

Drama CAPS Textbook and Workbook



Grade 9

Name of Learner:

Class:

TERM 1



	TERM 1		TERM 2		TERM 3		TERM 4	
	Task 1	Task 2	Task 3	Task 4	Task 5	Task 6	Task 7	Task 8
Art Form	Art Form 1	Art Form 2	Art Form 1	Art Form 2	Art Form 1	Art Form 2	Art Form 1	Art Form 2
Form/types of assessment	Practical Task	Practical Task	Practical & Written Exam	Practical & Written Exam	Practical Task	Practical Task	Practical & Written Exam	Practical & Written Exam
Tool(s) of Assessment	Rubric	Rubric	Rubric & Memo	Rubric & Memo	Rubric	Rubric	Rubric & Memo	Rubric & Memo
Time Allocation	Week 7-10	Week 7-10	Week 7-10	Week 7-10	Week 7-10	Week 7-10	Week 7-10	Week 7-10
Date Of Completion	End of Term	End of Term	End of Term	End of Term	End of Term	End of Term	End of Term	End of Term
Total Marks	50	50	100	100	50	50	100	100
Weighting SBA%/EXAM%	5	5	10	10	5	5	30	30
Content Focus: Knowledge and Skills	As per ATP per art form per term	As per ATP per art form per term	As per ATP per art form per term	As per ATP per art form per term	As per ATP per art form per term	As per ATP per art form per term	As per ATP per art form per term	As per ATP per art form per term

	Term 1		Total Term 1	%	Term 2		Total Term 2	%	Term 3		Total Term 3	%	SBA Converted to 40	Term 4		Total Term 4	%	EXAM Converted to 60	Final %
	Task 1	Task 2			Task 3	Task 4			Task 5	Task 6				Task 7	Task 8				
	Art form 1	Art form 2			Art form 1: Practical & Written Exam	Art form 2: Practical & Written Exam			Art form 1	Art form 2				Art form 1: Practical & Written Exam	Art form 2: Practical & Written Exam				
Learner	50	50	100		50 + 50 = 100	50 + 50 = 100	200		50	50	100		40	50 + 50 = 100	50 + 50 = 100	200		60	100
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DAMATIC SKILLS DEVELOPMENT

Topic 1: Dramatic skills development	ATP	√
Content/concepts/skills Teacher-devised warm-up routine focusing on the following:	2.5 %	
Vocal development: relaxation, posture and breathing exercises • Restful alertness		
• Posture (in neutral position)		
• Breath control and capacity		
Physical development: energising and loosening the body • Focus exercises		
• Warming up each body part through swings • Curling and uncurling the spine		
• Understanding the purpose of warming up and cooling down		

RECOMMENDED RESOURCES

- Drama activities need an open space – it can be outdoors
- The learners themselves are the valuable resource
- You will need to build a up a collection of games and exercises.
- Drums
- Tambourine
- Whistle
- Flip charts
- Koki pens
- Projector
- Laptop

DRAMA VOCAL DEVELOPMENT CONCEPTS

- Relaxation
- Posture
- Breathing
- Resonance

- Articulation
- Pitch
- Pause
- Projection
- Emphasis
- Tempo
- Tone

Relaxation exercise
Restful alertness
Vocal Development

Drama is all about your voice.

You need to learn how to use it in the best way possible

Your voice is your main tool.

There are various concepts that you can learn to teach you how to develop your voice.

Restful alertness means that the actor is calm and relaxed but alert.

The relaxation exercises that you perform before you begin to your body in drama must form part of your warm-up routine and must be done at the beginning of each term.



This is very important to warm-up and relax your voice before a drama performance.

Relaxation is the technique we use to free the body of unnecessary tension.

We will also improve our vocal ability as the body supports breathing and breathing supports the voice.

In drama, relaxation also means to energise the body not to be lifeless.

Activity 1

Date _____

Relax your muscles by doing the following

- Lie with your back on the floor.
- Relax your feet and let them fall to the one side.
- Place your palms face up on the floor.
- Close your eyes and breathe in and hold your breath for two seconds.
- Breathe out. Relax and breathe normally.

- Now, when you breathe in , you are going to tense your legs ... breath out, relax your legs breathe in, tense your hips ... breath out, relax your hips.
- Once you have done this, breath normally and image your body is sinking into or melting across the floor.
- Observe how relaxed your body is.
- Slowly open your eyes and come to a standing position.
- You can also do the muscle relaxer exercise in a neutral position.

A warm-up routine

- Acting requires a great deal of skill and is physically demanding.
- It involves high-energy activities like dancing, fighting and miming.
- Actors must speak clearly so that the audience can hear every word.
- Actors need to be fit and the muscles of their bodies must be flexible so that they can perform any role no matter how demanding it is.
- Before rehearsing and performing actors and actresses need to do warm up exercises.
- This involves moving, stretching and relaxing your muscles and using your voice so that you can act your best.
- A warm-up routine should combine both vocal and physical exercises.

Activity 2

Date:

Come up with as many reasons as possible as to why it is important to warm up and cool down before and after practical drama work.

Date: _____

Breathing control and capacity

Breath Capacity refers to the amount of breath inhaled.

Breath control to how we use our muscles to control the release of the breath

Breathing assist the voice in Drama and it helps project the voice.

It is more than just inhaling and exhaling.

- Correct breathing is a learnt skill that can be rhythmic and helps us to relax and focus.
- Breathing for a performer is called: Diaphragmatic / Intercostal / Active breathing .
- This happens when we contract the diaphragm , a muscle located horizontally between the chest cavity and stomach cavity.
- During this type of breathing air enters the lungs and the belly expands.
- Normally when we breathe the chest expands.
- Intercostal diaphragmatic breathing allows more oxygen to enter your bodies.

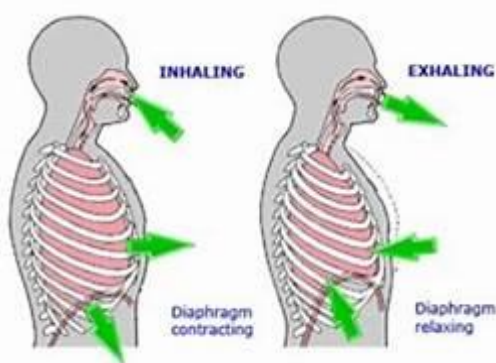
Activity 3**Breathing exercise**

Stand in a Natural State, rest one hand on you chest and one on your stomach.

1. Breathe in deeply through your nose and pay attention to the movement of your hands
2. If you hand on your stomach moves, this is correct breathing using your diaphragm.
3. If the hand on you chest moves , this is incorrect.

Question

What is the correct way to know if your breathing correctly?



A performer must be skilled in Breath capacity and control to ensure that he has enough breath for the length of a sentence; a shout; a whisper and has enough control for releasing the breath over a certain time.

This will minimise vocal faults.

Vocal faults affect the clarity and audibility of the voice.

The following Vocal Faults are linked to Breathing correctly and the lack of skill in breathing capacity and breath control:

Name the two focal faults that affect the clarity and audibility of your voice

Physical exercises activity

Activity 4

Date: _____

1. Choose one of the following mimes to do at normal speed.
2. Then repeat the series of movements in slow motion, and then once more, but at double speed.
 - Setting a table for two
 - Making your bed
 - Wrapping a present

Instructions

1. Stand with your feet apart, so that they are in line with your shoulders.
2. Draw your shoulders up towards your ears, then drop them down again. (Repeat x 5)
3. Drop your head forwards so that your chin is resting on your chest.
 - Roll it slowly towards each shoulder. (Repeat x 5)
4. Open your legs a bit wider and lean sideways sliding your hand down your leg as far as you can manage.
 - Alter sides (left and right sides) (Repeat x 5 each)
5. Rotate each of your shoulders in a big circle (Repeat x 5)
6. Circle your wrists and then each of your ankles. (Repeat x 5)
7. Breathe in and stretch your arms up into the air then breath out and flop down. (Repeat x 5)
8. Raise your heels off the floor until you are on the balls of your feet.
 - Lower your feet back onto your heels. (Repeat x 5)
9. Using both your arms pull each knee towards your chest. (Repeat x 5)
10. Finally shake out all your limbs as you keep them loose. (Repeat x 5)

Which one of the above instructions did you find difficult to perform and give a reason why?

Resonance – The resonation of sound in the body resonators. Also the reinforcement of sound.

The resonators are :

Sinuses
Temples
Nose
Mouth
Pharynx
Chest

e.g. HUMMING

Articulation- developing clear and distinct speech by focusing on correct formation of vowels and consonants

Organs of articulation are:

- Lips
- Jaw
- Tongue
- Soft and hard palate

e.g. moving and stretching your lips and tongue

Pitch- The level of voice- high or low note, related to the range of the voice.

Pause-It is a cessation of sound (Stopping for a while).

Projection – The strength of tone , the power behind words, increased volume supported by meaning.

Emphasis – The weight placed on a word(s) to give meaning

Tempo – Pace

Tone – The quality of voice produced by the speaker. (expressing feeling, emotion and mood).

Activity 5

Date:

VOCAL DEVELOPMENT

Do an exercise that develops breathing capacity and control. Use the five Drama Vocal Development concepts given below to create your own warm –up exercise:

- **Projection**
 - Pitch
 - Breathing
 - Emphasis
- **Tempo**
 - How fast or slow?
 - Pause
 - Rhythm
- **Tone quality**

Applying the above. Write and create your own warm-up exercise in the block below

Activity 6
PHYSICAL DEVELOPMENT**Date:**

Do a physical exercise of five minutes for energising and loosening the body focus, consider the following:

- Use swings for warming each body part
- Curling and uncurling of the spine

**VOCAL DEVELOPMENT
CONCEPTS****TICK LIST****COMMENTS**

ASSESSMENT TOOLS (RUBRIC) FOR THE VOCAL EXERCISE	PROJECTION		
	Enough volume?		
	Good Breathing?		
	Proper Emphasis?		
	TEMPO		
	Too fast tempo?		
	Too slow a tempo?		
	Monotone?		
	Expressive variety		
	TONE QUALITY		
	Pleasant tone?		
	Husky tone?		
	Throaty tone?		
	PHYSICAL DEVELOPMENT		
	Use of swings is visible		
	Exercise includes curling and uncurling?		

DRAMA ELEMENTS IN PLAYMAKING

Topic 2: Drama elements in playmaking	ATP
Content/concepts/skills - Written sketch Or polished improvisation. - Research and discussion on a theme related to a social or environment issue e.g. Integrate cultural practices into the classroom drama, e.g. rituals, ceremonies and symbols	4.5 %
- Structure of the performance: - What : events, story line, development of a story, structure of a story, climax and dramatic Tension. - Who: characters – vocal and physical characterisation, attitude, function, specific mannerisms, speech patterns, relationships and variety of roles. - Where: place and location, depicted through voice and body. - When: time depicted through voice and body - Who to: audience, context, economics, political and social	
- 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 places, flashbacks	
Use of symbols	
Finding a clear focus: unnecessary/confusing dialogue,	
movements	
Audibility of spoken dialogue	
Developing and sustaining dramatic tension	
Performance and reflection	

Dramatic elements in playmaking

There are 13 Dramatic elements and they form the core of all drama. They can be used in isolation or simultaneously and are manipulated by the performer for dramatic effect.

RECOMMENDED RESOURCES

- Classroom space
- Drums or/and other instruments
- Flip charts
- Koki pens
- Props
- Costumes

WHAT IS PLAYMAKING?

Playmaking is when techniques are used to explore the dramatic potential of stimulus and to develop ideas, roles, dramatic action, story and themes to construct a devised performance.

How to create a play?

- Brainstorm an idea: talk, discuss, debate.
- Select the theme/topic/focus of scene
- Improvise dialogue – try out the ideas by enacting them, create characters.
- Discuss, change, write down or edit.
- This is a dynamic fluid and ever-changing process.

1. Focus

- This is where a performer have to focus on which part (character) he is playing.
- This implies memorisation of the text which includes words, moves and gestures.

2. Tension

- Tension can also be conflict but where the difference lies is in the development of suspense in a performance.
- Tension builds up gradually and this builds suspense in a performance.
- An obvious example of rising tension is in a mystery or whodunit.
- The development of tension usually go hand in hand with the advancement of the plot, leading to a crisis or climax.
- Tension is closely linked with timing.

3. Timing

- Timing in a performance refers to dramatic timing of movements and gestures.
- Timing can be manipulated to create contrast in a scene or simply to demonstrate robotic, stylised and non- naturalistic movements.
- Rhythm and pace are affected by timing.

4. Rhythm

- Rhythm refers to the timing and space of the drama.
- It also means the beat or tempo of the performance.
- As a rule, rhythm should never be the same throughout the drama, regardless of its length.
- Rhythm can follow the emotional state of one or more characters or the atmosphere of the performance at particular moments.

5. Contrast

- Without the careful use of contrast a performance is boring and lacks tension.
- An example of contrast is a sad scene followed by a happy one.
- Contrast can be created by manipulating the drama to create a change in settings, use of space or rhythm.

- The pace of a scene can also be changed as well as various dramatic elements in a small section of a performance.

6. Mood

- Mood is the feeling or tone of a performance.
- It refers to the aura and is often created through a combination of several dramatic and stage crafts elements working in harmony with each other.
- The mood of a performance is closely linked with everyday feelings such as pity, anger, desire or frustration.
- The mood in a drama can be created via sound, lighting, movement, setting, rhythm, contrast, conflict and more.

7. Space

- It refers to the effective use of available space in a performance.
- Different levels of space are utilised by the performer, such as sitting, bending over, lying down etc.
- Using the space around you can mean downstage or upstage or walking in or on a stage set.
- To use space effectively, movement will be an important factor.
- The use of space also communicates to the audience where the action is taking place.

8. Language

- The use of language in performing can be verbal, vocal or non-verbal.
- Language is spoken text.
- It is the written script of the performance.
- Language spoken by the actor can also be chanted or sung. It can also be gibberish for a dramatic effect.
- The choice of language in a performance is crucial, as it forms the major means of communicating the story to the audience.
- The actor also uses language at different skills to portray his character to the audience.

9. Sound

- Modern theatrical practices relies on sound to assist in a number of ways.
- Sound create an atmosphere or mood.
- When actors use their bodies they can create sound effects in their performance.
- Small props can also create sound effects that can be used during a show.
- Other sound effects is done through modern technology such as instrumental recordings, CD's and mp3 players.

10. Symbols

- The use of symbol in dramatic performance can be one of the simplest and also most complicated of all techniques.
- Symbols implies greater meaning than the literal suggestion.
- Props are the easiest to work with because objects in everyday life are symbols in society for e.g. a rose symbolises love, a cross Christianity etc.
- The use of colours are also used as symbols e.g. purple = royalty, red = anger or desire or love, black = evil and darkness or white with purity and innocence.
- Gestures and movement are also part of symbolising and can be repeated under different circumstances and have different meanings.

11. Conflict

- Playwright George Bernard Shaw once said: "No conflict, no drama".

- Drama that lacks conflict is usually dull and uninspiring.
- Conflict can be between two people or more characters.
- As a rule, conflict should always be considered an essential ingredient for all drama performances.
- Conflict on stage can be verbal, physical or non-verbal.
- Conflict differs from tension in that it is often a fixed part of the structure of a play, with characters destined to clash with one another.

12. Climax

- Most dramas will have one or more crises in the development of a plot.
- A crisis is a key moment of dramatic tension and conflict in the play, usually occurs between two or more characters having serious implications for the outcome of the plot.
- The ultimate crisis, or highest peak, is usually called the climax and often but not always occurs towards the end of a performance.

13. Setting

- The time and place of literary work.





Elements essential to a good Drama

Plot Structure

This is what happens in the play.

Plot refers to the action, the basic storyline of the play.

What happens rather than what it means.

The dramatic structure of the play moves from exposition, to the point of attack, through the rising action, climax and the falling action to the resolution.

