



National Eisteddfod of South Africa®

# Prospectus 2024



PART 10

Speech & Drama

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Celebrating 27 years of Youth Development in the Arts since 1997

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# NATIONAL EISTEDDFOD OF SOUTH AFRICA®

## *Part 10*

### *Speech and Drama*

#### *Extract from*

# PROSPECTUS

## 2024 - 2025



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*Developing Youth in the Arts since 1997*

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# **PART 10**

## **Speech & Drama Section**

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# SPEECH AND DRAMA CATEGORY

**IMPORTANT:** This section is applicable to all language sections and contains:

- Item codes for all drama categories
- Brief description of, and requirements for the various categories
- Grade codes and time allocation per grade/phase
- Special requirements (if any)

Participants are invited to enter the **Speech and Drama Section** in any of the official languages, e.g. monologue in Setswana, IsiZulu plays, etc. (Refer to *Table A* for the language codes). The *National Eisteddfod of South Africa™* provides opportunities for Speech and Drama presentations in any language, provided the number of entries warrant the appointment of an adjudicator for that language.

## RULES AND GUIDELINES

- The NEA allows participants to enter **ANY** number of entries in **ANY** category. However, kindly note that the NEA does **not** encourage the pointless pursuit of certificates. The true value of multiple entries lies in the **experience and personal growth** gained through the process and not in the awards.
- Participants may also enter any of the different sections of a particular category, e.g. public speaking, prescribed and own choice poetry.
- It is the prerogative of the participant to present work previously presented at **another** festival for the National Eisteddfod. However, a participant may **not** repeat work that he/she has previously presented at the National Eisteddfod Academy Festival in any category.
- The same work may not be presented in more than one language during one year (e.g. a performance of the same play in different languages).
- **Time limits** should be **observed**. Kindly note that the adjudicator has the right to **terminate** any performance that **exceeds the allocated timeframe**.
- The entry form requires the **exact** number of participants for any given entry. This is of particular importance in **all** group items.
- **Kindly note that the adjudicator may request a copy of the text whenever an own choice work is performed.**
- **The announcement of name and author of the piece to be presented is optional.**
- Please note the time limit for setting and striking of sets (props and décor):
  - 1 minute for set-up
  - 1 minute for striking



# SPEECH & DRAMA CATEGORIES

## SUMMARY OF CODES: SPEECH & DRAMA / MOVEMENT & MIME.

**TABLE A1:**

Replace ** on entry form with an applicable category code from TABLE B	
AFRIKAANS	<b>AF</b>
ENGLISH	<b>EN</b>
IsiNDEBELE	<b>ND</b>
IsiXHOSA	<b>XH</b>
IsiZULU	<b>ZU</b>
SEPEDI	<b>SE</b>
SESOTHO	<b>SO</b>
SETSWANA	<b>TS</b>
SiSWATI	<b>SW</b>
TshiVENDA	<b>VE</b>
XITSONGA	<b>XT</b>
SIGN LANGUAGE	<b>SL</b>
MOVEMENT & MIME THEATRE	<b>MM</b>

**TABLE A2:**

<b>**01 PROSE (own choice)</b>	
<b>RELIGIOUS PROSE (individual and groups)</b>	
PROSE, RELIGIOUS (individual)	6001
PROSE, RELIGIOUS (ensemble group, 2 – 5 participants)	6002
PROSE, RELIGIOUS (small group, 6 – 10 participants)	6003
PROSE, RELIGIOUS (medium sized group, 11 – 20 participants)	6004
PROSE, RELIGIOUS (large group, 21+ participants)	6005
<b>NARRATIVE PROSE (individual and groups)</b>	
PROSE, NARRATIVE (individual)	6006
PROSE, NARRATIVE (ensemble group, 2 – 5 participants)	6007
PROSE, NARRATIVE (small group, 6 – 10 participants)	6008
PROSE, NARRATIVE (medium sized group, 11 – 20 participants)	6009
PROSE, NARRATIVE (large group, 21+ participants)	6010
<b>LYRICAL PROSE (individual and groups)</b>	
PROSE, LYRICAL (individual)	6011
PROSE, LYRICAL (ensemble group, 2 – 5 participants)	6012
PROSE, LYRICAL (small group, 6 – 10 participants)	6013
PROSE, LYRICAL (medium sized group, 11 – 20 participants)	6014
PROSE, LYRICAL (large group, 21+ participants)	6015
<b>**02 CHORAL VERSE (own choice)</b>	
<b>CHORAL VERSE (formal or informal)</b>	
CHORAL VERSE (small group, 6 – 10 participants)	6016
CHORAL VERSE (medium sized group, 11 – 20 participants)	6017
CHORAL VERSE (large group, 21 – 100 participants)	6018
<b>SMALL GROUP POETRY</b>	
POETRY, SMALL GROUP (ensemble group, 3 – 5 participants)	6019
POETRY, SMALL GROUP (small group, 6 - 10 participants)	6020
<b>**03 POETRY (own choice)</b>	
<b>POETRY ENSEMBLE*</b>	
POETRY ENSEMBLE (small group, 2 – 5 participants)	6021
POETRY ENSEMBLE (ensemble group, 2 – 5 participants)	6022
<b>POETRY: SOLO VERSE SPEAKING (1 participant)</b>	
LIMERICK	6023
NARRATIVE POEM	6024
LYRIC POEM	6025
SONNET	6026
FREE VERSE	6027
OWN CHOICE POEM*	6028

*\*An item specially created by the NEA to build confidence in a group context*

**TABLE A:  
LANGUAGE CODES**

Replace ** on entry form with an applicable category code from TABLE B	
AFRIKAANS	AF
ENGLISH	EN
IsiNDEBELE	ND
IsiXHOSA	XH
IsiZULU	ZU
SEPEDI	SE
SESOTHO	SO
SETSWANA	TS
SiSWATI	SW
TshiVENDA	VE
XITSONGA	XT
SIGN LANGUAGE	SL
MOVEMENT & MIME THEATRE	MM

**TABLE B:  
SPEECH & DRAMA CATEGORIES**

<b>**04</b>	<b>THEATRE PERFORMANCE, individual</b>	
	CHARACTER PORTRAYAL (individual participant)	6029
	ONE MAN SHOW (SOLO PRODUCTION)	6030
	STAND-UP COMEDY	6031
	<b>MONOLOGUE</b>	
	MONOLOGUE, COMIC (in costume)	6032
	MONOLOGUE, DRAMATIC (in costume)	6033
	MONOLOGUE, CONTEMPORARY, South African (in costume)	6034
<b>**05</b>	<b>THEATRE PERFORMANCE, groups</b>	
	<b>SCENE</b>	
	SCENE (duologue, 2 participants)	6035
	SCENE (ensemble group, 3 – 5 participants )	6036
	SCENE (small group, 6 – 10 participants)	6037
	SCENE (medium sized group, 11 – 20 participants)	6038
	<b>PLAYS</b>	
	MINI PLAY (ensemble group, 2 – 5 participants)	6039
	MINI PLAY (small group, 6 - 10 participants)	6040
	MINI PLAY (medium sized group, 11 - 20 participants)	6041
	ONE ACT PLAY (ensemble group, 2 – 5 participants)	6042
	ONE ACT PLAY (small group, 6 - 10 participants)	6043
	ONE ACT PLAY (medium sized group, 11 - 20 participants)	6044
	ONE ACT PLAY (large group, 21+ participants)	6045
	<b>WORKSHOP PRODUCTION</b>	
	WORKSHOP PRODUCTION (ensemble group, 2 – 5 participants)	6046
	WORKSHOP PRODUCTION (small group, 6 - 10 participants)	6047
	WORKSHOP PRODUCTION (medium sized group, 11-20 participants)	6048
	WORKSHOP PRODUCTION (large group, 21+ participants)	6049
	<b>EXPERIMENTAL WORK</b>	
	EXPERIMENTAL WORK (ensemble group, 2 – 5 participants)	6050
	EXPERIMENTAL WORK (small group, 6 - 10 participants)	6051
	EXPERIMENTAL WORK (medium sized group, 11-20 participants)	6052
	EXPERIMENTAL WORK (large group, 21+ participants)	6053
	<b>PUPPET THEATRE</b>	
	PUPPET THEATRE (Individual)	6054
	PUPPET THEATRE ( ensemble group, 2 – 5 participants)	6055
	PUPPET THEATRE (small group, 6 - 10 participants)	6056
<b>**06</b>	<b>READING</b>	
	PREPARED READING SKILLS (POETRY or PROSE)	6057
	UNPREPARED READING, PROSE	6058
	UNPREPARED READING, POETRY	6059
	PREPARED SCRIPT READING– AUDITIONING (ensemble group)	6060
	PREPARED GROUP READING / READER’S THEATRE (ensemble group)	6061
	PREPARED GROUP READING / READER’S THEATRE (small group)	6062
	PREPARED GROUP READING / READER’S THEATRE (medium sized group)	6063

**TABLE A:  
LANGUAGE CODES**

Replace *** on entry form with applicable category code	
AFRIKAANS	<b>AF</b>
ENGLISH	<b>EN</b>
IsiNDEBELE	<b>ND</b>
IsiXHOSA	<b>XH</b>
IsiZULU	<b>ZU</b>
SEPEDI	<b>SE</b>
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TshIVENDA	<b>VE</b>
XITSONGA	<b>XT</b>
SIGN LANGUAGE	<b>SL</b>
MOVEMENT & MIME THEATRE	<b>MM</b>

