	53
Sounds created by your mouth	https://www.teacherspayteachers.com/	55
William Shakespeare quote	https://www.zazzle.com/william_shakespeare_quote_poster	56
Situational comedy	https://www.slideshare.net/MOHANADASA/conventions-of-sitcoms	58
Modern comedy	https://www.liveabout.com/	57
Musical comedy	http://draconicarcaniahangout.weebly.com/	58
Parody (spoof)	https://www.imdb.com/	58
Decorative Frame	https://blog.starsunflowerstudio.com/	59
Marc-Lottering	https://www.sahistory.org.za/dated-event/marc-lottering-was-born-day	
Pieter-Dirk Uys	https://www.google.com/	60
Trevor Noah	https://ewn.co.za/2019/03/23/sa-defends-trevor-noah-as-americans-support-canning-of-show	60
Barry Hilton	https://www.google.com/	61

	Term 4	
Prose Video clip	https://www.slideshare.net/May2xnasole/prose-16496257	
Activity 1	https://www.tes.com/lessons	77
Structural Elements of prose drama and poetry	https://enjoy-teaching.com/enjoy-teaching-prose-drama-and-poetry/	79-81
Elements of a poem	https://scarriet.wordpress.com/	81

Poetic Devices Worksheet 5 | Answer Key

- 1. Rhythm, repetition, rhyme, consonance**
- 2. Rhythm, alliteration, repetition, rhyme**
- 3. Rhythm, rhyme, alliteration**
- 4. Alliteration, consonance**
- 5. Rhythm, rhyme**
- 6. Alliteration, repetition**
- 7. Onomatopoeia, alliteration**
- 8. Onomatopoeia, rhyme, rhythm**
- 9. Consonance, rhythm**
- 10. Repetition, rhythm, rhyme, alliteration**