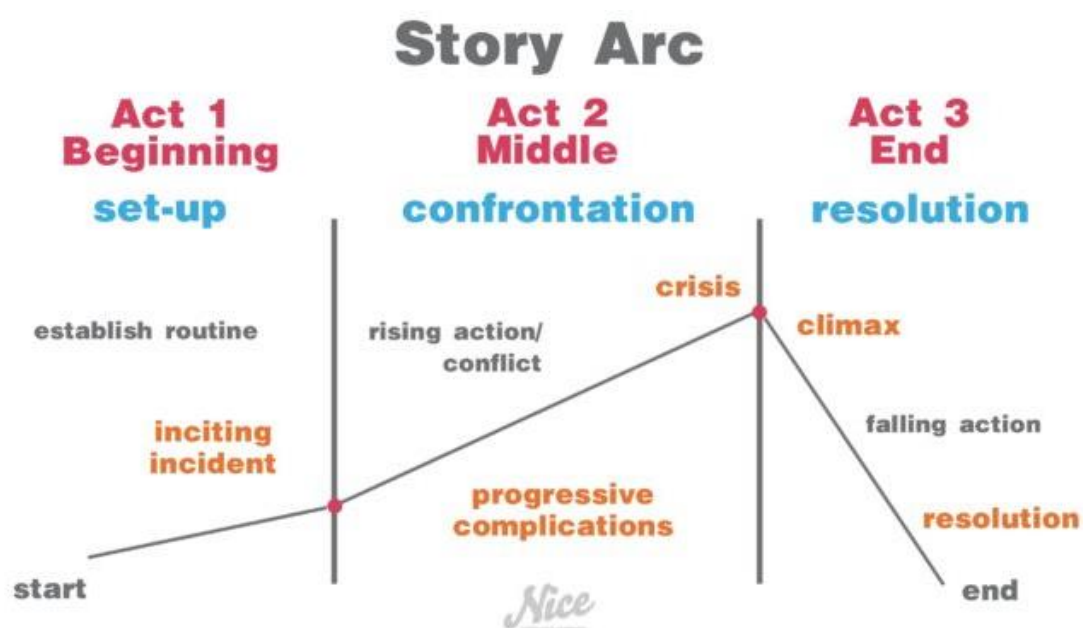
Plot: the series of events that take place in a play. There are 6 stages in a **plot structure**:

- Initial incident
- Preliminary event
- Rising action
- Climax
- Falling action
- Denouement or Conclusion



Exposition: When Writing A Story, Answer the 5Ws' and the H

Who?	Introduce the characters in your story: Name, age, background. What they look like, and how they belong or fit into the story?
What?	Content or body of the story.
Where?	Location or setting of the story and what it looks like.
Why?	Why things happen or are the way they are?
When?	Give details on the day, season, time, etc.
How?	This refers to before and after the story and how it came about.

**Thought / Theme / Idea**

While plot refers to the action of the play, theme refers to the meaning, thought and ideas of the play.

Theme is the main idea or lesson to be learnt from the play.

In some cases, the theme of a play is obvious; other times it is quite subtle

Character

Characters are the people (sometimes animals or ideas) portrayed by the actors in the play.

It is the characters who move the action, or plot, of the play forward.

Each character should have a distinct personality, age, appearance, belief, socio economic background and language.

Characters in "Cinderella"

- The main characters are Cinderella, the stepsisters, their mother, the fairy godmother, and the prince.
- Protagonist: Cinderella
- Antagonist: the stepsisters, their mother



Dialogue

This refers to the words written by the **playwright** and spoken by the **characters** in the play.

The dialogue helps move the action of the play along.

The word choices made by the creators and the type of language used by the actors for characterisation.

The dialogues delivered by the characters moves the plot and action along.

Attention is paid to the use of the correct register and situational language.

Thytm / Music

Na, na, na-na-na-na
Na-na-na, na, na-na-na-na

Music is not a part of every play, but music can be included to mean all sounds in the production.

Music can expand to all sound effects, the actors voices, songs, and instrumental music played as an **underscore** in a play.

While music is often featured in drama, in the case Aristotle was referring to the rhythm to the actors 'voices as they speak.

Lights

The set is the environment or stage in which performers can play themselves.

Making a set for a play is also important as it helps to make the play believable for the audience



In most formal theatres there are many special lights that are used to create the setting & atmosphere of the play.

Lights are used to light the performers so that the audience can see them better.

Most often the audience is in darkness and the stage is lit up to help the audience pretend they are watching a real situation.

Special lights of different colours & patterns can be used to create special effects & to make the performance more interesting to watch.

Costumes



Costumes are important in making a character believable on a stage.

To decide on a costume, you need to consider aspects of the character, like age, gender, a specific visual appearance, what sort of texture, colours are suitable for the characters.

Make – up



https://www.youtube.com/watch?v=-pgZtzDj_7o

Activity 7

When watching the video clip of the Lion King answer the following questions

How many characters could you identify?

Write down 5 characters in this clip you could identify

What is the song that is playing in the clip?

Who wrote this song and from which country I the original writer of this song?



Props are objects the character use in the play.
They make the play more realistic.

Props

Convention

These are the techniques and methods used by the playwright and director to create the desired stylistic effects.

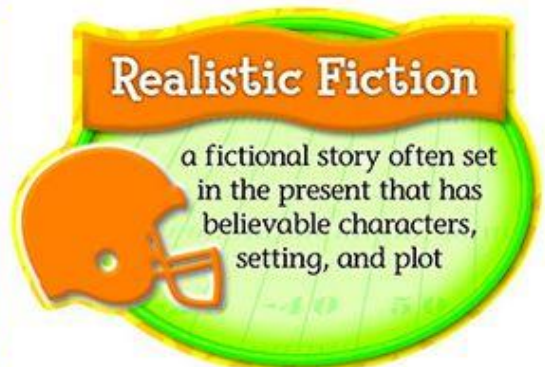
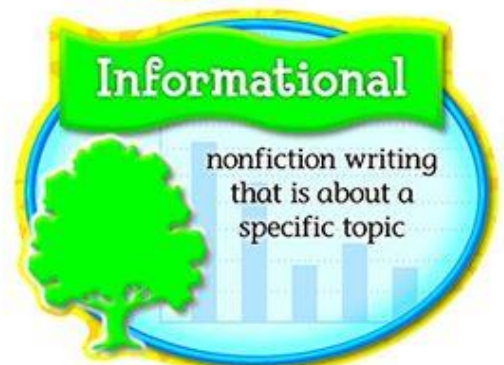
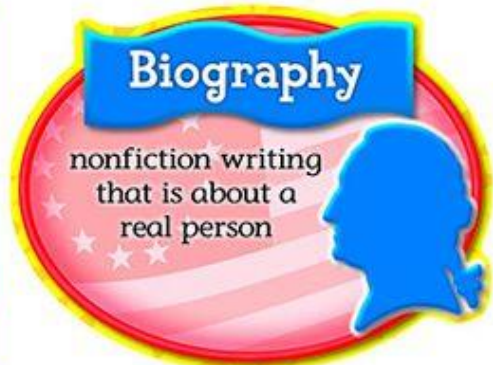
The dramatic convention is a set of rules actors and the audience are familiar with in a Drama.

They are unique theatrical conventions that may include split focus, flashback/ flash-forward, narration, monologues and spoken through.

An example would be how the audience accepts the passage of time during a play or how music will play during a romantic scene.

Genre

Genre refer to the type of play. some examples of different genres includes comedy, tragedy, mystery and historical plays.



Audience



This is a group of people watching a play.

Many playwrights and actors consider the audience to be the most important element of drama, as all of the effort put into writing and producing a play is the enjoyment of the audience

Time

Make sure you are very clear about when your play takes place. What time of the day is it? Which season? Are there any jumps in time? How will you indicate time through dialogue, costuming or décor? Time often has a big influence on the characters and outcome of events.

Activity 8

All cultural rituals and ceremonies have a function / purpose.

Here follows a few examples.

- | | |
|-------------------------------------|---|
| • Pleasure: | food, shelter, marriage, birth |
| • Power: | conquests and survival of the tribe |
| • Duty: | to gods, tribe or society |
| • Fulfil a desired result | rain-dance, pre-hunt or ritual |
| • Celebrate seasonal or life cycles | spring festival, becoming of age celebrations |
| • To praise ancestors. | victories, heroes, totems, gods, spirits or |

Instructions

5.1. Work in your groups

5.2 Imagine that you are sitting around a campfire

5.3 Choose a ceremony or celebration that you have experienced or know of.

5.4 Investigate this ceremony or celebration.

5.5 Using the table below as a guide, complete a table for the cultural practice you have chosen.

A ritual/ceremony will have drama elements. Here follows examples

Dramatic elements	Evidence in the celebration
Space	Around a campfire
Time	Performance: in the evening
Idea / message / story	Successful kill of an animal like a lion, tiger etc.
Non-verbal or verbal communication	Re-enhancing the hunt and kill
Performer	The hunters
Spectator / audience	The tribe's people
Dance / mime /characterisation	Mime and movement for the animal and the hunter
Mask	The head of the animal
Costume	The hide of the animal
Characterisation	Pretending to be the animal and imitating the hunter
Storytelling	Explains what happened from the beginning , middle to the end of the hunt.
Spectacle	Tribe may sing and dance, masks, drums, costumes, fires etc.
Music	Drums, songs, body percussion etc.
Dialogue	Between the hunters and the tribe
Purpose	Celebrate and thank the gods for the kill
Dramatic tension	Climatic moment just before the kill

Complete the table below

Dramatic elements	Evidence in the celebration
Space	
Time	
Idea / message / story	
Non-verbal or verbal communication	
Performer	
Spectator / audience	
Dance / mime /characterisation	
Mask	
Costume	
Characterisation	

Storytelling	
Spectacle	
Music	
Dialogue	
Purpose	
Dramatic tension	

Exploring themes

- When children play, they pretend to be a character they make up.
- Play acting began about 2 500 years ago in ancient Greece.
- Before that humans acted out stories and rituals around fires long before that.
- Rituals play an important role in all societies and can be religious or form part of the traditions of a particular community.
- We participate in rituals all the time e.g. birthday parties, weddings, funerals, when people are born, come of age, graduate, get married, retire etc. Some societies perform rituals based on the phases of the moon, seasons or the time of the year, e.g. the start of a new year or before or after a harvest.
- A ritual does not have an audience and the participants do not expect applause.
- In many cultures, rituals are performed to please the gods, or to summons a spirit or to get rid of an evil spirit.
- The performance of rituals helps members of a community to feel that they share common values and traditions that are worth keeping and passing on from one generation to another.
- They help us feel like we belong together as a group.
- Religious ceremonies help people to connect to a higher spiritual being or state of mind.
- They can involve acts of devotion, the repetition of prayers and/or meditation
- The actions can include drumming, clapping, chanting, humming, singing, swaying and dancing.
- Some ceremonies involve processions, special costumes and the repetition of specific words or texts.
- They can also involve consuming special food and drink, and in some cases taking drugs (hallucinogens) and performing ritual sacrifices.
- Rituals can be performed on special occasions, in public or in private, and can be performed outside or inside buildings specially dedicated to those ceremonies.
- During a ritual certain **rites** are performed.
 - A rite is a procedure of events determined by the culture or society that performs the ritual.
- In African cultures a **shaman** leads the ritual.
 - A shaman is a person regarded as having access to, and influence in, the world of good and evil spirits.
 - Typically such people enter a trance state during a ritual, and practice divination and healing.

Instructions

1. Work in your groups .
2. Create a polished improvisation which explores themes related to cultural practices and processes.
3. Answer the questions below as you decide what to include in your improvisation.

A. What is a theme? Define.

B. List cultural practices or ceremonies you have participated in and explain what some of the symbols used represent.

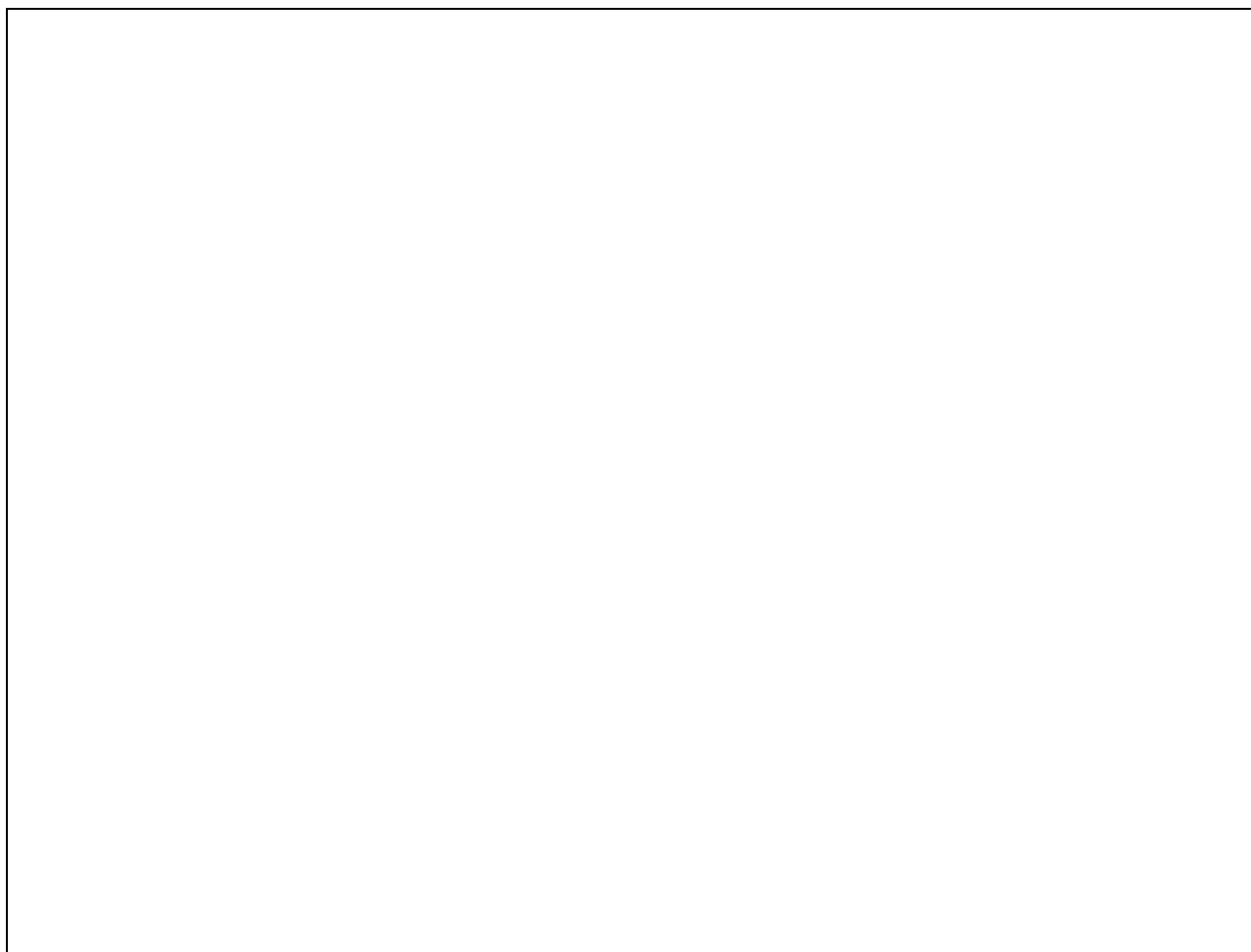
Ritual / Ceremony	Symbol	Represents

C. Brainstorm some themes that are related to these cultural practices or ceremonies.

Activity 10**Date:** _____**Instructions**

1. Choose one of these themes to work with.
 2. Through improvisation, explore a variety of story options related to this theme until you come up with a plot for your play.
 - At this stage it is only necessary to come up with a broad storyline, and not any details.
 3. Explore how you can include ritual, ceremony and symbols to tell your story in an interesting way.
 4. Write down the theme you have chosen and explain why you have decided on this specific theme.
-
-

5. Draw a mind map of what will happen in the plot.



**Activity 11****Date:** _____**Formal Activity****Planning**

You will now have to develop your story.

Experiment with different variations of telling your story until you create a play you can write down in script form.

Make sure each group member has a script. Learn your words!

1. Which structure will suit your play best? Explain why.

2

2. Decide which characters you need in order to tell your story. Give a short explanation of why you have chosen these specific characters. **2**

3. Decide which group member will portray which character.

Each group member now has to develop his/her character by paying attention to the following:

- Personality
- likes and dislikes
- Habits
- Hobbies
- Style
- Any other information that is crucial for the story.
- Also think of how your character will talk, stand and move around.

- 3.1 Write a short biography for your character. **10**

3.2 Past a picture or draw a picture of your character.

4

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3.3 Look at the dramatic tension of your play and describe and explain it.

2

3.4 Is the tension being created by conflict within one of the characters, between different characters or between one of the characters and the environment? Elaborate.

2

3.5 How does the cultural ritual which is central to your play add to the tension in the play?

2

4 Think about the language your characters will use. Make sure that it suits the different characters as well as the environment of the play.

4.1 How will you use dialogue to inform your audience?

2

4.2 What do you want the audience to learn by listening to the dialogue?

Remember that the dialogue should have a specific purpose and must help to unfold the story and develop dramatic tension.

2

4.3 How and where are you going to make use of symbols in your improvisation? Explain and describe.

2

5. Take a good look at the space in which you have to perform your play.

Where will the audience sit, and how will you make use of it? Explain.

4

6. What other technical elements will you make use of to enhance your play?

Name and explain and draw pictures if you like or print pictures from your computer or cut out pictures of a magazine, news paper etc.

6



--

Make use of the following checklist and tick each one off if you have completed it.

Check list	√	
1..Did you include rituals, ceremonies and symbols in your play?		
2. Do the technical elements enhance your play or detract from the message?		
3. Are you clear about how you will make use of your performance space?		
4. Does the structure of your play suit the theme and storyline?		
5. Are the characters unique and clearly defined?		
6. Does the dialogue help develop dramatic tension?		
7. Is the time and space clear through the use of dialogue and technical elements?		
8. Does the dramatic tension lead to the climax of your play?		
9. Is the message/theme of your play clearly recognisable?		
10. Does each member of the group know exactly what he/she is responsible for to ensure a successful performance?		

$$50 \div 5 = 10$$

Rubric**Performance Date:**

Instructions / Brief

- ❖ Work out a story. Your story must have a role for each group member.
- ❖ While creating the story, remember to listen to each other, work together and share ideas.
- ❖ Participate with enthusiasm and commitment.
- ❖ Remember that English must be used at all time and that home language can be used only in highlighting certain concepts or as comment e.g. (fantasies!; Ma whe / Aikona)
- ❖ Use your body to create interesting characters and actors.
- ❖ Use your face and voice to create the story
- ❖ Make sure that the story presents the issue that the group selected
- ❖ Convey a sense of the meaning and feeling of the scene
- ❖ Demonstrate that you completed and rehearsed a full scene
- ❖ Perform with confidence and ease
- ❖ Make sure that your story and character performance catch the audience's attention.
- ❖ Indicate the Group members. (Remember a group has either 4 or 5 members.)