**TABLE B:  
SPEECH & DRAMA CATEGORIES**

<b>**07</b>	<b>FORMAL PUBLIC SPEAKING: Individual</b>	
	PUBLIC SPEAKING: SPEECH TO INFORM (Prepared)	6064
	PUBLIC SPEAKING: SPEECH TO PERSUADE (Prepared)	6065
	PUBLIC SPEAKING: SPEECH TO INSPIRE (Prepared)	6066
	PUBLIC SPEAKING: SPEECH TO ENTERTAIN (Prepared)	6067
	PUBLIC SPEAKING: RESEARCH SPEECH (Prepared)	6068
	PUBLIC SPEAKING: CURRENT EVENT SPEECH (Prepared)	6069
	SPECIAL OCCASION OR COURTESY SPEECHES (Unprepared)	6070
	PUBLIC SPEAKING: (Unprepared)	6071
<b>**08</b>	<b>GROUP PUBLIC SPEAKING:</b>	
	FORMAL PUBLIC SPEAKING (Group)	6072
	UNPREPARED PUBLIC SPEAKING (Group)	6073
	PUBLIC SPEAKING (Group) INFORMAL STYLE	6074
	DEBATING – Partly prepared.	6075
<b>**09</b>	<b>STORY TELLING</b>	
	INDIVIDUAL STORY TELLING (Unprepared)	6076
	GROUP STORY TELLING (Unprepared, ensemble)	6077
	GROUP STORY TELLING (Unprepared, small group)	6078
	INDIVIDUAL STORY TELLING (Prepared)	6079
	GROUP STORY TELLING (Prepared, ensemble group (2 – 5)):	6080
	GROUP STORY TELLING (Prepared, small group (6 – 10)):	6081
	GROUP STORY TELLING (Prepared, medium sized group (11 - 20)	6082
	GROUP STORY TELLING (Prepared, large group (21+)	6083
<b>**10</b>	<b>IMPROVISATIONAL THEATRE: GROUP POETRY</b>	
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	POETRY, GROUP, unprepared original writing (small group)	6085
	POETRY, GROUP, unprepared original writing (medium sized group)	6086
	POETRY, GROUP, unprepared original writing (large group)	6087
<b>**11</b>	<b>IMPROVISATIONAL THEATRE: CREATIVE ADVERT</b>	
	CREATIVE RADIO ADVERT, unprepared (ensemble group (3 – 5))	6088
	CREATIVE RADIO ADVERT, unprepared (small group (6 - 10))	6089
	CREATIVE RADIO ADVERT, unprepared (medium sized group (11-20)	6090
	CREATIVE RADIO ADVERT, unprepared (large group 20+)	6091
	CREATIVE TV ADVERT, unprepared (ensemble group (3 – 5))	6092
	CREATIVE TV ADVERT, unprepared (small group (6 - 10))	6093
	CREATIVE TV ADVERT, unprepared (medium sized group (11-20)	6094
	CREATIVE TV ADVERT, unprepared (large group 20+)	6095

**TABLE A:  
LANGUAGE CODES**

Replace *** on entry form with applicable category code	
AFRIKAANS	<b>AF</b>
ENGLISH	<b>EN</b>
IsiNDEBELE	<b>ND</b>
IsiXHOSA	<b>XH</b>
IsiZULU	<b>ZU</b>
SEPEDI	<b>SE</b>
SESOTHO	<b>SO</b>
SETSWANA	<b>TS</b>
SiSWATI	<b>SW</b>
TshIVENDA	<b>VE</b>
XITSONGA	<b>XT</b>
SIGN LANGUAGE	<b>SL</b>
MOVEMENT & MIME THEATRE	<b>MM</b>

**TABLE B:  
SPEECH & DRAMA CATEGORIES**

<b>**12 IMPROVISATIONAL THEATRE: THEATRE SPORTS</b>	
THEATRE SPORTS (Beginners) (ensemble group, 4 – 5 participants)	6096
THEATRE SPORTS (Beginners) (small group, 6 – 10 participants)	6097
THEATRE SPORTS (Beginners) (medium sized group, 11 – 20)	6098
THEATRE SPORTS (Beginners) (large group, 20+)	6099
THEATRE SPORTS (Advanced) (ensemble group, 4 – 5 participants)	6100
THEATRE SPORTS (Advanced) (small group, 6 – 10 participants)	6101
THEATRE SPORTS (Advanced) (medium sized group, 11 – 20)	6102
THEATRE SPORTS (Advanced) (large group, 20+)	6103
<b>**13 IMPROVISATIONAL THEATRE: IMPROVISATION</b>	
IMPROVISATION ( Individual )	6104
IMPROVISATION ( Group )(ensemble group, 4 – 5 participants)	6105
IMPROVISATION ( Group )(small group, 6 – 10 participants)	6106
IMPROVISATION ( Group )(medium sized group, 11 – 20)	6107
IMPROVISATION ( Group )(large group, 21+)	6108
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MIME, UNPREPARED – INDIVIDUAL	6109
MIME, PREPARED – INDIVIDUAL	6110
MIME, PREPARED – GROUP (ensemble group, 2 – 5 participants)	6111
MIME, PREPARED – GROUP (small group, 6 – 10 participants)	6112
MIME, PREPARED – GROUP (medium sized group, 11 – 20)	6113
MIME, PREPARED – GROUP (large group, 21+ participants)	6114
MOVEMENT DRAMA (Group )(ensemble group, 2 – 5 participants)	6115
MOVEMENT DRAMA (Group )(small group, 6 – 10 participants)	6116
MOVEMENT DRAMA (Group )(medium sized group, 11 – 20)	6117
MOVEMENT DRAMA (Group )(large group, 21+ participants)	6118
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PHYSICAL THEATRE (Group )(small group, 6 – 10 participants)	6120
PHYSICAL THEATRE DRAMA ( Group )(medium sized group, 11 – 20)	6121
PHYSICAL THEATRE DRAMA ( Group )(large group, 21+)	6122

**IMPORTANT:**

*Given the wide spectrum of age groups and categories provided by the NEA, participants should note that material that could disturb members of the audience could be permitted only when used with discretion, provided that the material forms an integral part of the text, justifiable within the context. The NEA should be notified in advance so that it can be considered when scheduling the event. Kindly refer to the Rules and Guidelines for Speech and Drama.*

# PROSE

## GUIDELINES FOR PROSE<sup>1</sup>

### **What is prose?**

Prose is a form of language that has no formal metrical structure. It applies a natural flow of speech, and ordinary grammatical structure rather than rhythmic structure. Normal every day speech is spoken in prose and most people think and write in prose form. Prose comprises of full grammatical sentences which consist of paragraphs and forgoes aesthetic appeal in favour of clear, straightforward language. It can be said to be the most reflective of conversational speech. Some works of prose do have versification and a blend of the two formats that is called prose poetry.

IN OTHER WORDS: Prose is an extract from a written piece, for example a novel, a Sci-Fi or any other published book.

For NEA purposes, we have distinguished the following:

**Narrative Prose:** The passage will contain a narrator and one/more characters.

### **An example**

---

#### **A Short Narrative by E.B. White**

"The barber was cutting our hair, and our eyes were closed--as they are so likely to be. . . . Deep in a world of our own, he heard, from far away, a voice saying goodbye. It was a customer of the shop, leaving. 'Goodbye,' he said to the barbers. 'Goodbye,' echoed the barbers. And without ever returning to consciousness, or opening our eyes, or thinking, we joined in. 'Goodbye,' we said, before we could catch our self. Then, all at once, the sadness of the occasion struck us, the awful feeling of bidding farewell to someone we had never seen. We have since wondered what he looked like, and whether it was really goodbye."

(E.B. White, "Sadness of Parting." *The New Yorker*, May 4, 1935)

---

**Lyrical Prose:** The passage will be more descriptive, dealing with feelings/emotions or describing a scene/place while telling the story. It can also be understood as a "beautiful exposition or narration"

### **An Example**

---

The wind had blown off, leaving a loud, bright night, with wings beating in the trees and a persistent organ sound as the full bellows of the earth blew the frogs full of life. The silhouette of a moving cat wavered across the moonlight, and, turning my head to watch it, I saw that I was not alone - fifty feet away a figure has emerged from the shadow of my neighbour's mansion and was standing with his hands in his pockets regarding the silver pepper of the stars. Something in his leisurely movements and the secure position of his feet upon the lawn suggested that it was Mr Gatsby himself, come out to determine what share was his of our local heavens.

(F Scott Fitzgerald: *The Great Gatsby*)

---

**Religious Prose:** This is an extract from the Bible or Koran or any other authentic religious text. Pay attention that you will also get a difference in texts within this genre. To choose a Psalm for example, would be poetry and not prose. See the description of prose that is also applicable here.

---

<sup>1</sup> Additional notes and examples on prose, poetry, monologues and public speaking courtesy of Johan Swanevelder.

### Example of a Religious Narrative Prose

Matthew 5:1-12

---

Seeing the crowds, he went up on the mountain, and when he sat down his disciples came to him. 2 And he opened his mouth and taught them, saying: 3 "Blessed are the poor in spirit, for theirs is the kingdom of heaven. 4 "Blessed are those who mourn, for they shall be comforted. 5 "Blessed are the meek, for they shall inherit the earth. 6 "Blessed are those who hunger and thirst for righteousness, for they shall be satisfied. 7 "Blessed are the merciful, for they shall obtain mercy. 8 "Blessed are the pure in heart, for they shall see God. 9 "Blessed are the peacemakers, for they shall be called sons of God. 10 "Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of heaven. 11 "Blessed are you when men revile you and persecute you and utter all kinds of evil against you falsely on my account. 12 Rejoice and be glad, for your reward is great in heaven, for so men persecuted the prophets who were before)

---

### Example of a Religious Lyrical Prose

Job 10:1-7

---

"My soul loathes my life; I will give free course to my complaint, I will speak in the bitterness of my soul. 2 I will say to God, 'Do not condemn me; Show me why you contend with me. 3 *Does it seem good to you that you should oppress, That You should despise the work of your hands, and smile on the counsel of the wicked?* 4 Do you have eyes of flesh? Or do you see as man sees? 5 *Are your days like the days of a mortal man? Are Your years like the days of a mighty man,* 6 That You should seek for my iniquity and search out my sin, 7 although You know that I am not wicked, And *there is no one who can deliver from Your hand?*

---

### Guidelines for performing a prose

Those are mere guidelines to help with the preparation of a prose. The extract selected should be understood and appreciated, phrasing and pause should clarify the meaning. The speaker should modulate effectively to make the passage lively and interesting. Paint the picture of what you are communicating by using your voice, body and face.