Group members: _____

Criteria	Mark allocation	Leaners marks
Script embraces dramatic elements such as tension, symbols and timing	3	
Script is creative, original and exciting	3	
The script (story) present the issue that the group selected	1	
Group worked well together and all contributed to the success of the script as a performance	2	
Performance is delivered confidently to class, with good delivery techniques and the learners used the performance space	4	
Characterizations is convincing	1	
Costumes, props, sets, lights and music (sounds) contribute to a successful performance	5	
An awareness of the target audience and its needs is demonstrated	1	
The performance captures the theme of the play	1	
The group used their bodies to create interesting characters and actions	2	
The learner used his / her facial expressions and voice projection to create the character he/she was playing	2	
The learner's performance was done with confidence and ease and caught the audience attention	3	
Each member had a role in the performance	1	
dramatic tension lead to the climax of your play	1	
TOTAL	30	

Reflection and appreciation

Peer assessment

Topic 4: Appreciation and reflection	ATP	Comment
Content/concepts/skills Appreciation and reflection based on peer interpretation of the polished improvised performance, using drama terminology.		
Appreciation and reflection on professional performance preferably live. Note: This can be moved elsewhere in the year, if more convenient for the school.		

Date: _____

1. What was the title of the performance?

1

2. Was this an original piece of work? Explain?

2

3. What was the performance about? Explain the story?

5

4. Was there clear dramatical structure? Explain?

3

5. How prepared were the learners in the group? Give a reason for your answer. **2**

6. Was the language of the learners in the group used correctly? Observe the sentence construction and pronunciation and did the learners use their home language at all for highlighting a concept? Explain? **7**

7. How did the audience respond to the performance? Give a reason for your answer. **2**

8. Did the performers use set, costume and props to enhance or detract from the performance? Give clear reasons for your answer. **4**

9. Were the learners prepared and know their lines? Comment on who did not meet the criteria and Give at least two reasons for your way of thinking. **4**

Total = $30 \div 3 = 10$
--

Media

Topic 5: Media	ATP
Content/concepts/skills Effects of different types of media: television, soap opera, radio, film, DVD, internet etc. Positive and negative effects: communication between continents, countries, cities, towns. Bringing cultures together; use and function of mass media; source of advertising; breakdown of communication; lack of parental guidance; exposure to violence and crime; domination of certain cultures over the others etc.	2.5 %

Media Definitions:

Media: communication channels through which news, entertainment, education, information or promotional messages are sent and received.

Mass Media: it refers to communication devices which can be used to communicate and interact with a large number of audiences in different languages.

Advertising: It's the communication of information usually paid for and are usually very convincing of nature about products or services.

Different types of media:

Television

Radio

Films

Internet

Social media: You Tube / Facebook / Whatsapp / Twitter / Mxit / Blogs

Magazines

News papers



Each group member now draws a piece of paper to determine which type of media he/she will do his/her research on. Highlight the type of media you will investigate.

Media reflects on society but it also affects society.

It is important to know that all media images and messages are constructions. They are not reality.

Media places a huge part of our everyday life and it is very important for us as humans to be critical of what we read, hear and see.

The manner through which messages are transmitted, shapes the meaning of the message. Different types of media have different strengths and weaknesses and how people perceive a story depends on how they receive it. Visual media such as film have strong pictures that affect viewers more than words.

Activity 9

Investigate both the positive and negative effects of the type of media you have chosen by referring to the following aspects:

1) Accessibility

2) Communication between continents, countries, cities and towns

3) Bringing cultures together

4) Use and function of mass media

5) Source of advertising

6) Breakdown of communication

7) Lack of parental guidance

8) Exposure to violence and crime

9) Domination of certain cultures over others.

10) Is there anything else you think will be relevant to your investigation? List them below.

11) Once you have completed your investigation, you have to write a short essay in which you explain your findings. Make sure you:

- Include an introductory paragraph
- Write a conclusion
- Write full sentences
- Discuss one point per paragraph
- Write neatly
- Use language that is clear and to the point
- It contains at least 500 words



Read your essay to your original group and discuss your findings with one another. Focus on the similarities and differences you have found between the different types of media you have investigated.

Make sure your essay is ready on the following date : _____

Essay

[illegible]

you are a mirror
if you continue to starve yourself of love
you'll only meet people who'll starve you too
if you soak yourself in love
the universe will hand you those
who'll love you too

a simple math - rupi kaur



TERM 2



Entre Lápis e Pincéis

Topic 1: Dramatic skills development	ATP
Content/concepts/skills Teacher-devised warm-up routine focusing on the following: Vocal development As in term 1, with addition of exercises to develop phonation and resonance	2 %
Physical development As in term 1, with addition of exercises to create an environment through the body	

A warm-up routine

Your muscles need to be flexible and subtle when warming up so that you can use your body expressively on the stage.

Actors use their bodies to tell stories when they mime or act.

Vocal Development

Voice Warm ups



What is an Articulator?

- Articulation is the act of vocal expression.
- Making sound, the volume of that sound, pronouncing words.
- The tone, quality, and pitch of those words.
- To speak articulately is to **speak clearly**.
- **Articulators include** the lips, teeth, tongue, jaw and palate.
- There are other factors to speaking clearly, such as posture.
- Good posture increases breath capacity and sustainability, both of which are needed to make sound.

Activity 1

Articulator Warm-Up

- Having a clear voice is important for any actor.
- If an audience is to understand a play, they need to understand the actor.
- Warming up the voice by exercising the articulators will help actors to speak clearly.
- Put together a song using lines that exercise different articulators.
- Remember that articulation is not just about making sound- they must think about their volume, the variety of sound (loud, soft), the clarity of their speech, and good posture.

Performance Tasks

1. Choose 2 or 3 lines from each category below and arrange the lines into a simple jingle or song that everyone can sing. (Note: Camp songs work well.)
2. You can repeat the lines as many times as you need to. For example, if your song has a chorus, your lines will be repeated.
3. Write out a copy of your song.
4. Memorize the song.
5. You will perform the memorized articulation warm-up for an evaluation.

Categories



Lip Exercises

- Bubble, babble, pebble
- Rub-a-dub-dub
- A big brown bear
- Hip hop, tip top, tip top, popcorn
- Puh-tuh-kuh-buh-duh-huh
- Plum pie
- Lonely man in the moon
- Roo-roh-rah-ray-ree

Tongue and Teeth Exercises



- Five fifths
- Give gifts
- Vicious villain
- Tay tee tie toe too
- Day dee die do doo
- Loo low law lah lie lay lee
- Thigh thin thick thud thumb thank
- Though thou thy they there
- See say sigh sew soo
- Zoo zone zest zinc zeal
- Ooh ohy ahy ayj eej
- Ooth ohth ahth ayth eeth
- Oosth ohsth ahsth aysth eesth
- Oosths ohsths ahsths aysths eesths



Palate Exercises

- Cut cubes in quarters
- Ook ohk ahk ayk eek
- Going ga-ga at the go-go
- Kay key kar kur koo
- Going out, coming in, yell ye, young men

Tongue Twister

- A bitter, British blizzard
- Dimpled dolly dwelt with dappled deer
- The frothing filly frisketh frantically
- Six gray geese grazing on green grass
- Horace's horse was hampered by the hillock
- Jolly Jimmy Jupiter jumpin in the gym
- Cather cooked coffee in the coffee pot
- Loitering along a long lonely lane
- Peter picked pickled peppers
- Tom peeped through three this



Warm-Up Song

(Sung to the tune of "If you're happy and you know it")

Bubble, babble, pebble, rub a dub dub (*clap, clap*)

Bubble, babble, pebble, rub a dub dub (*clap, clap*)

Lonely man in the moon, five fifths, give gifts,

Loitering along a long lonely lane (*clap, clap*)

Physical exercises

Activity 2

1. Walk around freely in the classroom without bumping into your peers.
2. Your teacher will call out a variety of instructions:
 - You are looking for someone
 - You are avoiding being seen
 - You are pushing a baby stroller
 - You are ignoring one another
 - You look at every person you pass
 - You bump into people and apologise
 - People bump into you and you are getting irritated
 - You form a queue at the bus stop

Relaxation**Activity 3****Instructions**

1. **Start by standing in a neutral position.**
2. Imagine that you have to walk through a very low cave.
3. Try and take up as little space as possible, both horizontally and vertically, with your body.
4. End by once again stretching your body out and standing in the neutral position.
5. Repeat.

Posture

1. Stand in the neutral position.
2. Drop your head on your chest and rotate it to the left and the right.
3. Do this slowly five times to each side. Then lift it slowly.

Breathing

1. Stand in the neutral position.
2. Breathe in to a count of three; lift your arms sideways at shoulder height.
3. Breathe out to a slow count of six, lower the arms.
4. Repeat this exercise ten times.

Activity 4**Date:** _____**Answer the following questions**

1. Why do you think your body must relax after you have warmed it up for a specific drama activity?

6. When you warm up your body, posture is very important. Illustrate how good posture and bad posture looks like by drawing it in the block below.



3. Give tow samples of breathing exercises.

Resonance

Intone the following:

MmmmmmOO
MmmmmmAH

Make sure that your chin is in a neutral position and is not sticking out or tucked in. Repeat the above by making use of different resonators: the chest, throat and skull (including the mouth, nose and sinuses).

Phonation

- Phonation refers to the way the sound is produced by the voice.
- The voice is produced by the vocal cords that stretch across the larynx or voice box.
- When you breathe, the vocal cords are relaxed.
- Your vocal cords are stretched like a string on a violin.
- When you breathe out air, the vocal chords vibrate and they make a sound.
- An actor needs to control their breathing so that the voice will sound clear.

Activity 4 Informal Activity

Date: _____

Instructions

1. Divide into your groups
2. Use your bodies to create:
 - A park with a tree and a bench
 - A pyramid in a desert
 - A mountain
3. You can stand on top of each other to create the objects and or lie on the ground and link your arms and legs.

Safety rules

When lifting people off the ground, be careful :

- Use stronger people to support other smaller people
- stay on a soft surface like the grass or exercise mats for 10

4. After watching all the groups comment on how successful the shapes were?

5. What would you suggest on how a group could have improved on the shapes they used and what worked well in this group.

ATP 8%

Topic 2: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatised prose or monologue	ATP	Comment
Content/concepts/skills: Develop interpretation and presentation skills by focusing on the following: Poetry (Performed by an individual) • Text analysis – expressing the piece in own words; phrasing, pause, rhythm, sound, use of tone, inflection, pitch • Vocal clarity – speak distinctly and audibly • Physical expressiveness – appropriate use of movement and/or stillness • Emotional connection – convince the audience of the truth of the appropriate emotion • Creation of appropriate mood, using voice and movement • Use of poetic devices – appropriate use of pause, verse lengths, rhythm, rhyme, imagery, alliteration • Audience contact – memorable, engaging and effective presentation OR		
Dramatized prose (Performed by an individual) • Text analysis – expressing piece in own words: phrasing, pause, rhythm, tone, inflection, pitch • Narrative technique – appropriate to the style of the story (legends, fairy tales) • Verbal characterisation and physical expressiveness – mood/atmosphere through voice and body • Vocal clarity – speak distinctly and audibly • Audience contact (impact of prose piece, audience contact if appropriate, engaging) OR		
Monologue (Performed by an individual) • Text analysis – expressing the piece in own words • Interpretation of the character – based on knowledge of the play • Vocal characterisation – communicate aspects of the character (background, age, status, intention, etc.) • Vocal clarity – distinct and audible use of voice • Physical characterisation – communicate aspects of the character through the body – age, status, body, language, gestures, etc. • Use of space – appropriate use of space • Emotional connection – connect with the emotions of the character • Impact of the monologue – memorable, engaging and effective		

Performance elements:

Warm-ups Games

Warm-ups games are very important and beneficial for any drama class – no matter what age:

- They are fun and enjoyable.
- They help the children get to know one another.
- They help children focus on the drama class that follows the warm-up.
- They help the children limber-up.
- They help shy children to get involved in the group.
- They help children to use their imagination and creativity.
- They promote trust among the children.

Create an environment through the body
Activity 5

Date:



In this image above the two actors are using their bodies to create the letter E .
Try not to make the same letter but make other alphabet letters using your bodies.
Work in groups of two .
Draw the letter you and your partner made and also illustrate this letter that you used by drawing the shape of your bodies.

Activity 6

Body movements exercises



Try to build your own body to illustrate space.

This exercise is called "Being There".

You have to create any type of movement with your body representing a space.

Divide into groups of 10.

Write down and illustrate what you and your teams did in the space below

Drama elements

Literacy elements

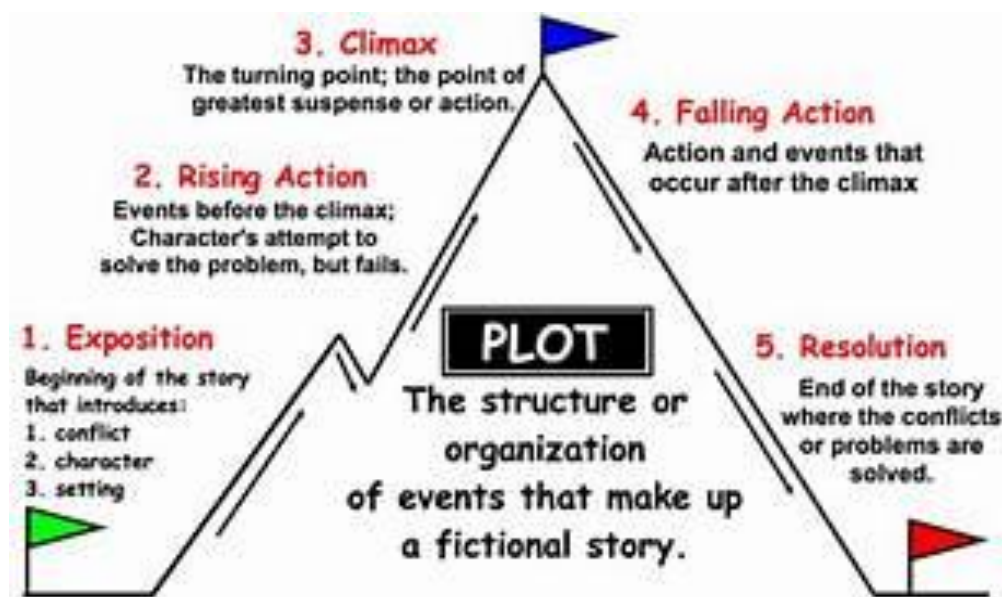
Plot structure

The performance needs to have a logical build up, with an exciting beginning, middle (climax), and end.

Crucial moments or climax are often the most important part of a piece.

The performance must work towards that moment.

There are five stages of a structure of a plot



Tone quality OR Power

Tone is the emotion of a piece of writing.

In drama terms 'tone' means how you want to make your voice sound, e.g. pretending to be from France you would make your voice sound like a Frenchman.

Tone in your voice will tell people around you how they feel or what type of character they are playing.

Here is a good way to remember "The attributes of a speech":

P	-	Pitch
I	-	Inflection
P	-	Pause
E	-	Emphasis
R	-	Rate/ Pace

Pitch

Pitch refers to the **height or depth** of the voice.

There are three main pitches: High, middle or low.

The reason we change the pitch in a drama piece are:

- Change emotions
- Characterisation
- A change of paragraph or subject matter when speaking a parenthesis

Activity 7

Date: _____

Form a circle.

The teacher will play music and you need to voice record the sounds you here in high middle and low sounds

Inflection

It is the variation in pitch of your voice as you speak.

Inflection can change the meaning of the words just by changing the inflection.

A rising inflection is when the pitch of the voice goes up or higher.

A falling inflection is when the pitch of the voice goes down or lower.

Raising your voice is used for questions or doubts, e.g. Are you sure? What did you say?

The falling inflection is used to indicate completeness and finality, e.g. I am absolutely sure.

The word inflection is also used to refer to pitch changes but is used mostly to refer to the pitch of single words or syllables and so has a narrower application.

Roll an Emotion!

Roll to find out HOW you will read!

	excited
	angry
	gloomy
	surprised
	tired
	annoyed

Marjorie Pugh ©2012

Pause

Pause means how the sentence/sentences are said. where people stop those are the pauses in drama people use pauses for effect.

So, say you where in a murder scene and the murder was revealed people might use dramatic pause for effect there.

A pause in drama give the listener time to take in the meaning of the words just said and gives the actor time to breath.

Pauses are generally used when:

- There is punctuation in the writing like a comma, full stop or dash.
- Something dramatic is about to happen
- You want to emphasise a word e.g. "And the Art prize goes to

The dramatic pause

This is an emotional pause; this pause depends upon feeling rather than upon scene. It is used to make a word stand out or help in building up to a climax and can be placed either before or after the word to be emphasised.

Emphasis

Emphasis means **STRESS** and it's the weight given to one or two words in a sentence to make them more important than the others and to make them stand out more.

This can be done in different ways

Emphasis Examples are:

1. By pressing on the word	Those flowers are MAGNIFICENT!
2. By pausing before or after a word	that program was ENTERTAINING
3. By saying the word louder or softer than the others	'SH, I HEAR SOMEONE COMING'
4. By sliding the voice up or down on the words	Can you REALLY ride a horse ?
5. By the spelling of the word	I said NO !
6. With gesture	Can I go in THAT direction?
7. With gesture	Congratulations

Pace

Two things determine how quickly people speak a passage:

1. The nature of the passage
2. The capabilities of the speaker
- 3.

It must be remembered no two people speak at the same pace.

Pace refers to the speed of delivery.

Pace is the speed at which you speak.

If you say your speech too quickly, people cannot hear you properly.

When speaking too slow people get bored and do not listen what is said.

You need to be calm and relaxed before you perform and speak slowly with clarity.

You need to vary the pace of your speech to make it interesting for the listeners.

Slow down if you are trying to make an important point and use the emphasis samples.

A character each has its own pace and this you need to understand clearly.

Most often you need to speed up the pace before you reach the climax of the piece you are performing and more to the end of your performance you need to slow down.

Articulation

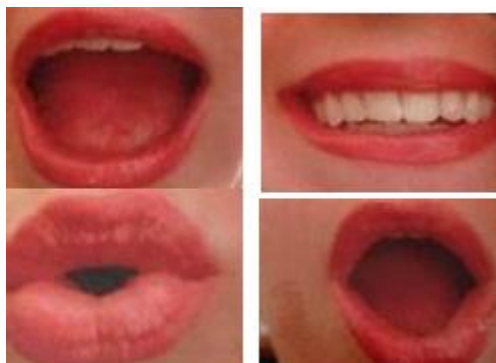
It is the correct pronunciation of a consonant and accents of vowels.

Vowels

Vowels in speech are voiced sounds, made in the open mouth by changing the shapes of the lips.

These vowels sounds is also changed by the tongue.

Vowels carry the tone of the voice



In English class the vowel letters are A E I O U.

When delivering a speech, each vowel letter may make more than one vowel sound e.g. apple, arm etc.

Consonant's

These may be regarded as the interruptions of the breath stream on its journey out, formed by the touching or partial touching of two speech organs.

Those that completely close the passage make explosive sounds and are called **EXPLOIVE OR STOPS**.

Those that are partially close to this passage and are continuous in sound are called **CONSINUANTS** E.G. P, B, D, K & T

Activity 8

Choose one of the poems below and practice them.

Your teacher will ask a view of you to perform these poems

Write the poem down in your book and underline the consonants in any colour.

Letter poems a bogie

Dd

A dancing Dragon once declared
a disco duel to all who dared.
There were drums and drama, danger too...
...when he dived over a didgeridoo.

abogie.co.uk

Letter poems a bogie

Ee

Edna and Eric were elves,
employed as Engineers.
They liked to eat emu's eggs
and had enormous Ears.

abogie.co.uk



If two witches were watching two watches, which witch would watch which watch?



When preparing for your poetry performance

Performing a poem is about communicating how that poem affects you personally, so you get to add your own interpretation on top of the author's (if you didn't write it yourself). Here are instructions for each of the many steps to a poetry performance, from choosing a style that fits the poem to staying calm on stage.

What is the first step in preparing for a poetry performance?

A getting the tone right

- B conveying the appropriate emotions
- C using good voice modulation
- D choosing a suitable poem that interests you
- E memorizing the poem



Write a text analysis

What?

The first step in analysing a poem for performance is to understand the content and to gain a general understanding of what it says.

The poet sharing an experience.

What is the poet telling you about?

Read the poem and then tell the story of the experience the poet is sharing

Structure: How?

The next step is to study the structure of the poem.

The poet may use rhyme, rhythm, phrasing, pauses, imagery and alliteration

How is the poet revealing the content?

Vocal Clarity

Warm up and the voice

Warming up teaches you to speak distinctly and clearly, concentrate on pronunciation on vowels and keeping your consonants crisp.

Warming up helps your voice projection so that the entire audience can hear you.

This is vital to ensure vocal clarity and to not damage your vocal cords.

Physical Expressiveness**Gestures & Movement**

Gestures and movement helps to enhance a performance.

You must be careful not to distract from the meaning of the poem.

Reading through the poem while you enact every line as you are reading, helps convey the story.

For example: if the poem says: "Tuck in your shirt" .. You tuck in your shirt.

How much movement does your performance need to convey the story?

Sometimes the smallest of smiles, and a twinkle in your eye can be extremely powerful.

Let the words unfold and speak through your performance.

Emotional connection**Feelings**

How does the poem make you feel?

Sadness, despair, happiness etc?

Are you allowing the poet to speak through you?

Voice and body

Happy, sad, excited, light-heartedness, humorous mood of poem

Does the poem have an effect on the body language?

Use of poetic Devices

Literary and poetic devices are a GREAT way to add style to your blogs and copywriting ...

.. because if you've got style, you'll stand out in a content-filled world.

Poetic devices are a form of literary device used in poetry.

A poem engages our responsiveness as it is created out of poetic devices composite of: structural, grammatical, rhythmic, metrical, verbal, and visual elements. They are essentially tools that a poet uses to create rhythm, enhance a poem's meaning, or intensify a mood or feeling

In a word, a poem is just pattern that puts emotion into words: From juicy Instagram posts that drip with language to something, they can all have little bits of poetic devices tossed in like sea salt.

Poetic device in your copy does things like:

1. Speaks to human needs and wants
2. Inspires thinking and doing
3. Deals in tight, well-crafted units
4. Make it easy to share and pass on information
5. Make it so you can hear someone speaking through the words—and right to you.
6. Are (usually) stickier in our brains or are easy to memorize
7. Makes use of line breaks ????????
8. Enable you to mean more than one thing with fewer words

When to use what?

Pause: are used to create tension, emphasis and time for the audience to take in what is being said. It also allow you some time to breathe

Rhythm: are created through repetition of sounds and words and punctuation.

Rhyme: Creates unity, created by rhythm.

Alliteration: Repetition of constant sounds.

How do we interact with the audience?

Eye contact: make eye contact this will help them to understand your experience.

Volume: be careful not to drop your volume at the end of a sentence.

Pace/Speed: do not rush the last lines

Voice projection: the audience need to hear you clearly so concentrate on this

Ending: end performances 3 seconds after you have finished reciting the poem.

[teacher set up a class test about the above so learners will remember the importance of this interaction]

Formal Activity

Choose one of the following options.

Option1 = Monologue OR Option 2 = Poem OR Option 3 = Prose.

Create a theme page using the following heading: Term 2: Dramatized Poetry / Monologue or Pose.

Follow the instructions of the Brief that will follow.

This assessment activity will make up 50 % of your practical report mark in Drama for Term 2.

Option 1 Monologue

1. What is a monologue?

1. A monologue is a short part of a text that one person speaks.
2. A dramatic monologue is a long piece from a play.
3. In most plays, there is more than one actor.
4. The other characters can listen to them or could be plotting something or reflecting on what has just happened.
5. Sometimes the other characters leave the stage and one actor delivers a long speech called a soliloquy.

(Soliloquy: a single lengthy speech which is performed when no other characters are on the stage)

6. Some plays are written for a single actor and this actor pretends to be talking to other characters but they are not actually on stage.
7. When two actors are having a conversation on the stage, they are holding a dialogue.
8. The way in which they talk to one another tells the viewer a lot about them.
9. They could be talking in a friendly manner or they could be arguing.
10. It is a part of a drama in which a single actor is speaking alone on stage.
11. The character the actor is portraying may talk to someone else on stage, but in a monologue this person is 'invisible'.

2. How does one choose a monologue?

A monologue should build up in tension or should be interesting in order to hold the attention of the audience.

Choose a part of a play that is truly interesting and cut it in such a way that it is not confusing to the audience.

Cut any dialogue that does not help to build tension or that diminishes the impact of the overall piece.

Try to cut your monologue in such a way that it appears as if you are actively speaking to someone. Avoid a monologue in which a character is simply telling a story.

That can quickly become very boring. Know what you are really good at so that you can choose the best genre for you and so that you can portray your character successfully.

Choose a monologue from a play that you can connect with and which you really like.

Samples of monologues

Since I have your attention for the next 90 seconds I wanted to say

Floating in the Air

By Ross Schexnayder

I'm not going to stop this time, I'm not. Little old me, who used to sit in the corner, who used to take less than what she wanted, who used to just sit back while everyone else went riding through the clouds; and for the first time it doesn't feel conceited or arrogant or...whatever awful things you used to tell me feeling like this was. I smiled today and it felt wonderful because today it was my smile and no one else's. Today, I can fly too. Are you listening? It doesn't matter if you are because I'm going forward from now on. No more set backs, I'm alive. Do you hear that world? I'm alive!

see my soul with the slightest turn of my head and a glisten in my eye (Demonstrates). You may be thinking, can she belt? (sing) YES I CAN! What about legit...(sing magic flute cliché). How about a time step? (does time step) make it a double Sam. (does double time step) Accents anyone? (proper British) "Would you like your tea and crumpets in the library Miss Cardew," or (thick Cockney) "Good Day there Govn'r, could you spare a little kindness for the poor," or (deep Southern) "Big Daddy always says that being relations doesn't mean you can't have relations." What human being could possibly show all of that in the time allowed? So while you are staring and writing staring and writing answer me this...do you want an audition or a bowl of ravioli? Because I guess I could act that too.

Where Have All The Good Princes Gone?

By Ross Schexnayder

I have got to be the worst fairy tale princess ever! Those other girls make it look so easy with their sugar and spice and everything nice routine...please. The whole thing is rigged, right from the beginning, and I got the worst part of the deal. For instance: Ariel, Snow White, Rapunzel, Cinderella, and Aurora. Those are award winning names...shows some thought. Their fairy God-mothers were looking out for them on the day they were born; unlike mine who was out with the tooth fairy playing bingo at the *Happily Ever After Rest Home*. So, I get named...Bruenhilda, oh yeah, Bruenhilda from the kingdom of Swampfoot Falls. Snow White lives in the forest with dwarves, Cinderella talks to field mice and birds, Ariel hangs out with a crab and a flounder, while I, in Swampfoot Falls, sit on a lily pad avoiding explosive swamp gas and giant singing mosquitoes that call themselves the *Blending Blood Suckers*. What half decent prince would ever want to marry a girl who comes from a kingdom that smells something like when a cat vomits up a dill pickle? I've tried; heaven knows I've tried everything. I pricked myself on a spinning wheel, but it got infected and I had to get a tetanus shot. I threw my hair out of a tower and a prince started to climb it, but I had a really cheap weave put in and...well...it fell out and so did he. I thought about dressing up as a mermaid, but all the *Kingdom Costume Shop* had left, was a chicken outfit, and I gave up after the third prince who came by laughingly asked me "Why did I cross the road?" I don't know what I'm going to do; dwarves creep me out; I'm allergic to seafood; all the fairies are mad at me because I wouldn't clap for Tinkerbell...don't ask but she started it; and quite frankly...poisonous apples just give me gas. I don't know how I'm going to get a prince, if I don't find him soon I'll be the last Bruenhilda of Swampfoot Falls. Tonight my father is sending me to a ball with Prince Dexter...Prince Dexter of Mucusville. He may sound awful but he *snot*...I mean he is not. Oh dear! I hope he gets me back in time, if he doesn't get me back before midnight, his carriage turns into a giant runny nose with a cold...I better bring extra tissues. Why couldn't I've been born an ogre? At least they like living in a swamp.

The Funny Guy

By Ross Schexnayder

Why am I always the funny guy? No, really, I'm asking.

What makes puzzles special

what makes puzzles special is that you need every piece. Some of them are square, with fuzzy colors and make up the corners; some of them seem to have no nameable shape at all and fit in the middle; a few have sharp edges and take a lot of work to find their place; and some are round and have beautiful images on them and fit right in without having to try. But no matter what, if one piece is missing the puzzle just won't work. People look at a puzzle and they can never see how it fits together because they only see its differences, but if you flip them over where the colors and shapes aren't as recognizable you see them as one piece out to do one thing...complete the puzzle. I've always felt it's not the picture that is defined by the pieces, but the pieces that are defined by the picture they make. That makes me smile, like a neon sign.

the planet rubber chicken who slid his way here on a banana peel for the world's enjoyment. Look, I'm not saying it's a horrible life, I'm just saying that...well...it's lonely. And I'm tired of being alone, laughing at myself in the mirror. I just wanted to say it; I'm tired of being alone. There it is, now...point me to the kitchen, my face has a date with a cream pie.

Comfort Man

By Ross Schexnayder

If I could be a super hero, I think my super hero name would be "Comfort Man." With the power to get comfortable anywhere at anytime. Let's say if I was on a plane and it was about to crash, I would activate my super power and immediately feel my butt cheeks start to relax and my mind drift to frogs hopping to lily pads as the wings peel away and we plummet quickly to the ground. I'd have the ability to crush ice extremely fast so I can make that seven fruit daiquiri before the big game starts. The ability to stop a bead of sweat from falling down my forehead and suck itself back into the pore from which it came. The ability to make a Lazy-boy appear magically for any time I have to wait in line, especially at the DMV, so my bones could rest like a bear in the midst of winter. And most importantly when city hall would come to me to help stop that comet the size of Texas heading for the Gulf of Mexico, I would merely say "at least all of our cars will get washed." Yes, I would be Comfort Man. So back ache and time crunching stressors beware, because Comfort Man is on the recline.

Planning of the formal tasks

Beginning date:

End date: _____

Formal Assessment

1. Choose one of the monologues/poems of proses and re write it in the space below with creative lettering and place an illustration in the monologue area.

(6)

2. Give a reason why you choose this specific monologue/ poem/prose ? (2)

3. **3. Make sure that you understand the meaning of the poem, monologue or prose. If you are not clear about anything, ask a friend, your parents or your teacher.**

Explain what the monologue means and says in your own words.

(3)

4. What mood do you need to create when you read the monologue ? (1)

--

4. 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)

Gesture:
Posture:
Facial Expression:

5. Explain briefly how you will make use of different devices to capture the mood of the monologue/ poem or prose e.g. verse lengths rhythm, rhyme, imagery, alliteration ,pauses, etc. (5)

Poem/Monologue /Pose analysis

Reflection (self reflection)

1. Discuss the problems that you had with this activity:

Planning

(2)

Execution

(2)

2. Explain what you need to do to resolve these problems.

(2)

3. Explain something new or interesting that you have learned while performing this activity.

(2)

4. What will you do next time to improve your performance?

(1)

5. Did you enjoy this task? Give a reason for your answer.

(1)

Total: 10 / _____

OR

Option 2

Poetry

Heritage Day Poem

At the sound of the Jembe drum up the Kilimanjaro Mountain smoking fire I awake from a dream that says: my heritage is Africa. My skin colour is only but a part of me, and not all of me.

My feet dance to the beat of the Jembe drum as I release all that holds me back from that which I am meant to be

As I begin to mend my palms to clap in song, breaking bond from the silences that hold me, cause in rhythm I was born, conceived by rhymes, raised by stories from my ancestors, ancient storytellers and time-tellers of all time,

life's truest antiques, more precious than a Rhino's horn,

this is a sneak peek into my heritage, where I was born, bred and fed words from an early age, this is the only world I know

An early age where story telling was the meal of the day. As we sat around the fire nibbling freshly grilled mealies. The oral tradition is passed on in this manner, and selah! 'Tis all a part of our being.

Reciting poetry is a ritual in its own right. Naledi ela ya maruberube... is an all time favorite.

I favour it too, but my all time favourite, is that one, I would always recite, when I would see my grandfather in plain sight as he returned; ntate moholo o tswa kae ka jako..., before Joko tea was a common norm, before playing ditini was in form, and we seat around the fire raining words of stories intertwined with the fire flames, rising higher to call on the thunder storm..., Pula!!! Ga ene! Pula!!! Ga ene!

I DECIDED

I DECIDED

Roy Mokoena

Making a final decision may
be so hard,

living a doubtful life should
be a discard.

Brains in the mind, I am
able to think,

Smiling my heart out, it is
time to prink.

My journey - I'll travel with
confidence,

So my future is beyond my
cognizance.

My battles are always
fought with spears,
and never will I cry myself
out to tears.

Blinded, Folding

Blinds were drawn, slid closed.