- Use your imagination - this is the key to good prose speaking.
- Characterize by using a special voice and different body movement.
- Remember the narrator! This paints the picture and develops atmosphere.
- Understand the phrasing and use your pauses.
- Make sure your movements are motivated (Why do you do what you do?).
- Guard against moving for the sake of moving. If the extract can be delivered by only sitting down, or standing, then do that. (Ex: Lyrical extracts)
- Enough energy to each performance is crucial.
- Work on a difference in the narrator and characters in the extract, in posture, voice and focus.

The extract selected should be understood and appreciated, phrasing and pause should clarify the meaning. The speaker should modulate effectively to make the passage lively and interesting. Paint the picture of what you are communicating by using your voice, body and face.

## PROSE CATEGORIES

# \*\*01 PROSE

### RELIGIOUS PROSE (Individual / group)

Individual interpretation of an **age appropriate** extract from an **official religious scripture**, e.g. the Bible, Koran, etc., presented from memory with motivated movement, individually. Children’s Bible is acceptable for junior primary.

Note that the genre chosen must be PROSE and not poetry or wisdom texts. The guidelines for the latter differ from prose.

Individual	<b>6001</b>
2 - 5 participants	<b>6002</b>
6 -10 participants	<b>6003</b>
11 - 20 participants	<b>6004</b>
21+ participants	<b>6005</b>

No.	INDIVIDUALS	MAX.	No.	GROUPS	MAX.
00	Grade R	3 min.	13	Foundation phase	3 min.
01	Grade 1	3 min.	14	Intermediate phase	4 min.
02	Grade 2	3 min.	15	Senior phase	4 min.
03	Grade 3	3 min.	16	FET phase	5 min.
04	Grade 4	3 min.	17	Primary school level (gr. 1 – 7)	5 min.
05	Grade 5	3 min.	18	Secondary school level (gr. 8 – 12)	5 min.
06	Grade 6	3 min.	19	Open section	5 min.
07	Grade 7	4 min.			
08	Grade 8	4 min.			
09	Grade 9	4 min.			
10	Grade 10	4 min.			
11	Grade 11	4 min.			
12	Grade 12	4 min.			
19	Open section	5 min.			

### NARRATIVE PROSE (Individual / group)

Individual presentation of a memorized **passage containing a narrator and other character(s)** taken from a book, using functional movement, gesture and speech. The **narrator** paints the picture and develops atmosphere!

The selected passage should contain a **narrator** and **one/more characters** that will be characterized by using a **special voice and different body movements**. The use of movements should be motivated and natural. (Guard against “rehearsed movement patterns”!) The use of your **imagination** is the key to good prose speaking.

Individual	<b>6006</b>
2 - 5 participants	<b>6007</b>
6 -10 participants	<b>6008</b>
11 - 20 participants	<b>6009</b>
21+ participants	<b>6010</b>

No.	INDIVIDUALS	MAX.	No.	GROUPS	MAX.
00	Grade R	3 min.	13	Foundation phase	3 min.
01	Grade 1	3 min.	14	Intermediate phase	4 min.
02	Grade 2	3 min.	15	Senior phase	5 min.
03	Grade 3	3 min.	16	FET phase	5 min.
04	Grade 4	3 min.	17	Primary school level (gr. 1 – 7)	4 min.
05	Grade 5	3 min.	18	Secondary school level (gr. 8 – 12)	5 min.
06	Grade 6	3 min.	19	Open section	5 min.
07	Grade 7	4 min.			
08	Grade 8	4 min.			
09	Grade 9	4 min.			
10	Grade 10	4 min.			
11	Grade 11	4 min.			
12	Grade 12	5 min.			
19	Open section	5 min.			

## LYRICAL PROSE (Individual / group)

### INDIVIDUAL:

Individual presentation of a memorised **descriptive passage** taken from a book, using functional movement, gesture and speech.

The selected passage will deal with feelings/emotions or a descriptive scene while telling the story. The use of gestures should be motivated and natural. (Guard against “rehearsed movements”!) It is advised to keep movement to the minimal in the lyrical genre, seeing that it is a descriptive passage where the word is most important. This is not a rule, but merely a suggestion. The use of your *imagination* is the key to good prose speaking.

(For more information also refer to the *Guidelines for Prose* at the beginning of this category.)

### GROUP:

The presentation by a group of an age appropriate, memorised **descriptive passage** taken from a book, using functional movement, gesture and speech.

The same rules as for Individual Prose apply. The use of gestures should be motivated and natural. (Guard against “rehearsed movements”!) (Guard against “rehearsed movements”!) It is advised to keep movement to the minimal in the lyrical genre, seeing that it is a descriptive passage where the word is most important. This is not a rule, but merely a suggestion. The use of your *imagination* is the key to good prose speaking. The use of *imagination* is the key to good prose speaking.

Make sure that you understand the difference between a lyrical and a narrative extract, as well as the performing or interpretation thereof.

(For more information also refer to the *Guidelines for Prose* at the beginning of this category.)

No.	INDIVIDUALS	MAX.	No.	GROUPS	MAX.
00	Grade R	3 min.	13	Foundation phase	3 min.
01	Grade 1	3 min.	14	Intermediate phase	4 min.
02	Grade 2	3 min.	15	Senior phase	5 min.
03	Grade 3	3 min.	16	FET phase	5 min.
04	Grade 4	3 min.	17	Primary school level (gr. 1 – 7)	4 min.
05	Grade 5	3 min.	18	Secondary school level (gr. 8 – 12)	5 min.
06	Grade 6	3 min.	19	Open section	5 min.
07	Grade 7	4 min.			
08	Grade 8	4 min.			
09	Grade 9	4 min.			
10	Grade 10	4 min.			
11	Grade 11	4 min.			
12	Grade 12	4 min.			
19	Open section	4 min.			

Individual	<b>6011</b>
2 - 5 participants	<b>6012</b>
6 -10 participants	<b>6013</b>
11 - 20 participants	<b>6014</b>
21+ participants	<b>6015</b>

# CHORAL VERSE

## GUIDELINES FOR CHORAL VERSE SPEAKING

The term choral verse refers to a chorus who does not *sing* together, but instead *speak* together. The speech chorus does not perform a song, but poetry or prose. As in a choir, the speech chorus may perform some parts with the whole chorus speaking together at the same time, other parts as solo parts or a number of voices grouped together.

**Choral verse speaking** is defined as a group of people narrating a poem or a dramatic piece.

**Grouping:** The placement of each individual is important. Solo or duo voices must be placed in a position where it would not disturb the rhythm of the piece for them to “get out” to say their lines. Creativity is the key. Individuals – although part of the speech choir – are all important and need to be visible. There is no rule to the grouping of the speech choir, but visibility. You can apply the poem as creatively as possible.

**Costumes:** The group must be a unit and the costumes should fit the atmosphere of the poem. It should not distract the attention. Learners could wear their basic black clothes and other costumes can be added to enhance the atmosphere, e.g. like a scarf or a hat.

**Voice grouping:** Voices must be grouped together as far as possible. It must underline the meaning of the poem in a strong and creative manner. Each voice group to be used to their full potential to enhance the atmosphere of the poem. Solo voices should be clear and strong and be part of the unity of the group as a whole. Make sure that individual voices do not disturb the balance of the recital. The grouping should be neat and motivated. Speech must be varied, concentrate on tempo and voice changes. Give attention to volume.

**Diction:** You must be able to hear every word of the group. Pronunciation of words is important. Articulation must be clear, do not mumble.

**Effects:** The effects should enhance the atmosphere and should not distract the attention from the spoken word. Effects should be used creatively. Movements must fit the words and not be distracting. Movements must be synchronized.

**Overall impression:** The group must have a central focus point to enhance the overall feel of the presentation. Individuals that are not focused will distract the attention from the spoken word. Poems should be chosen to suit the age group. It is important that the learners should understand the meaning of the poem. The group should function as a whole even if there are different voice groups. If dramatized, the stage must be used effectively. A visual balance should be kept at all times.

### ***Choral Verse Examples, courtesy of Marcelle Pincus***

Grade 6-7

#### **Just Pretending**

We're actors and actresses performing throughout the land  
Signing autographs – dressed phenomenally  
Looking very grand.  
Famous – oh – you can't believe  
What we've been able to achieve  
We're begging to come for interviews  
We're so well – known – we're on World News  
We've been asked to dinner by J.K Rowling and Peter Jackson too  
And introduced to Harry Potter and the Lord of the Rings crew  
Wouldn't it be grand if we were such?  
Famous actors and actresses of any land

Today we're explorers going back in time  
Canoeing over rivers – wait, there are mountains to climb  
We're discovering routs never thought to be found  
Oh yes, we're covering brand new ground.  
We're climbing a ladder that's leading to the moon  
There's a new planet there – we'll be exploring that soon

We may only be pretending today  
But tomorrow those pretending games  
May lead to reality anyway  
There are goals to set and goals to achieve  
One day we could be famous  
It only takes a positive mind to believe

**Marcelle Pincus**

Choral verse Grade 4 - 5

#### **Dreamland**

We're deep asleep  
On the dreamland train  
Traveling down a magical lane  
Green dogs, pink cats and  
Purple rats are suddenly having  
a meeting  
Yellow tortoises flying around  
Welcoming all in greeting.