So she folded herself, collapsed

In familiar retreat,

Along similar lines going weak

Giving in again to movement

Of leg's levers pulling thighs to belly

Drawing in again her arms

Creased at elbows, touching ribs

Paper thin-skinned flightless wings

Hands neat wrapped round knees

Neck dropping head to rest

Chin to chest, while coolness

Of. white sheet's pleats firmly defied

Evening's crumpled humid heat

Strange comfort covered

A mind stripped, as day fades

Lines had been drawn, light complied

On the knotted spine with its own

Two-tone ariseand drop,

Activity
Formal Activity**She is not**

She is not a nymph...
who cringes after every whim and desire.
She doesn't count the number and triumph
Nor burn for lust like a raging fire

These encounters were her experiences of life
Where she thought she'd end up being a wife
to only three out of all of the lot..
Did she think she would end up tying the knot.

She is not weak
Nor shakes at glances from men
Who stop and go after taking a peak
She brought these experiences to the pen

And from it came poetry as beautiful as ever
She took to this skill in an attempt to
endeavor
The pain of her life documented in black
Reflects her resilience to bounce back

Perambulating in Jail

'Hey you in the middle march on in median
mediocrity'

No subversive elements needed no lateral
thinking and
no thinking per se is required once you
follow the crowd

'No eccentricity get into that box until no
box is required'

So-called traitors poets intellectuals
struggle with blame
are deemed the fifth column since we
should be all equal

On the battle fields of evil 'you are with us

1. In this activity you have to work on your own. Choose a poem you can relate to and will enjoy performing.
- 1.2. Re write your poem below and remember to say what the poems name is (heading) and include the poets name as well.
- 1.3. Use creative lettering and different colours to write your poem with.
- 1.4. You may use your own poem or create your own poem to perform in front of the class.

2. Give a reason why you choose this specific poem? (2)

3. Make sure that you understand the meaning of the poem. If you are not clear anything, ask a friend, your parents or your teacher.

- Explain what the poem means and says in your own words. (2)

4. What mood do you need to create when you read your poem? (1)

--

5. 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)

Gesture:
Posture:
Facial Expression:

6. Explain briefly how you will make use of different poetic devices to capture the mood of the poem e.g. verse lengths, rhythm, rhyme, imagery, alliteration, pauses, etc. (5)

TOTAL: 20 / _____

Performing the poem**Performance date:**

- Everyone in the audience must hear every word you are saying.
- You need to connect emotionally with the subject matter of the poem if you want to engage the audience.
- The way you physically express yourself during the performance needs to suit the poem.

Keep the following in mind**Rubric for the Poem**

CRITERIA	5	4	3	2	1
Text/ Poem analysis	The learner has an excellent understanding of the brief and has handed in a poem analysis	The learner has good understanding of the brief and has handed in a poem analysis	The learner has adequate understanding of the brief and handed in a poem analysis	The learner has little understanding of the brief and a poor attempt at poem analysis	The learner has no understanding of the brief and has not handed in the poem analysis
Did the learner know their lines and perform enthusiastically?	The learner was prepared thoroughly and performed enthusiastically.	Learner was well prepared and performed enthusiastically.	The learner was adequately prepared but performed while referring to lines on a piece of paper.	Learner was unprepared and tread lines from the text captured on paper.	Learner was not prepared at all and read each line from the paper.
Did the learner use their facial expressions and body movement appropriately?	Learner displayed excellent use of facial expression and body movements	Learner displayed good use of facial expression and body movement.	Learner displayed adequate use of facial expression and body movement.	Learner displayed little use of facial expression and body movements.	Learners displayed no use of facial expression nor body movement's.
Phonation and Resonance to projecting were done and every word could be heard?	Learner has excellent phonation and resonance understanding. Voice was clear, audible and in character.	Learner has good phonation and resonance, understanding. Voice was clear and audible and in line with the character.	Learner has adequate phonation and resonance understanding. Voice was clear, audible and in character.	Learner has a poor understanding of phonation and resonance. Voice was at times clear and audible.	Learner has no phonation and resonance understanding. Voice was not clear, nor audible and not in character.
Has the learner shown understanding of the content in their characterisation?	Learner has shown excellent understanding and portrayed all aspects of character.	Learner has shown good understanding and portrayed all aspects of character.	Learner has shown adequate understanding and has not portrayed aspects of	Learner has shown little understanding of character and has not portrayed any aspects of	Learner has shown no understanding of character and has not portrayed any aspect of the

			character.	character.	character.
Did the learner perform with confidence and ease?	Learner was confident and excellently prepared. He/she performed with ease.	Learner was confident and well prepared. Performed with ease.	Learner was not as confident and prepared.	Learner was not confident nor prepared. Learner found this task difficult.	Learner was not confident and not prepared. Learner found task intimidating and difficult.
Did the learner deliver a performance that had an impact on the audience?	The learner engaged the audience and gave a memorable, powerful performance. Eye contact were maintained throughout.	The learner engaged the audience and gave a memorable performance. Use eye contact throughout most of the performance.	The learner engaged the audience at times. Used eye contact at certain times of the performance.	The learner rarely engaged the audience. Very little eye contact used during the performance.	The learner did not engage the audience and no eye contact were used during the performance.
Did the learner capture the essence of the character in their body language?	The learner used their body to engage and entertain the audience. Body usage helped to portray the character excellently.	The learner used their body to engage and entertain the audience. Body usage helped to portray the character.	The learner used their body to engage and entertain the audience at times.	The learner used their body to engage and entertain the audience once or twice during the performance.	Learner did not display any body language to assist with characterisation.
Did the learner have an emotional connection with the piece of poetry?	The learner has an excellent understanding of how to allow the poet to speak through him or her. Emotions displayed were rehearsed and believable. The learner allowed himself/herself to feel the emotion of the text	The learner has and good understanding of how to allow the poet to speak through him or her. Emotions displayed were rehearsed and believable.	The learner has an adequate understanding of how to allow the poet to speak through him or her. Very little emotions displayed.	The learner has a poor understanding of how to allow the poet to speak through him or her. Emotions displayed were not rehearsed or believable. Unprepared.	The learner has no understanding of how to allow the poet to speak through him or her. No emotions were displayed.
Time Management	Learner has excellent time management skills and performed on due date.	Learner was absent on due date but performed as soon as possible.	Learner was absent and made a new date to perform with the teacher.	Learner has no time management skills and performed well after the due date.	Learner has no time management skills and did not perform the task and had no excuses.
	50 /	40 /	30 /	20 /	10 /

Reflection (Self reflection)

1. Discuss the problems that you had with this activity

Planning:

(1)

Execution :

(1)

2. Explain what you need to do to resolve these problems.

(4)

3. Explain something new or interesting that you have learned while performing this activity.

(2)

4. What will you do next time to improve your performance? (1)

5. Did you enjoy this task? Give a reason for your answer. (1)

TOTAL: 10 / _____

OR

Option 3

Dramatized prose

Things to remember

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

Work on your own in this activity.

Choose a prose piece that will be easy to dramatize and have a high entertainment value.

Cut your piece of prose to improve dramatic quality.

Your final performance should be between 2-3 minutes.

1. Name of story and author of your prose piece. (1)

2. Why have you chosen this specific prose piece? Explain. (3)

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

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

Gestures:
Posture:
Facial Expressions;

5. Explain how you will make sure that you capture and hold the attention of your audience. (3)

6. Explain what needs to be emphasised and how you will do that. (5)
Think of emphasis not only in terms of vocal characterisation, but also physical characterisation and how you will make use of the performance space.

TOTAL: 20 / _____

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 stay 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

Rubric: **Prose**

Criteria	4	3	2	1
Expressing the piece in your own words: using phrasing, pause and tone				
Understanding of piece of prose				
Expression of meaning through the style of the story (legends, fairy tails)				
Vocal expressiveness through using inflection, pitch and rhythm				
Vocal clarity (speak distinctly and audibility)				
Impact on the audience				
Dramatisation as performance piece				
Use of appropriate narrative techniques				
Creation of appropriate mood/style/genre				
Engaging the audience				

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

Total: (40 / 2) = 20 / _____

Reflection (Self reflection)

1. Discuss the problems that you had with this activity

Planning**(3)**

Execution :**(3)**

2. Explain what you need to do to resolve these problems.

(4)

2. Explain something new or interesting that you have learned while performing this activity. (3)

4. What will you do next time to improve your performance? (4)

5. Did you enjoy this task? Give a reason for your answer. (3)

TOTAL: 20 / _____

Topic 3: Appreciation and reflection**Content/concepts/skills**

- Appreciation and reflection on peer interpretation of the polished improvised performance, using drama terminology
- Appreciation and reflection on professional performance preferably live

NOTE: This can be moved elsewhere in the year, if more convenient for the school

Professional performance

Your teacher will take you to a live theatrical performance or will show you a performance she / he has researched from the internet.

When going to look at a live show there are a few rules to remember:

1. Your cell phone should be switched off, NOT be on silent. Why?

The signal interferes with sound equipment in theatres.

2. Do not talk during a performance. Why?

It is disrespectful towards the rest of the audience who also paid to watch the show. You can leave

when there is an interval if you do not like it, but keep quiet and sit still until then. It is also distracting to

the performers on stage who need to concentrate on their performance.

Remember that they can hear the audience.

3. You are not allowed to eat in most theatres. Why?

It is distracting to the performers and other audience members, and it makes a terrible mess.

4. Appropriate reactions include laughing and applauding.

Remember it is inappropriate to laugh at performers or when something is not funny.

Do not yell at performers or make approving or disapproving noises or sounds during or directly after a performance.

You do not have to verbalise your dislike of a show while it is in progress – you can quietly discuss it

later with your friends. If you enjoyed a performance very much, it is appropriate to give a standing

ovation at the end. In the case of a musical performance the musicians may even give you an encore,

which means they will play another piece of music.

Activity 10

Informal / Informal

In order to have fun at the theatre and successfully complete this activity, you will have to do some preparation beforehand.

1. Write down the following information about the production you are going to attend:

Name of the production: _____

Playwright: _____

2. Type of production (e.g. musical, pantomime, play, etc.): _____

3. Performance date and time: _____

4. Place the performance will take place: _____

5. Cost of a ticket: _____

You will be able to find the following information from the theatre programme you can buy when you attend the performance:

NOTE: If you are going to watch a performance of a play that has been published, see if you can find a copy and read it before attending the performance.

1. Name of the director / choreographer / musical director or any other person who was involved in the creation process.

Director :	Choreographer:
Musical Director:	Set Designer:
Costume Designer:	Lighting Designer:

2. List only the main characters and the actors/actresses who played the parts if it was a big cast, or list everyone if it was a small production.

Character played in the play	Name of the Actor / Actress

3. Name any other people who played an important function:

NOTE: Take a small notepad and pen with you on the day of the performance to make notes, but make sure that you do not disturb anyone around you.
Make notes during interval or directly after the performance.

4. Make a list of five or six words/images/moments in the performance that caught your attention or stood out for you and give a reason why.

5. Describe the emotions you experienced when watching the play.

6. Describe the audience's reactions to the performance.

7. Reflect on the acting during the performance.

Make sure that you distinguish between facts and opinions.

Focus on the facts and make use of your knowledge of acting to comment on these.

8. Describe the mood and atmosphere of the production and explain how all the technical elements contributed to this. Do you think the production was successful in achieving the desired mood and atmosphere? Explain.

9. If you had to recommend this production to a friend, what would you say to him/her?



ASSESSMENT

APPRECIATION AND CRITICAL REFLECTION

Critical reflection checklist

Criteria	2	1	0
1. The learner made use of full sentences and organised his/ideas into logical paragraphs.			
2. The learner avoided the use of emotional terms and did not get personal in the reflection.			
3. The learner focused on the technical aspects of the performance.			
4. The learner made use of the correct drama terminology.			
5. The learner communicated his/her thoughts clearly through his/her writing.			

0 – Not achieved / Does not meet expectations

1 – Partially achieved / Meets expectations

2 – Outstanding achievement / Exceeds expectations

Topic 3: Media**Content/concepts/skills:**

Stereotyping (including typecasting, labelling, stock characters) in stories, theatre, film, television and radio

- Stereotyping according to age, gender, class/status and culture, etc.
- Exploration of how discrimination and prejudice are linked with stereotyping

Activity 5**Formal or Informal activity****Stereotyping**

In this activity you will be investigating what stereotyping is; how the media promotes it; as well as the effects it has on the people it stereotypes.

1. Write down a short explanation of what stereotyping is.

This can include the concepts of typecasting, labelling, as well as stock characters.

2. Choose one form of media to further your investigation.

Name it and explain why you have chosen this specific media form.

3. Identify in your chosen form of media the different stereotypes you have encountered.

This can be done according to age, gender, class or status, as well as culture.

- 3.1 Explain why you consider these to be stereotypes. Go into as much detail as possible.

3.2 Do you think that stereotyping intensifies and exaggerates discrimination and prejudice? Explain.

3.3 Discuss your findings with the rest of your class.

4. See if you can come up with solutions to the following question:

4.1 'How can stereotyping in the media be changed to reflect sensitivity towards the differences between people?'

Term 3

Grade 9

Drama



TERM 3

DRAMATIC SKILLS DEVELOPMENT

Topic 1: Dramatic skills development	ATP
Content/concepts/skills Teacher-devised warm-up routine consisting of the following:	
Vocal development • Interpretation skills – pause, pace, projection, and intonation • Modulation – change in stress, pitch, loudness and tone of the voice	
Physical development • Physical characterisation – character's unique way of moving and motivation	

Vocal Development**Voice imagination warm-ups****Activity 1**

Its called an response sot the teacher calls out each line and then the learners repeat it back.

Play you tube video of Leaning Station for leaners

“ I said a Boom”

I said a Boom Chicca Boom

**I said a Boom Chicca Rocka Chka
Rocka Chika Boom**

Uh huh

Oh yeah

Ewy Chewy Toffee

A good warm up before any vocal work – exercise the jaw and facial muscles.

How do I play it?

Miming the actions and pretend to eat a toffee that comes from your pocket, unwrap it and POP it into your mouth!

Explore all the possible movements like:

- **Up and Down**
- **Side to Side**
- **Chin out / chin in**
- **Toffee stuck between your teeth**
- **A huge toffee piece that dissolves to a tiny piece**
- **..... Other areas of the mouth**



Pass the word

Activity 2



How many different meanings can a word have based on how it is said?

How do I play it?

- ❖ Learners sit in a circle and then they have to pass a particular word around the circle each taking turns to say the word.

Projection

Make use of the following nursery rhyme to make sure that your projection is optimal for the space (classroom, school hall, or outside) you find yourself in.

What's the news of the day,
Good neighbour, I pray?
They say the balloon
Is gone up to the moon.

Interpretation skills

Pause

Why do we pause?

- To allow time to take a breath
- To emphasise a word
- To allow listeners to comprehend what we are saying
- To prevent a monotonous pace
- To build suspense
- To help with articulation

Remember that a pause must never interrupt the continuity of speech!

How many variations can you produce in these sentences by simply changing the place where you pause?

- I don't want your thanks, or your money, or your friendship. I simply want to be left alone.

- There's no point in lying to me when you know perfectly well I saw you steal the necklace.
- You know perfectly well that I didn't lie to you about not doing my homework or handing in my assignment.

Pitch**Activity 3****Date:** _____

Changing the pitch or tone of one's voice is called **inflection** or **intonation** and it can change the meaning of a sentence.

Say the following sentence out loud: 'I would never say a thing like that!' Now repeat the sentence stressing a different word in the sentence each time by changing your pitch. How does this change the meaning of the sentence each time you stress a different word?

Change in pitch	Change in meaning

Physical exercises**Activity 4**

To warm up your imagination and get you to think creatively.

There are no right or wrong to do it – just do the first action that you can think of.

Shoe Imagination

1. Stand in a large group or a number of smaller circle so you can see all the learners in the group.
Your teacher will give a shoe to one of the learners.
2. That person must think of another object, which the shoe represents, e.g. hat, an ice cream or cell phone
3. That person must then mime using the shoe as this object so the rest of the group can guess what the object is.
This person with the shoe may not speak.

Relaxation

Stand in the neutral position. Now stretch your body upwards, pretending that you have to replace a light bulb and are struggling to reach it. Come back to the neutral position. Repeat three times.

Posture

Lie on your back. Pretend that you are a lump of clay that is slowly being sculptured into the neutral position. Slowly move your body with awareness until you are standing completely relaxed in the neutral position. Repeat this exercise.

Breathing

Sit upright on a chair with your hands relaxed in your lap. Make sure your spine is straight and that your chin is neither sticking out nor tucked in. Focus on your diaphragm and breathe in deeply and slowly through your nose, before exhaling through your mouth. Say the following sentence, using one breath: 'Humpty Dumpty sat on a wall.' Try to say the same sentence twice, using only one breath. Then try and say it three times. Remember that the strength of your exhalation must be the same at the end of the sentence as it was in the beginning. Do not force either your voice or your breath.

Body



How old is the character?

What does your characters body shape look like?

How would your character walk?

What gestures would your character use?

Voice

Ask the following questions:

- What is the tone of your characters voice?
- Does your characters voice have a low or high pitch?

Voice is how an actor speaks their lines instantly identifying the personality and emotions. Volume, pith, pace and accent can all influence audiences to understand the character and the tension of the scene.

**Face**

Does your character have a nervous twitch?

Does your character have shifty eyes?

**Space**

The positioning of objects and bodies on the stage and the relationships between them are a vital means of making meaning

Grouping, Levels, Pathways and Personal space are all important aspects of Space.