While waiting for us to arrive  
Much pleasure they all derive  
Swimming in chocolate toffee  
And diving in peppermint sea.

Beautiful flowers are covered in silver bees  
And honey covered bats fly around the trees  
Martians appear eight eyes, two noses  
Smiles that stretch from ear to ear.

A river of caramel flows upstream  
And we still don't realise it's still all a dream.  
We're stuck in a pool of caramel  
Preparing and brewing a mystical spell.  
The man in the moon will alight  
Quite soon and when the dreamland train  
Arrives again it will be time to awaken  
for a breakfast of ordinary eggs and (macon  
or bacon)  
Dreamland is special it's a world of its own  
Where fantasy seeds are nurtured, sown  
and grown.

## CHORAL VERSE CATEGORIES

### \*\*02 CHORAL VERSE

#### CHORAL VERSE (formal or informal)

**Prescribed or own choice poem** to be spoken from memory by a **group of 6 and more participants**. This category provides the teacher with an opportunity to involve a large number of learners in one activity.

6 -10 participants	<b>6016</b>
11 - 20 participants	<b>6017</b>
21+ participants	<b>6018</b>

**A choral verse group may be comprised of different age groups. Enter according to the highest grade.**

*This group item presents the opportunity to develop the necessary skills to portray meaning with the **voice only, or in combination with free movement**. A suggestion of costume may be used, as well as rostra, benches, tables and chairs.*

**\*Maximum duration of performance:** 2 – 5 minutes. A maximum of *5 minutes* will be allocated per entry to allow for setting and striking of the stage.

*The participating group will be required to provide the drama blocks, benches, tables and chairs as required for their performance. It remains the responsibility of the participating group to confirm the availability of facilities (if any) at the venue with the NEA Office in advance.*

No.	INDIVIDUALS	MAX.	No.	GROUPS	MAX.
00	Grade R	3 min.	13	Foundation phase	3 min.
01	Grade 1	3 min.	14	Intermediate phase	4 min.
02	Grade 2	3 min.	15	Senior phase	5 min.
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05	Grade 5	3 min.	18	Secondary school level (gr. 8 – 12)	5 min.
06	Grade 6	3 min.	19	Open section	5 min.
07	Grade 7	4 min.	<b>*Maximum time: 10 minutes, including setting and striking of the stage</b>		
08	Grade 8	4 min.			
09	Grade 9	4 min.			
10	Grade 10	4 min.			
11	Grade 11	4 min.			
12	Grade 12	5 min.			
19	Open section	5 min.			

#### POETRY, SMALL GROUP

A selection of poems with a central theme to be presented by 3 – 10 participants within the maximum time limit as indicated.

3 – 5 participants	<b>6019</b>
6 - 10 participants	<b>6020</b>

The choice of poems will determine the style of *dramatization*. Poems can be linked in any suitable manner (e.g. movement, music, interludes, sound effects, etc.) Simple costumes may be used.

Participants need to provide their own equipment if needed for music or sound effects. A maximum of 3 *minutes* will be allocated per entry to allow for setting and striking of the stage.

The participating group will be required to provide the drama blocks, benches, tables and chairs as required for their performance. It remains the responsibility of the participating group to confirm the availability of facilities (if any) at the venue with the NEA Office in advance.

No.	INDIVIDUALS	MAX.	No.	GROUPS	MAX.
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19	Open section	5 min.			

## POETRY PERFORMANCE

### NOTES ON AFRICAN LANGUAGE POETRY

#### 1. MODERN POETRY IN AFRICAN LANGUAGES<sup>2</sup>

Modern African poetry emerged because of missionary influences and education. The first generation of missionary educated Africans, owing to their subjection to European / English literary traditions, emulated these forms when the first anthologies of African languages poems were written. Within the Anglophone sphere of influence, the Romantic tradition and shortly thereafter the modernist tradition, became significant vehicle for the exploration of individual expression. Equally, in terms of appraisal, the theoretical approaches underpinning these English literary traditions became the underlying foundations on which African language's poetry was approached. This unlimited burrowing of the English literary forms has since become the defining poetic scene in African languages literature, because, as the evolving of new approaches like Structuralism, New Criticism etc. became dominant, they filtered through into African languages literature.

Modern poetry can be divided into: **Hymnal compositions**, modern compositions that have oral praise poetry influences and **modern poetry**, devoid of oral praise poetry influences. Especially with the latter two forms, modern poetry has found a large market in schools. This caused problems regarding the depth and ingenuity of poetic forms produced by African poets, an unfortunate circumstance that has since earned most African language literary output generalised criticism, criticism that sought to discredit even those poetic compositions that defied restrictions and were actually masterpieces.

<sup>2</sup> Notes on African Poetry courtesy of B. Mhlambi (University of the Witwatersrand). For more information about the Oral Tradition in African languages, also refer to the **Indigenous African Arts Section** in this Prospectus.

## 2. PLANNING SYLLABI FOR AFRICAN LANGUAGE POETIC STUDIES

Generally, the present school programme is divided into four categories: The foundation, comprising of grades 1-3; the intermediate phase, made up by grades 4 –7; the senior phases, consisting of grades 8–9; and Further Education & Training (FET) which starts from grade 10 –12.

### 1. Foundation phase:

- Grade 1: Introduction to the simplest oral poetic forms, nursery rhymes and lullabies.
- Grade 2: Introduction to short play songs .
- Grade 3: Introduction to short praises (totem praise and praise names). Emphasis on the praises should fall on the researching of their own praises.

### 2. Intermediate phase:

- Grade 4: Learners should be taught long praises (totem praise, praise names and individual praises, or inanimate or animate objects).
- Grade 5: Learners should be read praises of initiates (in some cultures both genders go for initiation).
- Grade 6: Learners should read praises of a chief.

### 3. Senior phase

Introduction to modern poetry, which is constituted by two significant poetic influences: **Traditional influences**, whereby aspects from traditional oral praises migrated to modern forms; and **European literary influences**, where aspects such as Russian formalism, the Romantic tradition, structuralism, etc. have underpinned compositions. These types of syncretism (the combining of different, often contradictory beliefs, while blending practices of various schools of thought) are all underpinned by social forces and social circumstances informing the life experiences of the contemporary black South African. The introduction of grades 7 through 9 to modern poetry should emphasise on poetic renditions drawn extensively from traditional praise poems.

### 4. Further Education and Training

This last phase will be introduced to poetic forms that did not so much rely on traditional forms but that have drawn from European literary forms like Russian formalism, structuralism etc.

## GUIDELINES FOR SOLO VERSE SPEAKING

Traditionally, for *eisteddfod* purposes, poetry presentations were divided into *undramatised* and *dramatised* categories (which gave birth to the idea of the so-called *still-standing* poem, a concept which does not exist in literature!). This created an anomaly as the use of voice and facial expression in *undramatised* work can also be considered to be a *dramatization* in the true sense of the word. In addition this created additional problems because, when children first learn poetry, they often enjoy moving and employing supportive gestures to assist their memory.

The **National Eisteddfod Academy** has thus decided to do away with this traditional, however unnatural approach by introducing different types of poetry that allow for a wide variety of performance styles. The implication of this change, however, is **NOT** that participants are now required to run up and down the stage! The **use of movement, voice and facial expression** should **always** be motivated and should always **enhance** the poem and the overall presentation of the poem.

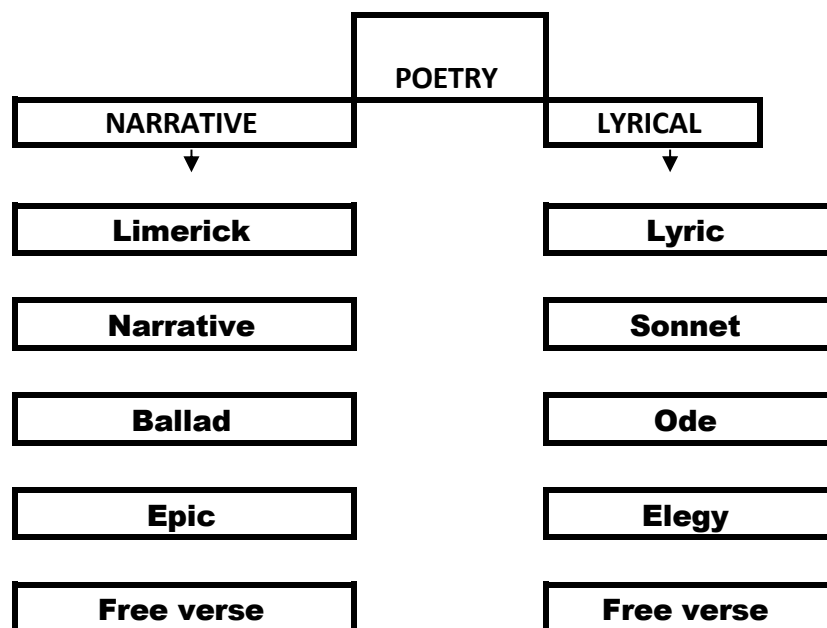
Most poems need to be spoken before they can truly be appreciated. They require, as the great Welsh poet Dylan Thomas put it, “**the colour of saying**”. The pleasure of poetry should thus be **enjoyed and conveyed** to the audience with **face, voice and motivated movement**. Movements, when used, should **enhance the spoken word** and should be used as a personal interpretation. Participants should **not** literally *translate* the words into movement!