**Movement**

Using Timing, Direction and Energy to build a sustained sequence of movement can enhance understanding of character and the meaning of a scene.

Props

Short of properties, and article, except costumes used as part of a dramatic production any moveable object that appears on stage during a performance from a telephone to a giant mushroom etc.



Costume pieces

These are the clothing worn by the actors in plays and films that represent a period in history.

Costumes can be very extravagant or simple.

Costumes, wigs, hats and beards can be made from many types of waste or recyclable materials.

Painted pasta, beans and corks can be used to make jewellery.

Boxes, news papers, foam off cuts etc. can be used as props or repainted and reshaped into any prop

Make – up

Costumes, wigs and body paint used to transform an actor into a character

**Outer characteristics**

What does the character look like physically?

How old is your character?

What is your character wearing?

How do your character sound like?

This is some of the questions you need to ask yourself before you start your plays or resisting a poem.

Here are a few characters from different movies. Study these pictures and answer the questions that follows.





Activity 5

Date: _____

1. Name three movies that Angelina Jolie have played in and also mentioned the character she played as?

2. Who does Will Smith play in "Men in Black"?

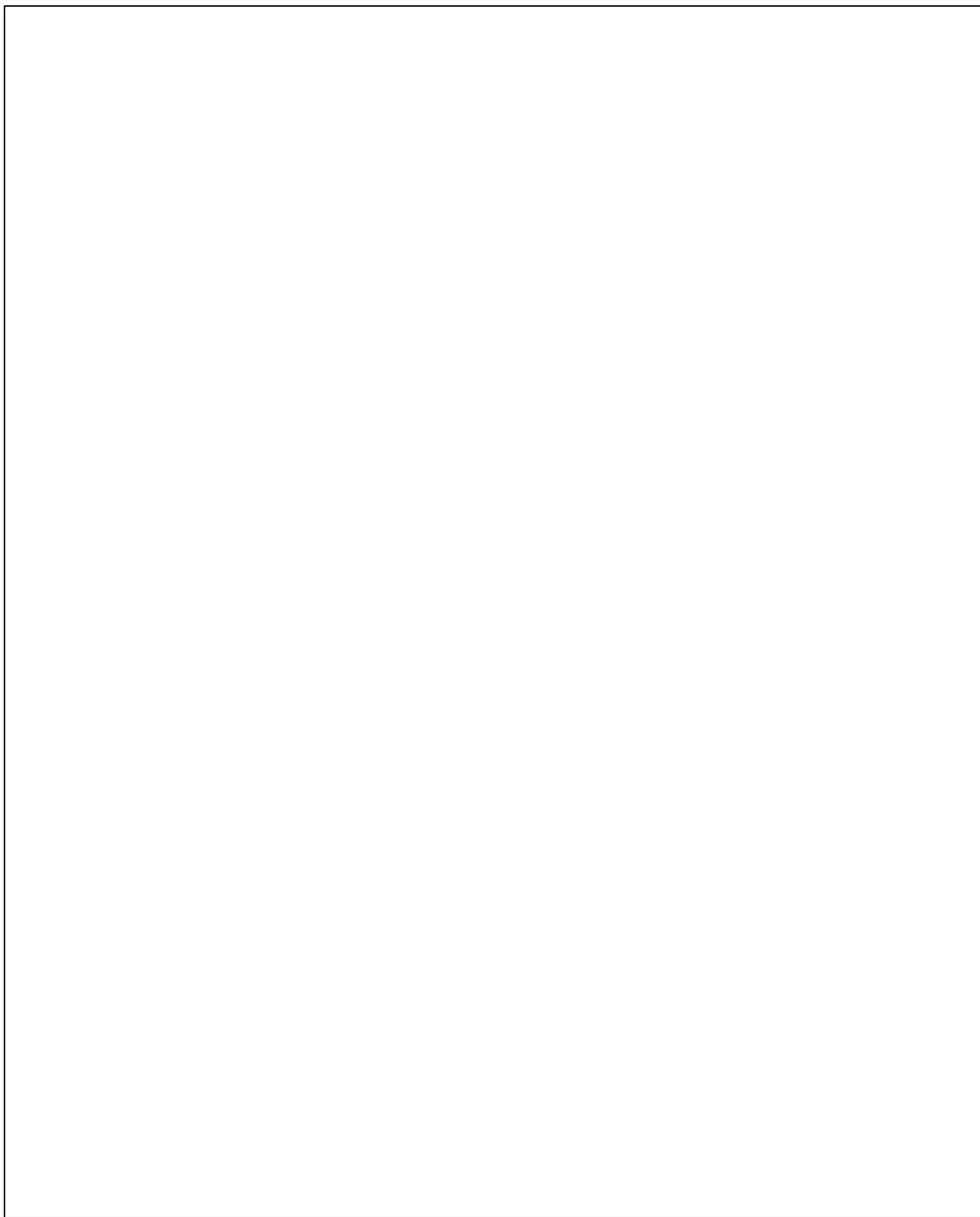
3. What character does Will play when he was painted blue?

4. Both Angelina and Will played roles in action movies. Name one action movie they played in.

5. Who played the Joker in the film Batman and why is the face of another actor placed next to him?

6. Name one of the movies above where a singer also acts.

7. Use some magazines and make a collage of actors playing in movies or on T.V. and write the character each is playing in that particular movie or series.

A large, empty rectangular box with a thin black border, intended for students to create a collage of actors and their roles. The box occupies most of the page below the instructions.

In physical characterisation the focus is on the outward appearance and movement of the character. In other words, it is the way the character walks, sits, stands and gestures, as well as the facial expressions he/she uses.

Activity

Choose an animal:

Describe the physical appearance of the chosen animal in detail:

Describe the way this animal moves:

Describe any behaviour patterns of this animal in detail:

How would a human being move if he/she made use of this animal's movements and behaviour patterns? Motivate.

What kind of person would this be? Describe the inner qualities.

The above information to physically create a character. Get your character to perform the following tasks:

- ✓ Watch television
- ✓ Make a sandwich
- ✓ Shop for groceries

Get your character to interact with another character. Make use of the following scenarios:

- ✓ Meeting a friend while walking on the beach
- ✓ Arguing with a waiter
- ✓ Planning a bank robbery

Reflect on the practical component of the activity. What were the challenges for you? How did you overcome these? Would you change anything if you had to repeat the activity? Explain.

Inner Characteristics

Attitude / Personality

Is your character confident or nervous?

Is your character outgoing, responsible and or adventurous?

What do you think the characters motto in life might be?

The inner personality traits of the character can be related to the colours

Blue can represent sadness, purple – royalty, black – evil etc.

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Character Development Sketch

What thoughts are circling in his or her head? Brain

How does he or she see the world? Eyes

Memorable Quote Mouth

What burdens does he/she carry? Shoulder

What does he/she worry about? Heart

What does he/she care most about? Right Hand

What does he/she need to hold on to? Who/what would be considered his/her "right-hand man?" Left Hand

What has he/she "left" behind? Achilles Heel

What is his or her weakness?

What or who has helped shape his/her life up to this point? The "Roots"

What significant events have he/she experienced The Road - Life Line

Language

Other literacy elements

Language: In Drama the particular manner of verbal expression, the direction or style of writing, or the speech or phrasing that suggests a class or profession or type of character

Style: the shaping of dramatic material, settings, or costumes in a deliberately non-realistic, manner

Soliloquy: A speech by a single actor who is Alone on stage.

Monologue: A long speech made by one actor (a monologue may be delivered alone or in the presence of others).

Types of language in Drama

Language is subtle and can express all sorts of shades of meaning.

There are a few obvious, rules: for example: if a character shouts, they might be angry, frightened, in pain, frustrated or shocked.

Playwrights chose their words carefully and with purpose; you need to pick up clues as to what their purposes are.

Topic 2: Drama elements in playmaking

Content/concepts/skills

Developing a polished improvised performance focusing on the following:

Purpose of performance:

- Educate, enlighten, entertain, mobilise, inform, etc.

Target audience

- Age group, economic background, social background, political background

Basic staging conventions

- Stage space – centre stage, upstage, downstage etc.
- Use of performance space – placing of actors, indicating fictional place of the drama, movement patterns
- Placement of the audience in relation to the type of stage

Symbols

- Objects may be symbolic and reflect on the deeper meaning of the play

Technical elements: adding to the meaning, mood, impact and spectacle (if relevant).

Design, develop and make own technical elements such as:

- Costumes – pieces of costume that contribute to characterisation, add meaning, symbolism
- Props – used to enhance meaning, characterisation and dramatic tension in the play
- Sets – economical use of set pieces, different meanings assigned to objects
- Lighting – different kinds of lights or colours create different spaces, time-frames, moods, meanings, contrasts between well-lit performance space and darkness, use of spotlights

Pitch

This refers to the height or depth of the voice.

There are three main pitches: high, middle or low.

There are different reasons for changing the pitch:

- Changing of emotions
- Characterisation
- A change of paragraph or subject matter when speaking a parenthesis

The best way to present a speech is to try to get balance between high & low pitches.

Inflection



Inflection is the variation in pitch of your voice as you speak.

The inflection can change the meaning of the words just by changing the inflection.

A rising inflection is when the pitch of the voice goes up or higher.

A falling inflection is when pitch of the voice goes down or lower

Pace

How fast or slow your voice is you speak in. No two people speak at the same pace.

If you speak too slow people tend to get bored easily. When you are excited about things one's pace usually fastens.

Two things determine how quickly people speak a passage:

- The nature of the passage
- The capabilities of the speaker

Symbols in Drama

Symbolism is a device in which an object, person or situation is given another meaning beyond itself. There are many kinds of symbols, every culture has their own symbols with different meanings. It is possible to signal complex ideas in a drama through commonly recognized symbols.

Costumes can also be symbolic. At times symbolic colours are used, for example purple that shows wealth and royalty. In early times the purple dye came from crushing sea shells.

Technical Elements in Drama

Set and lighting design

Drama elements in Playmaking

Sets

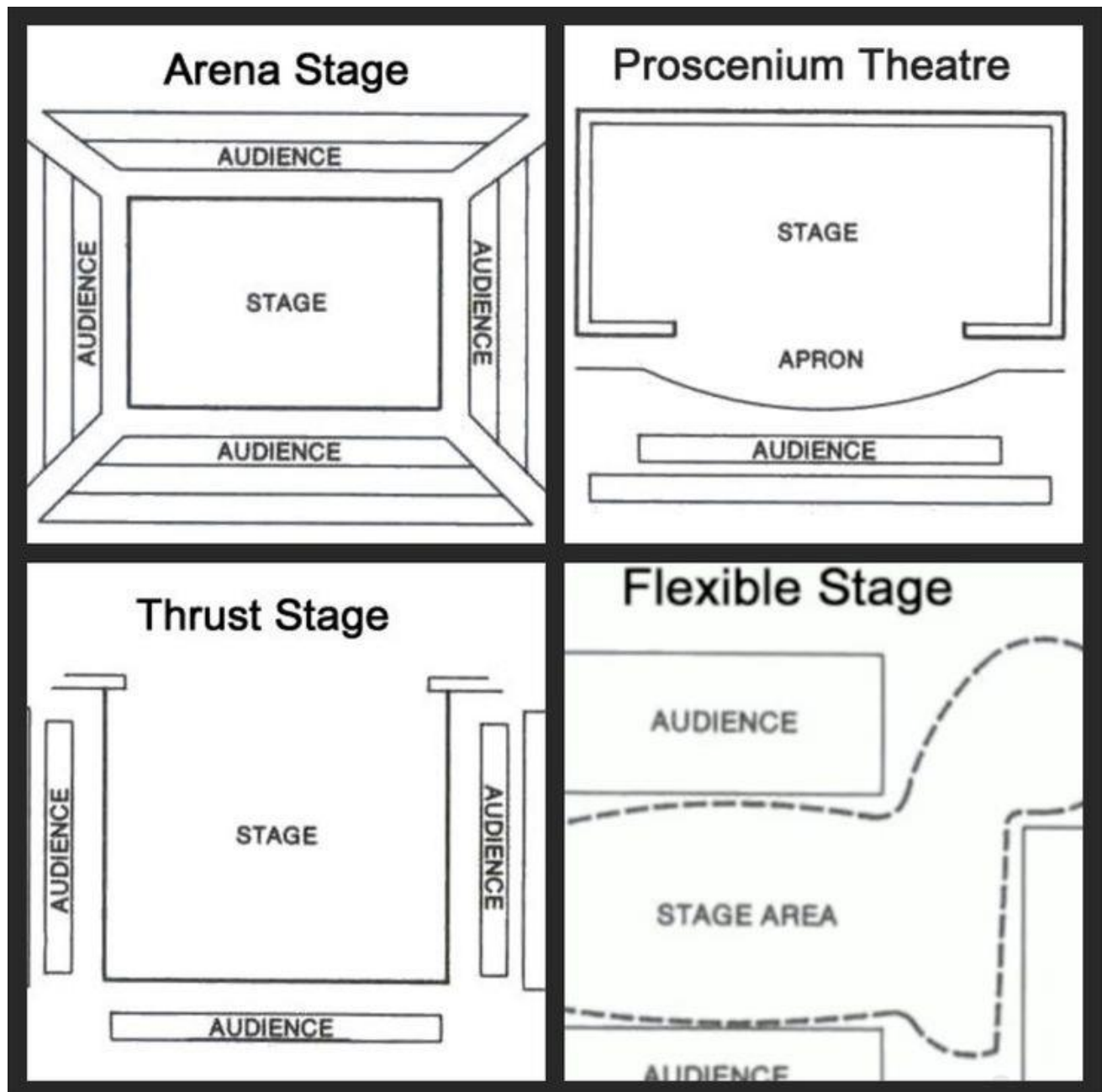
Stage designer

- The stage designer takes care of all the visual effects to create mood and atmosphere.
- The stage designer makes props, paints scenery, controls curtains, platforms and ad backdrops. He consults with the director on what effects must be created during the show.
- Every theatre is different. Before deciding on any idea, the stage designer draws a plan on the stage area.
- The designer can use colour to make the plan more effective.
- **The stage designer uses technical terms like:**
 - **Setting lines** (imaginary lines drawn across the stage downstage that shows where scenery should be placed)
 - **Centre line** (an imaginary line drawn across the middle of the stage)
 - **Tabs** (the main curtains at the front of the stage)
 - **Scene clock** (storage space for the scenery)
 - **Wings** (the area on the sides of the stage).
- The designer usually gives the plan to all those involved in preparing the stage for the production.
- To be a good stage designer, you need to be able to visualise or see the stage in your head as well as draw plans of the stage.
- The stage designer takes note of five areas:
 - onstage area: acting area
 - floor of the stage: what is it made of?
 - backstage area: how will scenery be able to get on stage?
 - lighting availability
 - Audience: How far will they be seated from the stage?

Upstage Right	Upstage	Upstage Left
Centre stage Right	Centre stage	Centre stage Left
Downstage Right	Downstage	Downstage Left

Types of Stages

The 3 types of Stages are the End Stage and the Proscenium Arch Stage, the Arena Stage and the Thrust Stage.



Set pieces

Sometimes set designers are given huge budgets in order to create spectacular senses for a performance. Usually the set designer need to think of ways to save money yet still produce a set that is interesting, relevant and visually attractive to the audience. The amount of set pieces can also be kept small yet changing the lighting effects and stage props to create a new scene.

Different meanings assigned to objects

Set pieces are objects that form part of the scenery that stand by themselves.

These objects create meaning.

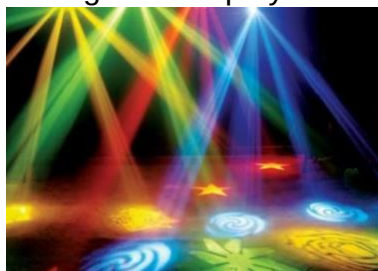
They could create the specific time period of the performance or place e.g. forest, castle etc.

Basic lighting

This consists of floodlights and spotlights and the use of different coloured lenses to create different moods.

To light up our stage, experiment with natural light from the windows and doorways.

The placement, intensity and colour of lights help communicate the environment, mood and feeling that the play will have.

**Sound**

Microphones, amplifiers and speakers are used to magnify the sound of voices and musical instruments on stage to the audience.

Sound effects can be played on a DVD player or can be made with the mouth or other body parts.

The effect an audience hears during a performance to communicate character, context or environment.

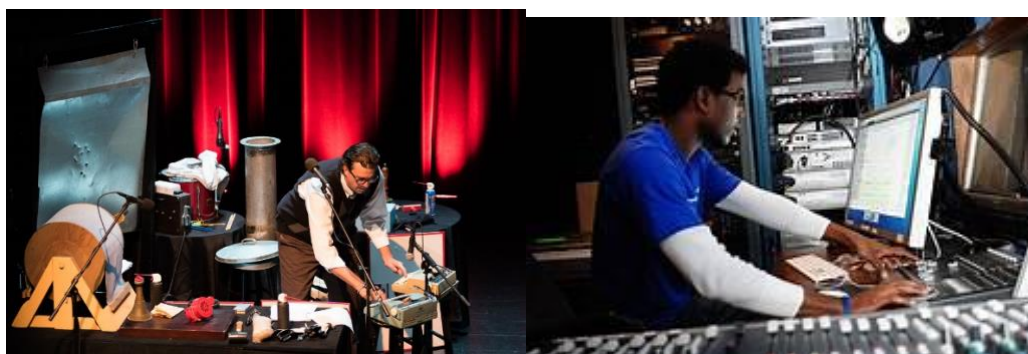
Silence can play an important role in moving image.

It can either diegetic or non-diegetic and be used to emphasise something or imply something might happen.

Ambient sounds are background sounds.

They are what we would expect to hear, such as birds outside.

Ambient sounds are used to establish or reinforce the atmosphere / mood of a scene and also provide continuity between shots and prevent unnatural (unwanted) silence, when no other sound is present.



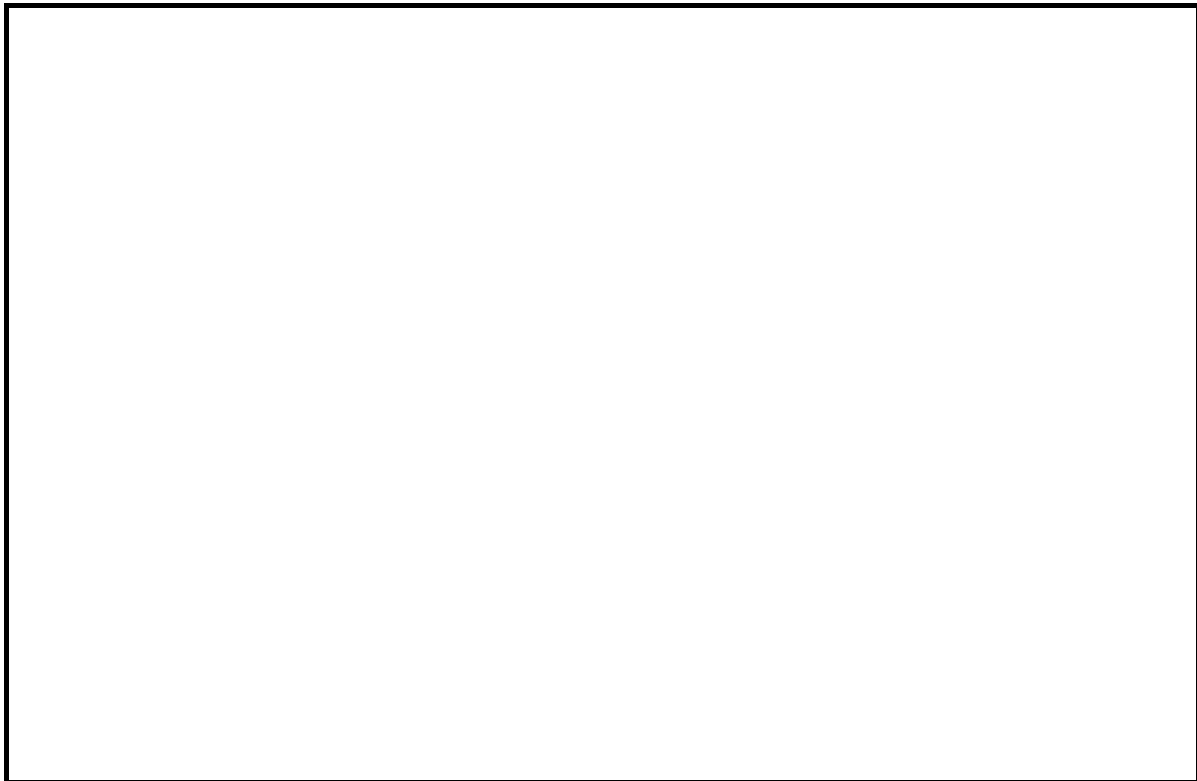
Polished improvisation
Formal activity**Instructions**

Divide into groups of 5–7.

Make sure that you choose your group carefully to avoid future disagreements and problems regarding different work ethics.

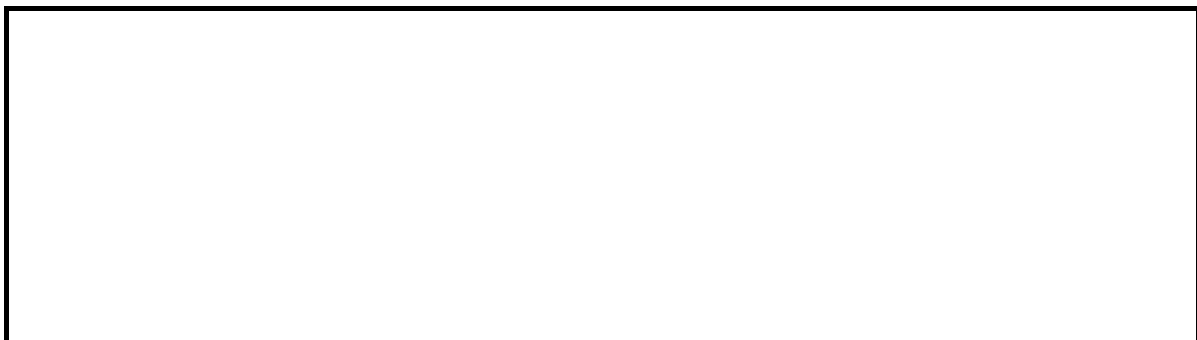
You have to develop a polished improvisation that will be performed at the end of the term.

Brainstorm a few themes that are relevant to your daily lives and write them below. **(5)**



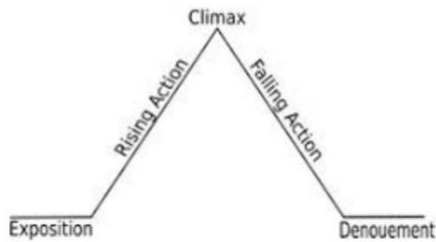
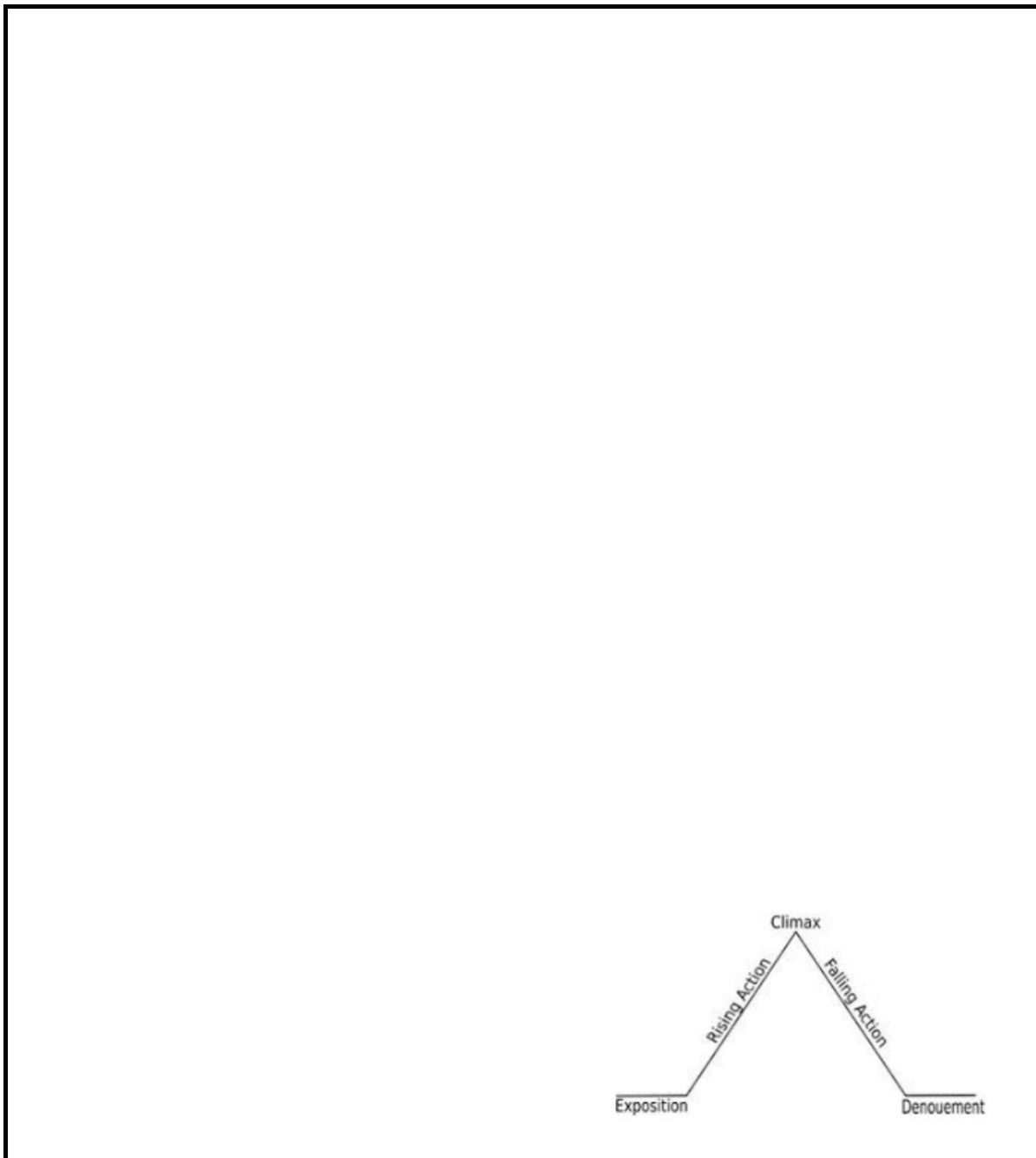
Choose one of these themes to work with. Through improvisation, explore the many story options available to you through this theme, and come up with a plot for your play. At this stage it is just necessary to come up with a broad storyline, and not any details.

Write down the theme you have chosen and explain why you have decided on this specific theme. **(2)**



Provide a broad outline of the plot (what will happen).

(5)



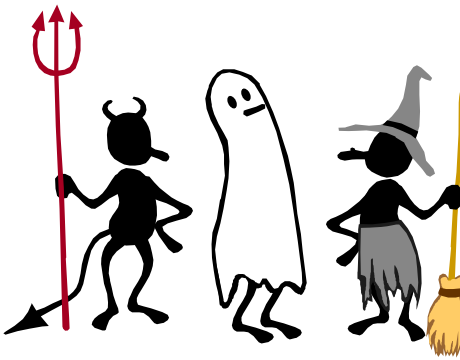
You now have to develop your story. Decide what type of structure will best enable you to convey the theme of your play to the audience.

Which structure will suit your play best? Explain why.

(2)



Decide which characters you need to tell your story. Give a short explanation of why you have chosen these specific characters. (10)



Decide which group member will portray which character. Each group member now has to develop his/her character by paying attention to the following: personality, likes and dislikes, habits, hobbies, style and any other information that is crucial for the story. Also think of how your character will talk, stand and move around.

Write a short biography for your character. Also look at where your character fits into the plot and explain how your character will help develop and build dramatic tension. **(12)**

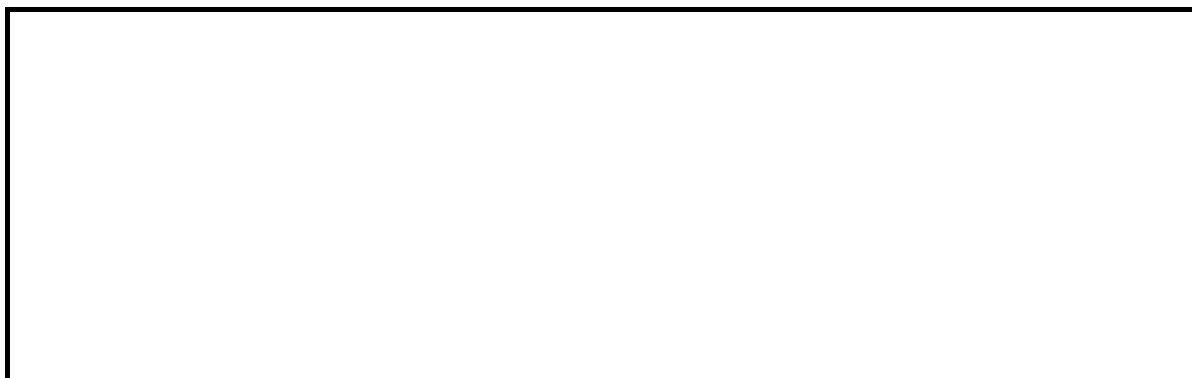
Look at the dramatic tension of your play and describe and explain it. Is the conflict an internal struggle within one of the characters, or is it a conflict between different characters? Is it a conflict between one of the characters and the physical environment? Is it a conflict between a character and his/her social or cultural environment, which includes that society's beliefs, attitudes or traditions? Explain and motivate. **(10)**

Think about the language your characters will use. Make sure that it suits the different characters, as well as the environment of the play. What do you want the audience to learn through how you make use of dialogue? Remember that the dialogue should have a specific purpose and must help to unfold the story and develop dramatic tension.

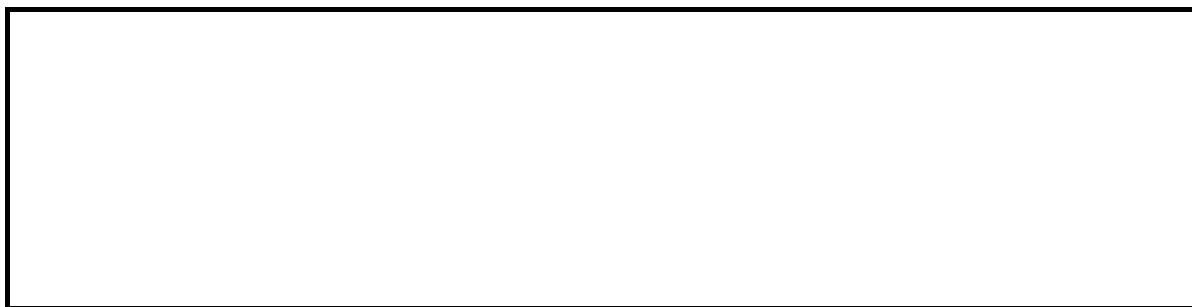
Experiment with different variations of telling your story, until you create a play you can write down in script form. Make sure each group member has a script. Learn your words!

Think about your target audience and how they will receive your play.

Why are you performing this play? Is it just to entertain the audience or do you want to achieve anything else, like educate, enlighten, mobilise or inform? Explain. **(5)**



Who will be your target audience? Describe your target audience and how you think they will appreciate your play. (Include age group and economic, social and political background.) **(6)**

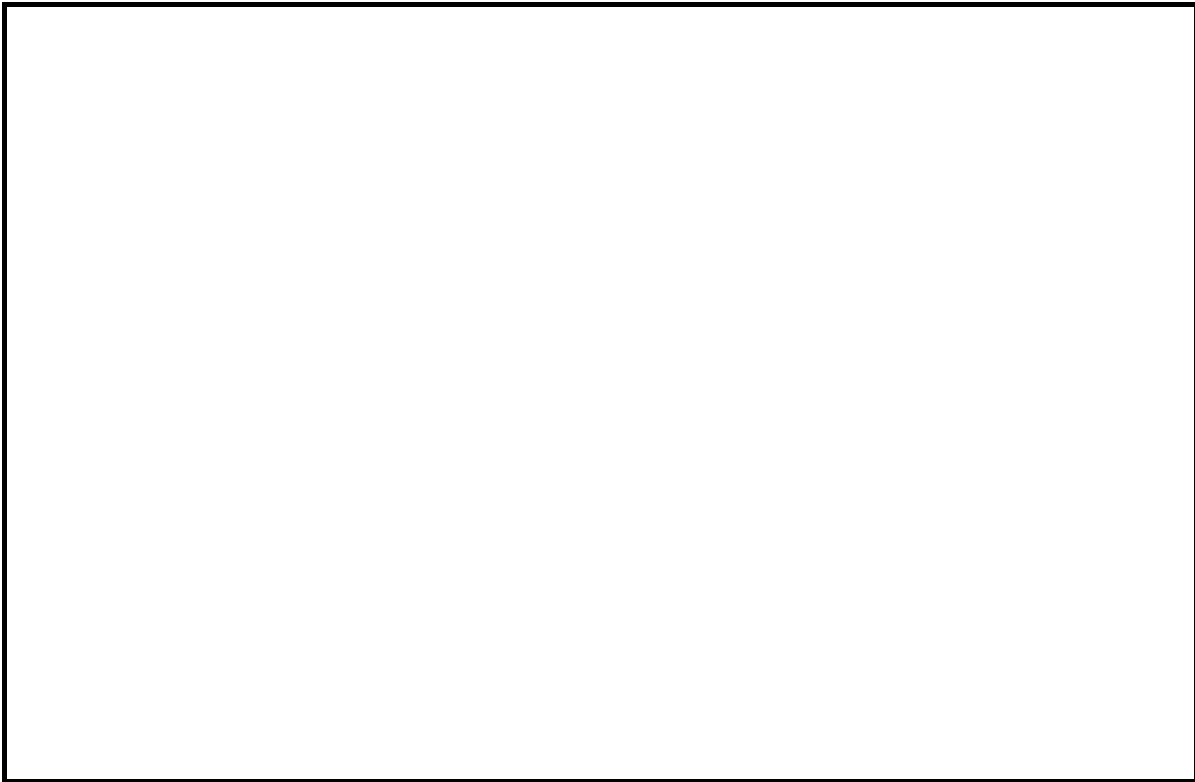


Describe your performance space and explain which type of stage you will make use of for your performance, indicating where the audience will sit. Motivate your choices. **(2)**



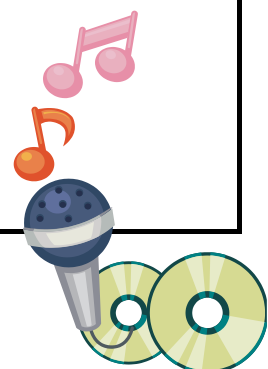
Draw a stage plan in the space below on which you indicate your set design, as well as placement and movement of actors in your opening scene.