## DIFFERENT KINDS OF POETRY

The new approach to Solo Verse Speaking, as introduced by the National Eisteddfod Academy since 2007, requires from teachers and participants a greater understanding of the different kinds of poetry. This could be considered as an unnecessary challenge by some, however the truth is that it brought about a greater awareness and understanding of the wealth of opportunities imbedded in this genre.

Poetry, in general can be divided into two broad categories, that is **Narrative** and **Lyrical** poetry. Both categories can again be subdivided into subcategories which display broadly the same characteristics, however with distinct differences. The challenge is that it is also possible that certain poems could be categorized into more than one of these subcategories.

The various categories can be schematically summarized as follows:



# EXPLANATION AND EXAMPLES OF POETRY CATEGORIES

## Narrative poetry

- **The Narrative poem** gives a continuous account of an event or series of events; *tells a story* (either comical or serious in mood). A narrative poem usually involves the following:
  - Narrator, telling the story. The narrator may speak in the first person.
  - Different characters
  - Dialogue (direct speech)
  - Action

### An example of a Narrative Limerick

There was an Old Man of Nantucket  
Who kept all his cash in a bucket.  
His daughter, called Nan,  
Ran away with a man,  
And as for the bucket, Nantucket.

(Anonymous; webexhibits.org)

### Example of a narrative Ballad:

#### The noble man

As I was walking down the street  
I saw two people in secret meet  
The second one said to the first  
'You have some news to quench my thirst?'  
'In behind the old, damp shed  
There lies a noble man slain, dead  
And no one knows he lies in strife  
Except his dog and lonely wife  
With master gone where no one knocks  
His dog has left to chase a fox  
His wife has found somebody new  
His house is left for all to view  
Though it's been empty for a while  
We'll be warm and dry in half a mile  
For now we can take comfort there  
We'll flee the place when it grows bare  
Many people knew the noble man  
But none do care where he has gone  
Over his grave, all do ignore  
The wind shall blow forever more.'

(Anonymous; www.youngwriters.co.uk)

### Example of a narrative Free Verse

The black bear goes  
to the river  
he tries to spot a fish  
he sees one  
he sticks his paws  
in the water  
he gets one  
but it slips out  
of his paws  
he tries again  
but it slips again  
the black bear  
decides to get some  
berries instead  
he gets them  
he finds a log  
and has a  
snooze for the day.

(Aaron; www.freeversesamples.com)

### An example of a Narrative Poem

#### The Ants and the Wasp

Once upon a time,  
Some ants lived happily together in their nest.  
Birds, rabbits, frogs, and beetles  
admired and envied their harmonic way of living.

One day, a wasp invaded their space;  
it forced itself into their home,  
with its dark, scary sting and body.

All the ants ran away for their lives,  
except for one tiny ant - he stood  
right in front of the wasp's sting!  
The wasp was irritated and amazed  
by this young insect's courage.

"Do you know you are no match for me?!"  
the wasp scorned the young ant.  
The ant was unshaken and unmoved!

"Together we can outmatch you!" the  
ant shouted.

The rest of the ants felt the burning  
courage from the young ant's voice,  
and rose up in arms to fight the wasp;  
to fight for their home  
to fight for their freedom.

The wasp's sting was no match for thousands of ants.  
He was carried and thrown into a bird's nest,  
where he became the birds' meal.

The young ant, from then on,  
became a hero. He was knighted by the Queen Ant,  
and from then on he was called Sir Victor.

(Teddy Kimathi; www.poetrysoup.com)

### Example of an Epic poem

*("Un lion avait pris un enfant.")*

{XIII.}

A Lion in his jaws caught up a child—  
Not harming it—and to the woodland, wild  
With secret streams and lairs, bore off his prey—  
The beast, as one might cull a bud in May.  
It was a rosy boy, a king's own pride,  
A ten-year lad, with bright eyes shining wide,  
And save this son his majesty beside  
Had but one girl, two years of age, and so  
The monarch suffered, being old, much woe;  
His heir the monster's prey, while the whole land  
In dread both of the beast and king did stand;  
Sore terrified were all.

By came a knight  
That rood, who halted, asking, "What's the fright?"  
They told him, and he spurred straight for the site!  
The beast was seen to smile ere joined they fight,  
The man and monster, in most desperate duel,  
Like warring giants, angry, huge, and cruel.  
Beneath his shield, all blood and mud and mess:  
Whereat the lion feasted: then it went  
Back to its rocky couch and slept content.  
Sudden, loud cries and clamors! striking out  
Qualm to the heart of the quiet, horn and shout  
Causing the solemn wood to reel with rout.  
Terrific was this noise that rolled before;  
It seemed a squadron; nay, 'twas something more—  
A whole battalion, sent by that sad king  
With force of arms his little prince to bring,  
Together with the lion's bleeding hide.

Which here was right or wrong? Who can decide?  
Have beasts or men most claim to live? God wots!  
He is the unit, we the cipher-dots.  
Ranged in the order a great hunt should have,  
They soon between the trunks espy the cave.  
"Yes, that is it! the very mouth of the den!"  
The trees all round it muttered, warning men;  
Still they kept step and neared it. Look you now,  
Company's pleasant, and there were a thou—  
Good Lord! all in a moment, there's its face!  
Frightful! they saw the lion! Not one pace  
Further stirred any man; but bolt and dart  
Made target of the beast. He, on his part,  
As calm as Pelion in the rain or hail,  
Bristled majestic from the teeth to tail,  
And shook full fifty missiles from his hide,  
But no heed took he; steadfastly he eyed,  
And roared a roar, hoarse, vibrant, vengeful, dread,  
A rolling, raging peal of wrath, which spread,  
Making the half-awakened thunder cry,  
"Who thunders there?" from its black bed of sky.  
This ended all! Sheer horror cleared the coast;  
As fogs are driven by the wind, that valorous host  
Melted, dispersed to all the quarters four,  
Clean panic-stricken by that monstrous roar.  
Then quoth the lion, "Woods and mountains, see,  
A thousand men, enslaved, fear one beast free!"  
He followed towards the hill, climbed high above,  
Lifted his voice, and, as the sowers sow  
The seed down wind, thus did that lion throw  
His message far enough the town to reach:  
"King! your behavior really passes speech!  
Thus far no harm I've wrought to him your son;  
But now I give you notice—when night's done,

I will make entry at your city-gate,  
Bringing the prince alive; and those who wait  
To see him in my jaws—your lackey-crew—  
Shall see me eat him in your palace, too!"  
Next morning, this is what was viewed in town:  
Dawn coming—people going—some adown  
Praying, some crying; pallid cheeks, swift feet,  
And a huge lion stalking through the street.  
It seemed scarce short of rash impiety  
To cross its path as the fierce beast went by.  
So to the palace and its gilded dome  
With stately steps unchallenged did he roam;  
He enters it—within those walls he leapt!  
No man!

For certes, though he raged and wept,  
His majesty, like all, close shelter kept,  
Solicitous to live, holding his breath  
Specially precious to the realm. Now death  
Is not thus viewed by honest beasts of prey;  
And when the lion found *him* fled away,  
Ashamed to be so grand, man being so base,  
He muttered to himself, "A wretched king!  
'Tis well; I'll eat his boy!" Then, wandering,  
Lordly he traversed courts and corridors,  
Paced beneath vaults of gold on shining floors,  
Glanced at the throne deserted, stalked from hall  
To hall—green, yellow, crimson—empty all!  
Rich couches void, soft seats unoccupied!  
And as he walked he looked from side to side  
To find some pleasant nook for his repast,  
Since appetite was come to munch at last  
The princely morsel!—Ah! what sight astounds  
That grisly lounge?

In the palace grounds  
An alcove on a garden gives, and there  
A tiny thing—forgot in the general fear,  
Lulled in the flower-sweet dreams of infancy,  
Bathed with soft sunlight falling brokenly  
Through leaf and lattice—was at that moment waking;  
A little lovely maid, most dear and taking,  
The prince's sister—all alone, undressed—  
She sat up singing: children sing so best.  
Charming this beauteous baby-maid; and so  
The beast caught sight of her and stopped—

And then  
Entered—the floor creaked as he stalked straight in.  
Above the playthings by the little bed  
The lion put his shaggy, massive head,  
Dreadful with savage might and lordly scorn,  
More dreadful with that princely prey so borne;  
Which she, quick spying, "Brother, brother!" cried,  
"Oh, my own brother!" and, unterrified,  
She gazed upon that monster of the wood,  
Whose yellow balls not Typhon had withstood,  
And—well! who knows what thoughts these small heads  
hold?  
She rose up in her cot—full height, and bold,  
And shook her pink fist angrily at him.  
Whereon—close to the little bed's white rim,  
All dainty silk and laces—this huge brute  
Set down her brother gently at her foot,  
Just as a mother might, and said to her,  
"Don't be put out, now! There he is, dear, there!"

EDWIN ARNOLD, C.S.I.

(Victor Hugo; [www.poetrysoup.com](http://www.poetrysoup.com))

## Lyric poetry

- **Lyric poetry** is a formal type of poetry which expresses personal emotions or feelings, typically spoken in the first person. The term derives from a form of Ancient Greek literature, the lyric, which was defined by its musical accompaniment, usually on a stringed instrument known as a lyre.
- **The Lyrical poem** is the most common type of verse, generally being fairly short.
- A lyrical poem typically describes the poet's innermost feelings and emotions, state of mind, thoughts and feelings or an appraisal of a scene or situation.
- A lyrical poem evokes a musical quality in its sounds and rhythms.
- Do not be misguided by the rhythmic pattern of a poem and then interpret it as a Lyrical poem. A Lyrical poem is categorised NOT by the rhythmic pattern alone, but also by its content. Ask yourself: Is the poet being lyrical about something or someone; Is this a praise or a poem where something, someone or a specific situation are being praised?
- Lyric poems exhibit an endless variety of forms. Below are some popular lyric forms.

- **Haiku:** a lyric, un-rhymed poem of **Japanese origin** with **seventeen syllables** divided into three lines. It is usually on the subject of **nature** and **humans' relationship to nature**. Successful haiku uses **metaphor** to give us a fresh and imaginative look at something we may view as quite ordinary:

E.g.  
The moon is a week old -  
A dandelion to blow  
Scattering star seed.

(Ruby Lytle)

- **Cinquain:** a **five-line stanza** apparently of **medieval origin**, often with two, four, six, eight, and two syllables respectively in the five lines:

E.g.  
Listen...  
With faint dry sound,  
Like steps of passing ghosts,  
The leaves, frost-crisp'd, break from the trees  
And fall.

(Adelaide Crapsey's "November Night")

- **Limerick:** a **five-line humorous poem**, the first, second, and fifth lines rhyming and the third and fourth lines rhyming. It is one of the most popular poetic forms among children, The fun of the limerick lies in its rollicking rhythm and its broad humor. (NOTE: When the limerick has a clear storyline or adapted from a known fable or published children's story it falls under the narrative genre.)

E.g.  
Imagine a skunk who proposes,  
To his true love, surrounded by roses.  
It may turn out just fine,  
When she falls for his line,  
But I wonder if flowers have noses?  
(Sarah Fanny; [www.childrensliterature.com](http://www.childrensliterature.com))

- **Free Verse:** adhering to no predetermined rules, but usually with its own **intricate patterns of rhyme and rhythm**. It requires the same thoughtful choice of words and rhythmical patterns as the more rigid stanza forms.

**Example of Free Verse**

Homework! Oh, homework!  
 I hate you! You stink!  
 I wish I could wash you  
 away in the sink.  
 If only a bomb  
 would explode you to bits.  
 Homework! Oh, homework!  
 You're giving me fits.  
 I'd rather take baths  
 with a man-eating shark,  
 or wrestle a lion  
 alone in the dark,  
 eat spinach and liver,  
 pet ten porcupines,  
 than tackle the homework  
 my teacher assigns.  
 Homework! Oh, homework!  
 You're last on my list.  
 I simply can't see  
 why you even exist.  
 If you just disappeared  
 it would tickle me pink.  
 Homework! Oh, homework!  
 I hate you! You stink!

(Jack Prelutsky; [www.school-survival.net](http://www.school-survival.net))

**Example of Free Verse**

Washed

Nothing's changed except me and the facts  
 And the sadness I didn't mean to start.  
 But it feels different now you've said  
 It's wrong, and I still can't see your point.  
 And I think as water runs over my hands that  
 That's really all there is or can be.  
 The gold is wearing off the infamous ring  
 And something wears away from around my heart

(Katherine Foreman; [www.yourdictionary.com](http://www.yourdictionary.com))

- **Concrete Poetry:** The words of a poem are arranged to form a pictorial representation of the poem's subject.

**Easter Wings**

*(note: designed to suggest angel wings)*

Lord, who createdst man in wealth and store,  
 Though foolishly he lost the same,  
 Decaying more and more,  
 Till he became  
 Most poore:  
 With thee  
 Oh let me rise  
 As larks, harmoniously,  
 And sing this day thy victories:  
 Then shall the fall further the flight in me.

My tender age in sorrow did beginne:  
 And still with sicknesses and shame  
 Thou didst so punish sinne,  
 That I became  
 Most thinne.  
 With thee  
 Let me combine  
 And feel this day thy victorie:  
 For, if I imp my wing on thine  
 Affliction shall advance the flight in me

(George Herbert; [www.the-temple-home-page.org](http://www.the-temple-home-page.org))

#### Example of a Lyrical poem (for seniors)

When I stop and pray

When the storm clouds boil around me,  
And the lightning splits the sky--  
When the howling wind assails me,  
And life's sea is rolling high--  
When my heart is filled with terror,  
And my fears, I can't allay--  
Then I find sweet peace and comfort,  
When I simply stop and pray.

When the things of life confound me,  
And my faith is ebbing low--  
When my trusted friends betray me,  
And my heart is aching so--  
When the night seems black and endless,  
And I long for light of day--  
Then I find a silver dawning,  
When I simply stop and pray.

There are things beyond the heavens  
I can't begin to understand,  
But I know that God is living,  
And I know He holds my hand.  
Yes, I know He watches o'er me  
All the night and all the day--  
And He's always there to hear me  
When I simply stop and pray.

(William Robinson; [www.poetrysoup.com](http://www.poetrysoup.com))

#### Example of an Elegy

The Doomed -- regard the Sunrise

The Doomed -- regard the Sunrise  
With different Delight --  
Because -- when next it burns abroad  
They doubt to witness it --

The Man -- to die -- tomorrow --  
Harks for the Meadow Bird --  
Because its Music stirs the Axe  
That clamors for his head --

Joyful -- to whom the Sunrise  
Precedes Enamored -- Day --  
Joyful -- for whom the Meadow Bird  
Has ought but Elegy!  
(Emily Dickinson; [www.poetsoup.com](http://www.poetsoup.com))

#### Example of a Sonnet

From fairest creatures we desire increase,  
That thereby beauty's rose might never die.  
But as the ripener should by time decease,  
His tender heir might bear his memory:  
But thou, contracted to thine own bright eyes,  
Feed'st thy light's flame with self-substantial fuel,  
Making a famine where abundance lies,  
Thyself thy foe, to thy sweet self too cruel.  
Thou that art now the world's fresh ornament  
And only herald to the gaudy spring,  
Within thine own bud buriest thy content  
And, tender churl, mak'st waste in niggarding.  
Pity the world, or else this glutton be,  
To eat the world's due, by the grave and thee

(W. Shakespeare. [www.webexhibit.org](http://www.webexhibit.org))

#### Example of a ODE

Oh Olive,  
You are as precious to me as any gem,  
With your beautiful, pure skin as smooth as silk  
And as green as the grass in summertime.  
I love your taste and the smell of your tender fruit  
Which hides beneath your green armour.  
Olive, sweet, tasty Olive,  
How I love you so and my mealtimes wouldn't be  
the same  
If you weren't in my life.  
Oh Olive,  
Nothing can compare to you, nothing at all,  
You are food of the gods, a king's riches  
And, most importantly, you are mine, oh Olive!

(Anonymous; [www.youngwriters.co.uk](http://www.youngwriters.co.uk))

## How to present a poem.

- The **colour of saying** necessary for presenting a poem from memory requires the use of *movement, voice* and *facial expression*.
- Movements, when used, should enhance the spoken word and should be used as a personal interpretation.
- Participants should **not** literally *translate* the words into movement! In other words: guard against moving on each word.
- The participant should adhere to the rhythm of the poem.
- Movements should be economical, motivated and planned.
- **The word must be heard and the flow and intention of the poet must be carried over.**
- Generally speaking, (but not as a rule), a narrative poem tends to provide more opportunities for the use of natural and for motivated movements, as what the case might be with the Lyrical poem.

## CATEGORIES FOR SOLO VERSE SPEAKING

Props are limited to a drama blocks or chairs and **no costume** is allowed. Kindly note that participants are advised to wear neutral drama attire (e.g. black T-shirt, black trousers, no shoes). It is also recommended that participants refrain from wearing clearly “branded” T-shirts (e.g. with the name / logo of a studio).

### \*\*03 POETRY

#### POETRY ENSEMBLE, (Own choice)

The presentation of ONE poem (narrative or lyrical) by 2 – 5 participants. This item can serve as a confidence booster for many shy and/or nervous participants.

The use of movement is optional and as with voice and facial expression should always be motivated to enhance the spoken word. In other words: there should be a reason for every movement.

No.	INDIVIDUALS	MAX	No.	INDIVIDUALS	MAX.
00	Grade R	3 min.	07	Grade 7	4 min.
01	Grade 1	3 min.	08	Grade 8	4 min.
02	Grade 2	3 min.	09	Grade 9	4 min.
03	Grade 3	3 min.	10	Grade 10	4 min.
04	Grade 4	3 min.	11	Grade 11	4 min.
05	Grade 5	3 min.	12	Grade 12	5 min.
06	Grade 6	3 min.	19	Open section	5 min.

2 - 5 participants	<b>6021</b>
6 -10 participants	<b>6022</b>

## LIMERICK, Prescribed or Own Choice

**The Limerick:** A humorous and often epigrammatic or indecent verse form of 5 lines with a rhyme scheme of *aabba*.

**Grade 0 - 1 should present ONE Limerick.**

**Grade 2 – 4 should present TWO Limericks.**

When the limerick has a clear storyline or adapted from a known fable or published children story it falls under the narrative genre.)

No.	INDIVIDUALS	MAX
00	Grade R	3 min.
01	Grade 1	3 min.
02	Grade 2	3 min.
03	Grade 3	3 min.
04	Grade 4	3 min.

Individual

6023

## NARRATIVE POEM, Prescribed or Own Choice

**The Narrative:** A continuous account of an event or series of events. Thus this poem tells a story. The mood can be comical or serious.