(2)



Will you be making use of music and/or sound effects? If so, describe how and when you will make use of sound effects and why you will use them.

(5)



Describe the set design for your play, and motivate the use or lack of set pieces.

(5)

Describe the costume your character will wear and the props he/she will use. Motivate every choice you make by giving a detailed explanation.

(5)



Depending on your school's technical resources you will either be able to make use of lighting or not. Either way you have to describe what you will do and explain the choices you make as if you had access to lighting equipment and are going to make use of it. (5)

--

80 ÷ 8

Integrate the action of your play with the technical elements, and rehearse until you are happy with the end result.

Make use of the following checklist:

- ✓ Did you include symbols in your play? Are they clear and well-defined?
- ✓ Do the technical elements enhance your play or detract from the message?
- ✓ Are you clear about how you will make use of your performance space?
- ✓ Does the structure of your play suit the theme and storyline?
- ✓ Are the characters unique and clearly defined?
- ✓ Does the dialogue help develop dramatic tension?
- ✓ Is the time and space clear through the use of dialogue and technical elements?
- ✓ Does the dramatic tension lead to the climax of your play?
- ✓ Is the message/theme of your play clearly recognisable?

- ✓ Does each member of the group know exactly what he/she is responsible for to ensure a successful performance?

All you now have to do is rehearse your play well. Remember to warm-up and cool down before and after each rehearsal, as well as your performance.

Performance Date: _____

Break a leg!

Rubric

Assessment criteria	Poor 1 Mark	Fair 2 Marks	Good 3 Marks	Excellent 4 Marks
Characterisation is convincing	The cast has not made an effort to characterise their characters correctly.	An attempt has been made to characterise, yet it is not convincing or consistent.	A great deal of time and effort has been put into characterisation. It is convincing and consistent.	Expectations have been exceeded. Characterisation is both convincing and innovative.
Stage conventions include good use of space and blocking	Stage conventions have not been used correctly.	Stage conventions have been used yet confusing.	There is a good use of space and blocking adds meaning and structure.	The use of the performance space and blocking is innovative and expressive.
Costumes and props contribute to a successful performance	Costumes and props are incomplete, missing or inappropriate.	Learners have chosen suitable costumes and props yet these are distracting	Costumes and props are well finished and are integrated successfully.	The costumes and props are excellent and adds to the success and symbolism.
Lighting and the set contribute to a successful performance	Lighting and the set is incomplete missing or inappropriate.	Lighting and the set are complete yet distracting or unsuitable.	Lighting and the set are well chosen adding to the mood and context.	The lighting and the set are highly successful at achieving the mood and content
The cast is well prepared and performs with confidence	The cast was not prepared to perform. They did not know their lines.	The cast was fairly prepared yet lacked confidence and timing	The cast was adequately prepared and confident.	Expectations have been exceeded. Very professional and timed well.
Dialogue of the learner	The learner did not know his or her dialogue and had to be helped constantly	The learner knew some of his/ her dialogue but had to read from cards mostly	The learner knew his/her words and could remember all	The learner knew his/her dialogue but used tone, inflection etc to make the text very interesting
TOTAL 25				

Reflection

Reflect on the polished improvisation of another group in your class. Your teacher will allocate which group you will write a critical reflection on. Make use of drama terminology and be as objective as possible in your reflection.

Focus on the following when writing your reflection:

- ✓ Vocal characterisation
 - ✓ Physical characterisation
 - ✓ Contact with the audience
 - ✓ Preparation
 - ✓ Basic staging conventions
 - ✓ Purpose of the performance
 - ✓ Target audience and audience reception
 - ✓ Use of symbols
 - ✓ Use of technical elements
 - ✓ How well the group worked together and how they dealt with problems
- 
- A cartoon illustration of a young boy with brown hair, wearing a blue striped shirt and blue trousers, holding a very large yellow pencil. He is standing next to a large sheet of white paper that is spread out on the ground. The paper contains handwritten text and simple diagrams, including a flowchart with boxes and arrows. The boy appears to be looking at the paper.



Critical reflection (Write full sentences and make use of paragraphs to organise your thoughts.)

(15)

[illegible]

TERM 4

SCENE WORK OR RADIO DRAMA



Topic 1: Dramatic skills development	ATP
Content/concepts/skills: Teacher-devised warm-up routine focusing on the following: Vocal development and physical development: • Consolidation of activities of the first three terms	

A warm-up routine

Physical exercises

Allow the following verbs to guide your movements:

- ✓ Stretching: you are reaching up towards the ceiling – try to push against it
- ✓ Twisting: you are a fallen leaf slowly drying in the sun
- ✓ Flinging: you are a huge tree during a tornado that is being torn out of the earth
- ✓ Shaking: you are a pile of clothes in a washing machine

Relaxation

Start by standing in the neutral position. Pretend that you are a tall tree that is blowing in a gentle breeze. The wind starts to increase until it is very strong. Move your body accordingly. Slowly the wind dies down until you are back in the neutral position. Repeat three times.

Posture

Sit slouched forward in a chair. Now stand up using as little effort as you can and come into the neutral position. Repeat five times.

Breathing

Lie on your back with your legs hip-width apart and your feet just falling to the sides. Put your one hand on your under your diaphragm and your other hand on your upper chest. Start to breathe in deeply and slowly. Feel how, when you breathe in, your hand on your diaphragm is being pushed up and how it lowers when you breathe out. There should be no movement in the upper chest area. Do this for about 2 minutes. Now when you breathe out, release your voice by sighing out 'phew' for as long as your breath lasts. Do not force your voice or breath. It should feel natural and your shoulders and neck should be relaxed throughout the exercise. Repeat this and see if you can lengthen your breath a little each time. Repeat for about 1 minute.

Resonance

Count from 1 to 10 beginning on a low note and getting higher in pitch on each number. Reverse the process and allow your voice to drop lower with each count. Play around with this in order to activate and use the different resonators.

Now hum the following two words: 'ping...pong'. Make sure that your neck and chin are in a neutral position and make use of the different resonators. Repeat as many times as you want to get comfortable with utilizing all the different resonance cavities.

Articulation

Repeat the following tongue twisters:

- ❑ Red leather, yellow leather, red leather, yellow leather
- ❑ Mommy made me mash my mini-muffins
- ❑ Billy Button bought a buttered biscuit.
Did Billy Button buy a buttered biscuit?
If Billy Button bought a buttered biscuit,
Where's the buttered biscuit Billy Button bought?
- ❑ Mr See owned a saw.
And Mr Soar owned a seesaw.
Now See's saw sawed Soar's seesaw
Before Soar saw See,
Which made Soar sore.
Had Soar seen See's saw
Before See sawed Soar's seesaw,
See's saw would not have sawed
Soar's seesaw.
So See's saw sawed Soar's seesaw.
But it was sad to see Soar so sore
Just because See's saw sawed
Soar's seesaw!

**Projection**

Use the following nursery rhyme:

Hey diddle, diddle,
The cat and the fiddle,
The cow jumped over the moon;
The little dog laughed
To see such sport,
And the dish ran away with the spoon.

Remember not to strain your voice and to make use of the strength of your breath!

Interpretation skills

Choose a short piece of prose to read to a small group of friends (4 per group). Make sure you make use of pause, pace, projection and intonation in the correct way to convey the meaning of your chosen piece of prose.

Topic 2: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio drama

Content/concepts/skills

Develop interpretation and presentation skills by focusing on the following:

Scene work

- Text analysis – expressing piece in own words
- Interpretation of the character – based on knowledge of the play
- Vocal characterisation – communicate background, age, status, intention
- Vocal clarity – distinct and audible use of voice
- Physical characterisation – communicate through the body – age, status, body language, gestures
- Emotional connection – connect with the emotions of the character
- Use of space, emotional connection, invisible listener, on-stage silent partner
- Interaction – stay in character when not speaking, listening and responsiveness
- Development of relationship – status of characters, development of relationship
- Impact of the scene – memorable, engaging and effective

OR

Radio drama

- Text analysis – expressing piece in own words
- Interpretation of the character – based on knowledge of the play
- Vocal characterisation – communicate aspects of the character – background, age, status, intention
- Vocal clarity – distinct and audible use of voice
- Emotional connection – connect with the emotions of the character
- Interaction – listening and responsiveness, stay in character when not speaking
- Development of relationships – understand status of characters, relationship grows, develops and changes appropriately
- Impact of sound on the listener
- Use of voice to create atmosphere, space and time
- Use of pause, building of tension by using sound only
- The use of sound effects and music



Choice 1

Scene work

Choose a scene from a play (theatre or television) which has a clear beginning, middle and ending.

Edit it and cut the material in such a way that the scene builds up to climax or Hight point and makes sense on its own.

It should be 5 – 10 minutes long.

Rehearsing

- Read the scene 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.
- Make a plan for rehearsing outside of class
- 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 team.

- Decide in which period the scene is in and what style of acting is appropriate and what essential pieces of furniture you will need.
- Plan an effective stage arrangement that can function easily and simply and work out a broad outline of movement so that you consistently create an interesting picture on stage.
- Memorisation of lines should be word perfect. You cannot create a part of it in your mind when you perform.
- When memorising your lines, apply the “whole part” method to the entire scene so that you are fixing ideas and not just words.
- Prepare your props and make them interesting to look at.
- Remember how you have to perform on a stage and choose your music, lighting etc carefully.

	5	4
[A] TABLEWORK	Objectives and tactics are written down, content is understood, fantasy is journaled. Student has read the play and cannot only summarize it, but has made choices relevant to the content.	Objectives, tactics and fan are written down but uncl throughout rehearsal. Stu has read the entire play ar made choices based on th action of the play.
[B] REHEARSAL	Time is focused and used for exploration of different, possibly changed tablework choices. Connection to text is strong. Conflicts with partner or content are recorded and solved; blocking and set choices are made for the entire scene.	Rehearsal time is quiet an seated but is focused. Connection to text is presi Teacher is needed to resol issues within the scene, although conflicts are deal Blocking and set choices a made, albeit uninspired.
[C] LINES	Lines are fully memorized and are second nature halfway into total rehearsal time. Line is not called during performance.	Lines are memorized halfv into the rehearsal process called seldom during performance.

15

OR

	5	4	3	2	1
[A] RESEARCH	The script was read and notes were taken. All design choices were made with the given circumstances in mind and were supported by detailed evidence in journal, with source references. Goals were established and routinely met.	The entire script was read and understood; given circumstances were interpreted and utilized to infer a good design. A basic amount of evidence supports design choices. Deadlines met.	A fair amount of research was conducted and given circumstances considered when creating designs. The entire script was read, once, and although relevant, the designs aren't supported by evidence. All deadlines met with constant reminder from others.	Some research was conducted, although work doesn't support the given circumstances of the play. The script was read in summary through another source besides the script. Deadlines seldom met.	Little to no research was conducted concerning the scene. The script wasn't read, the given circumstances ignored; the designs irrelevant to the script. Deadlines were routinely not met.
[B] CREATIVITY	Designs were inspired and original. Materials were used in a surprising way, yielding surprising results. Student designers took risks that may or may not have paid off.	Designs were thorough and safe with hints at inspired choices. All designs original, all inspiring choices cited and recorded.	Designs were hampered by "safe" choices, although original. Inspiration gathered from outside sources and uncited.	Designs were uninspired and/or unfinished. Materials were used in a mediocre way.	Designs were rushed and put together at the last moment, if at all. Other members of the team had to step in and take over in order to get the work done.
[C] ORGANIZATION	Goals were set and met. Time management was exemplary. Designs finished in a timely manner. Workspace always left clean and organized. Set up/strike was choreographed and rehearsed.	Time was managed well, although goals were not always met. Designs were finished. Workspace kept messy and disorganized. Set-up/strike was choreographed but not rehearsed.	Some pieces of the design took precedent over others. Time managed fairly; student took time from other classes to get the work done. Set up/strike was well-paced but harried; attempts were made at a choreographed change-over.	Pieces of the design were left unfinished; other members of the team needed to meet goals/work load toward the completion of the unit. Set up/strike during performance was sluggish or rushed, and disorganized.	Goals were neither set nor met. Design unfinished, never started, etc. Workspace messy and disorganized without the attempt to clean it up. Set up/strike during performance was disorganized and slowly paced.
[D] PROFESSIONALISM	Student arrives 5 minutes early, puts bag against the wall, cell phone away and is ready for instruction at the top of class. Student's on-task behavior is exemplary.	Student arrives on time, puts bag and cell phone away and is sitting patiently awaiting instruction at top of class. Needs little to no reminders to remain on-task.	Student rushes in right at the late bell and takes class time to get settled. Student needs reminders to remain on-task.	Student arrives up to 5 minutes late, socializes off-topic throughout class. Cell phone, appearance and personal business is a distraction.	Student arrives over five minutes late and socializes throughout class. Cell phone, appearance and personal business takes precedence over work. Designer was not present at the time of performance.

Marks 20	
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Radio Drama

Do this in your workbook on the given pages after the brief and the rubric.

Decorate the theme page using the given headings

Term 4 Exam: Radio Drama

Follow the instructions in the brief found on the next page

Be prepared to perform your radio drama in front of the class

Arrive on time to perform the drama

Apply all the knowledge and skills that you have learned from terms 1-3.

You will need the following:

- A copy of the final script
- Your recorded sound effects on a CD or memory stick or phone
- Your music or musical instruments (if needed)
- A large screen to project your background on
- A CD player or computer or phone
- Objects (props) to make live sound effects with
- Sound cue sheet
- Chairs to sit down on (if needed)
- Your planning to be handed to the educator

Before you perform make sure you understand the rubric and if you have questions about the rubric make sure you sort this two to three days before you have to perform

The teacher will announce in what order the drama companies will perform

When it is your company's turn take your places behind the screen.

Take a few minutes to focus and get organised.

Enjoy the performance and have fun!

Planning

1. Your script to be pasted into the book (2)
2. Lines highlighted what you are going to be saying in different colours to indicate tone, inflection, Silences, etc. Name the effects to be used in your drama piece. And indicate where these sound Effects have to be slotted into the script by writing it down or highlighting it with a visible colour (4)
3. Write down the props you are going to be using. (2)
4. Indicate the preparation you and your group have made to make this a success. (2)

Planning “Script”

Planning:

Sound effects and props

Rubric

Assessment criteria	Poor 1 mark	Fair 2 marks	Good 3 marks	Excellent 4 marks
The portrayal of the characters was convincing	The cast has not made an effort to characterise their characters correctly	An attempt has been made to characterise, yet it is not convincing or consistent	A great deal of time and effort has been put into characterisation. It is convincing and consistent	Expectations have been exceeded. Characterisation is both convincing and innovative
Vocal clarity was achieved	It was difficult to hear what was going on	The cast often swallowed their words.	The cast spoke clearly and projected their words.	Each and every word could be clearly heard
Confidence	It was very clear that the cast had no confidence in their ability	The cast lacked confidence which affected their performance	The cast confidently performed their radio drama	Expectations have been exceeded. Confidence was clearly evident
Vocal expression	The cast has not made an effort to use vocal expression.	Only some voice modulation techniques have been used	The cast used voice modulation techniques successfully	Expectations have been exceeded. The vocal expression is convincing
Emotional connection	The actors did not connect with their characters	The actors made an attempt yet it was not convincing	The actors' portrayal of their characters' emotions was convincing	The audience clearly understood the characters' emotions
Portrayal of relationships	No relationship was convincing	Interaction has been attempted	There is good interaction between characters	Characters interact with confidence and clarity
Timing	Actors forgot their cues	Most of the times actors came in on cue	The actors' timing was good	the timing was excellent
Effort	The group were reluctant to attempt the task and unable to complete it	The group attempted the task with persuasion, but struggled to complete it	The group attempted the task and put in a lot of effort	The group completed the task competently beyond expectation
Creativity	The group was not creative	The group attempted to be creative	The group included ideas that were interesting and entertaining	The use of both performance and technical elements were highly innovative
Preparation	Not prepared	Learners were not as prepared as they should have been	Learners were adequately prepared	Drama was well prepared and exceeds expectations
TOTAL 40 ÷ 2 = 20				

Reflection

(15)

What have you learnt out of this particular performance?

What will you change and describe how you and the group got the marks you deserved?

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