The following subcategories of the Narrative poem display broadly the same characteristics. However, these poems are often too long and would not fit into the allocated time frame. Therefore only an excerpt from these poems could be presented:

**The Ballad:** A narrative poem, sometimes of folk origin, political or family histories, the supernatural, originally intended to be sung. It consists of simple stanzas, usually having a refrain. The story is presented from an impersonal point of view, with a minimum of descriptive detail. The heart of the ballad is the story itself, it doesn't dwell upon personal feelings or attitudes.

**The Epic:** An extended narrative poem celebrating the exploits and achievements of heroes and/or divine characters. An **epic poem** is a long, narrative poem that is usually about heroic deeds and events that are significant to the culture of the poet. Some of the most famous literary masterpieces in the world were written in the form of epic poetry.

The use of movement is optional and, as with voice and facial expression should always be motivated to enhance the spoken word. In other words: there should be a reason for every movement.

For more information refer to the **Guidelines for Solo Verse Speaking**.

No.	INDIVIDUALS	MAX	No.	INDIVIDUALS	MAX.
00	Grade R	3 min.	07	Grade 7	4 min.
01	Grade 1	3 min.	08	Grade 8	4 min.
02	Grade 2	3 min.	09	Grade 9	4 min.
03	Grade 3	3 min.	10	Grade 10	4 min.
04	Grade 4	3 min.	11	Grade 11	4 min.
05	Grade 5	3 min.	12	Grade 12	5 min.
06	Grade 6	3 min.	19	Open section	5 min.

Individual

6024

## LYRIC POETRY, Prescribed or Own Choice

Individual **6025**

**The Lyric:** The most common type of verse. The poem is fairly short and expresses the poet's personal emotions or sentiments, a state of mind, a process of thought and feeling. A single speaker expresses love, or justifies values, may try to persuade, meditate on something or analyse a situation.

The following subcategories of lyrical poetry display broadly the same characteristics. However, these poems are often too long and would not fit into the allocated time frame. Therefore only an excerpt from these poems could be presented:

**The Ode:** A long lyric poem with an elevated style and formal stanza structure (rhymed or unrhymed) usually serious or meditative in nature. This poem is usually written in praise of someone or something.

For more information refer to the **Guidelines for Solo Verse Speaking**.

No.	INDIVIDUALS	MAX	No.	INDIVIDUALS	MAX.
00	Grade R	2 min.	07	Grade 7	3 min.
01	Grade 1	2 min.	08	Grade 8	3 min.
02	Grade 2	2 min.	09	Grade 9	3 min.
03	Grade 3	2 min.	10	Grade 10	4 min.
04	Grade 4	2 min.	11	Grade 11	4 min.
05	Grade 5	3 min.	12	Grade 12	4 min.
06	Grade 6	3 min.	19	Open section	4 min.

## SONNET, Prescribed or Own Choice

Individual **6026**

Though a poem in the Lyrical category, the Sonnet has a very specific structure:

- ❖ A total of 14 lines
- ❖ Iambic pentameter
- ❖ Formal rhyme scheme

**Types:**

a) Italian sonnet (Petrarchan) comprises an octave (stanza of 8 lines) followed by a sestet (stanza of 6 lines).

b) English sonnet (Shakespearean) comprises three quatrains (4-line groupings) and a final couplet (2 lines).

For more information refer to the **Guidelines for Solo Verse Speaking**.

No.	Grade	Max.
07	Grade 7	2 min
08	Grade 8	2 min
09	Grade 9	2 min
10	Grade 10	2 min
11	Grade 11	2 min
12	Grade 12	2 min
19	Open section	2 min

## FREE VERSE, Prescribed/Own Choice

Individual

6027

Free Verse: A type of narrative or lyric verse that deliberately employs irregular rhythmical patterns and absence or irregularity of rhyme.

The Free Verse does not adhere to predetermined rules, but usually has its own intricate **patterns of rhyme and rhythm**. For examples and more information please refer to **Explanation and Examples of Poetry Categories** in the **Guidelines for Solo Verse Speaking** section.

No.	Grade	Max.
07	Grade 7	3 min.
08	Grade 8	3 min.
09	Grade 9	3 min.
10	Grade 10	3 min.
11	Grade 11	3 min.
12	Grade 12	3 min.
19	Open section	3 min.

## OWN CHOICE POEM, Own Choice

Individual

6028

This category may only be used when you are not able to determine to which of the previous categories the selected poem belongs. Therefor this category is also to be considered as a general / novice section

For more information refer to the **Guidelines for Solo Verse Speaking**.

No.	INDIVIDUALS	MAX	No.	INDIVIDUALS	MAX.
00	Grade R	2 min.	07	Grade 7	3 min.
01	Grade 1	2 min.	08	Grade 8	3 min.
02	Grade 2	2 min.	09	Grade 9	3 min.
03	Grade 3	2 min.	10	Grade 10	3 min.
04	Grade 4	2 min.	11	Grade 11	3 min.
05	Grade 5	2 min.	12	Grade 12	3 min.
06	Grade 6	2 min.	19	Open section	3 min.

# THEATRE PERFORMANCE

## NOTES ON CHARACTERIZATION <sup>3</sup>

Any actor needs information in order to create a character. This information includes all the circumstances that are given to the actor to take into account as he creates the role. Konstantin Stanislavsky summarized this information that he called **Given Circumstances** as follows:

- The story of the play, and its
- facts,
- wants,
- time and place,
- conditions of life,
- the actor's and producer's interpretations,
- the production, sets, costumes, props, lights, effects:

The following notes are intended to be a rough guide to the technique of reading a play text accurately and gaining from it the information necessary to create a character. Although it is focused on the reading of a play text, the principles and processes are also valid when preparing monologues, prose and even poetry texts. Adapt it to your own requirements.

### THE GIVEN CIRCUMSTANCES

- Read the text for STORY.
  - What is the action?
  - What are the events of the play?
  - What happens?
  - Where does it take place (this will help with creating atmosphere and action)
- Then read it again to seek out the most obvious basic information about the kind of person you are: appearance, age, size, temperament, etc.
- Read the text to discover WHERE the action (where each action) takes place. Create your own space if the guidelines of the text does not give any information on the location of the text. Be creative!
- Fill out with your imagination the physical surroundings of each scene. When you have discovered a rough idea of:
  - Who am I?
  - What am I doing?
  - Where am I?
- Read the text for SOCIAL BACKGROUND:
  - class,
  - social standing; what kind of society or social group does your character represent and
  - what are the values and life style of the group?

*"The actor must become so familiar with the environment of the play that he becomes a part of it. [When he reaches this point he no longer has to stop each time to ask himself, "What if?"]*

**IMPORTANT:** Facts are of no consequence to the actor so long as they remain abstract, intellectual concepts. Try to relate all discoveries to your imagination in a way you feel or care about intensely.

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<sup>3</sup> Notes on Characterization courtesy of Annelize Hicks.

Please note the time limit on the setting and striking of sets (props and décor)

- 1 minute for set-up
- 1 minute for striking

**CHARACTER PORTRAYAL**

This category can be compared to the *scene* or *duologue*, but with the major difference in that the different characters are portrayed by ONE PARTICIPANT ONLY. As in the scene, the text may not contain any narrative sections.

The participant will be adjudicated on his skills to portray *different characters* through dialogue, gesture, movements and facial expressions. A suggestion of costumes may be used, taking into account that more than one character is to be portrayed.

Adapted prose or drama excerpts may be used. Please note that a balance between the dialogue parts is important to prevent it from becoming a monologue. Typical drama characteristics such as exposition, dramatic tension and climax is still applicable.

No.	INDIVIDUALS	MAX	No.	INDIVIDUALS	MAX.
01	Grade 1	3 min.	08	Grade 8	6 min.
02	Grade 2	3 min.	09	Grade 9	7 min.
03	Grade 3	3 min.	10	Grade 10	7 min.
04	Grade 4	5 min.	11	Grade 11	8 min.
05	Grade 5	5 min.	12	Grade 12	8 min.
06	Grade 6	5 min.	19	Open section	8 min.
07	Grade 7	5 min.			

Individual	<b>6029</b>
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**ONE MAN SHOW (SOLO PRODUCTION)**

The participant will be required to present a well-balanced programme based on a central theme allowing opportunity for a demonstration of versatility and agility. Poetry, prose, monologues, mime and any medium of dramatic expression may be included and could be bridged with music, movement or sound effects.

A mere conglomeration of items already presented at the annual Eisteddfod will not be accepted. A copy of the programme must be handed to the adjudicator prior to the presentation.

**Note: A maximum of 2 minutes will be allowed for setting and striking the stage.**

No.	INDIVIDUALS	MAX	No.	INDIVIDUALS	MAX.
02	Grade 2	10 min.	08	Grade 8	12 min.
03	Grade 3	10 min.	09	Grade 9	12 min.
04	Grade 4	10 min.	10	Grade 10	15 min.
05	Grade 5	10 min.	11	Grade 11	15 min.
06	Grade 6	12 min.	12	Grade 12	15 min.
07	Grade 7	12 min.	19	Open section	15 min.

Individual	<b>6030</b>
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## STAND-UP COMEDY

Individual

6031

An individual performance of a comic routine, consisting of jokes, one liners, etc. This performance could also make provision for audience interaction. Props, items of costume, etc., may be used but are not compulsory.

**Please note that the general framework as well as most of the content for this section must be well prepared. It is only the audience interaction that may be impromptu at times.**

No.	INDIVIDUALS	MAX.
07	Grade 7	5 min.
08	Grade 8	5 min.
09	Grade 9	5 min.
10	Grade 10	6 min.
11	Grade 11	6 min.
12	Grade 12	6 min.
19	Open section	8 min.

## GUIDELINES FOR MONOLOGUE

Monologue comes from Greek word *monos* means alone and *logos* means speech. It is a literary device, which is the speech or verbal presentation that a single character presents in order to express his/her collection of thoughts and ideas aloud. Often this character addresses directly to audience or another character. Monologues are found in the dramatic medium like films, plays and also in non-dramatic medium such poetry.

The concise Oxford Dictionary defines a monologue as follows: 'Scene in drama in which one person speaks by himself; dramatic composition for single performance; long speech by one person in a company; soliloquy (Talking without or regardless of the presence of hearers.)'

The Shorter Oxford English Dictionary on historical principles states this: 'A scene in which the person of the drama speaks by himself; also in modern use, a dramatic composition for a single performer.'

Dictrionary.com defines it as follows:

1. A form of dramatic entertainment by a single speaker: *a comedian's monologue*.
2. A prolonged talk or discourse by a single speaker, especially one dominating or monopolizing a conversation.
3. A composition, in which a single person speaks alone.
4. A part of a drama in which a single actor speaks alone; soliloquy.

### The "Fourth Wall" principle:

When presenting a monologue, scene, or solo performance where one of these forms, as mentioned above, are used, the principle of the **4<sup>th</sup> Wall** should be taken into account throughout the performance. This principle can be broken in some instances, as will be described in the examples below.

The Fourth Wall is a theatrical term for the imaginary "wall" that exists between actors on stage and the audience. Obviously, no such wall really exists, but to keep up the illusion of theatre, the actors pretend that they cannot hear or see the audience and the audience gets to enjoy the wonderful sensation of being a fly on the wall

The presence of the fourth wall is an established convention of modern realistic theatre, which has led some artists to draw direct attention to it for dramatic or comedic effect when a boundary is "broken", for example by an actor onstage speaking to the audience directly. It is common in pantomime and children's theatre where, for example, a character

might ask the children for help, as when Peter Pan appeals to the audience to clap for Tinkerbell. Other examples where the fourth wall can be broken is where there is a narrator as will be discussed at the examples.

***Thus for the purpose of participating in the National Eisteddfod we can conclude that a MONOLOGUE is a dramatized extract performed by ONE actor of ONE character, continuously portrayed. The character may speak by himself or to other imagined characters. (Please note that only ONE person is portrayed and NO narrative sections are included!)***

*The presentation should include movement, gesture and speech. Props and appropriate costumes may be used, although a "hint of costume" could also be enough.*

***Preferably monologues should be taken out of a published play/film. Due to the lack of suitable material in some languages and in certain age groups, monologues may be adapted from a published piece of prose. The use of well written (unpublished) monologues by budding young (or old) writers is also allowed. However, learners should also be encouraged to delve into existing literature.***

### Examples of different monologues:

**Example where the character is a narrator and the 4th wall principle does not count. (Refer to description above)**

Narrator:

A story begins. A child is born. He grows into a man. He experiences happiness. He meets a girl. They fall in love. They get married. They have children. The children grow up and move away. There's a fifty percent chance that he and his wife will stay together. (Flips a coin.) Hmm. by himself now, the man grows old. Older. Older. And dies. The end. Not very satisfying is it? And why? The story had no conflict. Conflict is struggle, a quest, a battle, a challenge, a longing, an agony, a goal that seems forever out of our grasp. We, as an audience, desire, nay we demand that our characters experience conflict. And why must our main character be tortured emotionally and sometimes physically? Because it is fun to watch

(Taken from: Conflict; Wade Bradford)

**Example of a monologue where the actor speaks to another character**

STANLEY *[amiably]*: .

This is all I'm going to undress right now, Blanche. Seen a bottle opener? I used to have a cousin who could open a beer bottle with his teeth. That was his only accomplishment, all he could do-he was just a human bottle opener. And then one time, at a wedding party, he broke his front teeth off! After that he was so ashamed of himself he used to sneak out of the house when company came. Ha-ha! Rain from heaven! Shall we bury the hatchet and make it a loving-cup? Huh?

(Extract from: *A Street car named desire*; Tennessee Williams)

(Extract from: *A Street car named desire*; Tennessee Williams)

### Example of a Soliloquy

Andi and I have an amazing connection. It's the kind of love I've always hoped to have and I think I'm definitely ready to propose to Andi. But I don't know for sure how she feels about me and I'm nervous about that. I've gone down this path before and it's important to me to not have any doubts in my gut. So, going into tonight, if she is in love with me and I'm the person she hopes to spend the rest of her life with I need her to find a way to just let me know because if I don't know it's me, we're not getting engaged.)

(Spoken by Nick Viall on *Bachelorette* Season 10)

### MONOLOGUE: COMIC (in costume)

The nature of the extract should be **humorous**.

Individual **6032**

**Please note the time limit on the setting and striking of sets (props and décor):**

- **1 minute for set-up**
- **1 minute for striking**

No.	INDIVIDUALS	MAX.	No.	INDIVIDUALS	MAX.
01	Grade 1	2 min.	08	Grade 8	3 min.
02	Grade 2	2 min.	09	Grade 9	3 min.
03	Grade 3	2 min.	10	Grade 10	4 min.
04	Grade 4	2 min.	11	Grade 11	4 min.
05	Grade 5	3 min.	12	Grade 12	4 min.
06	Grade 6	3 min.	19	Open section	4 min.
07	Grade 7	3 min.			

### MONOLOGUE: DRAMATIC (in costume)

The nature of the extract should be **dramatic (serious)**.

Individual **6033**

**Please note the time limit on the setting and striking of sets (props and décor):**

- **1 minute for set-up**
- **1 minute for striking**

No.	INDIVIDUALS	MAX.	No.	INDIVIDUALS	MAX.
01	Grade 1	2 min.	08	Grade 8	3 min.
02	Grade 2	2 min.	09	Grade 9	3 min.
03	Grade 3	2 min.	10	Grade 10	4 min.
04	Grade 4	2 min.	11	Grade 11	4 min.
05	Grade 5	3 min.	12	Grade 12	4 min.
06	Grade 6	3 min.	19	Open section	4 min.
07	Grade 7	3 min.			

### MONOLOGUE: Contemporary, South African (in costume)

The monologue should be taken from a South African play written after 1965. The nature of the play could be dramatic or comic.

Individual **6034**

**Please note the time limit on the setting and striking of sets (props and décor):**

- **1 minute for set-up**
- **1 minute for striking**

No.	INDIVIDUALS	MAX.	No.	INDIVIDUALS	MAX.
03	Grade 3	2 min.	09	Grade 9	3 min.
04	Grade 4	2 min.	10	Grade 10	4 min.
05	Grade 5	3 min.	11	Grade 11	4 min.
06	Grade 6	3 min.	12	Grade 12	4 min.
07	Grade 7	3 min.	19	Open section	4 min.
08	Grade 8	3 min.			

Please note the time limit on the setting and striking of sets (props and décor)

- 1 minute for set-up
- 1 minute for striking

**SCENE**

A dramatized performance (comic or dramatic) by two or more participants of an extract from a play. This section includes the **duologue**, and other scenes involving 2 – 5 participants (small group) or larger groups (more than 5 participants).

A section of a play or an adaptation of a novel, or self-written play may be used. Pupils from different grades are allowed to participate together, if entered under the highest Grade or the appropriate phase. Costumes, props and sound effects may be used if essential to the portrayal.

**Kindly note: The script should be learnt of by heart. The duration should NOT exceed the maximum time as allocated per grade.**

*Please note the time limit on the setting and striking of sets (props and décor):*

- 1 minute for set-up
- 1 minute for striking

No.	Grade	Max.
13	Foundation phase	3 min
14	Intermediate phase	4 min
15	Senior phase	4 min
16	FET phase	5 min.
17	Primary school level	4 min
18	Secondary school level	5 min
19	Open section	6 min

2 - 5 participants	<b>6035</b>
6 -10 participants	<b>6036</b>
2 - 5 participants	<b>6037</b>
6 -10 participants	<b>6038</b>

**PLAY, Mini play (12 – 15 minutes)**

Short play. Own compositions may be used.

**A synopsis of the play and a brief description of the various characters involved in the play should be provided to the adjudicator prior to the performance.**

**Kindly note: The adjudicator may request a faxed/e-mailed copy of the script in advance.**

**Kindly note: The script should be learnt of by heart. The duration should NOT exceed the maximum time as allocated per grade.**

*Please note the time limit on the setting and striking of sets (props and décor):*

- 1 minute for set-up
- 1 minute for striking

No.	Grade	Max.
13	Foundation phase	15 min
14	Intermediate phase	15 min
15	Senior phase	15 min
16	FET phase	15 min
17	Primary school level	15 min
18	Secondary school level	15 min
19	Open section	15 min

2 - 5 participants	<b>6039</b>
6 -10 participants	<b>6040</b>
11 - 20 participants	<b>6041</b>

## PLAY, One act play (limit: 40 minutes)

Plays presented should be a well written ONE act play. Acting length not to exceed **40 minutes\*** plus 10 minutes to set and strike the set (for FET / Secondary school phase only – the limit for primary school is 30 minutes).

Costumes, music, sound effects, props and rostra allowed. To be performed from memory. Minimum number of performers 2, no maximum. No songs, operetta, etc. are allowed. Competitors must take responsibility for own equipment.

**A synopsis of the play, a brief description of the various characters involved in the play and the cast should be provided to the adjudicator prior to the performance. The adjudicator may request a faxed/e-mailed copy of the script in advance.**

*(\* The time limit for FET / Secondary phase has been adjusted to bring it in line with the requirements of other festivals, e.g. RAPS, EADS & FEDA)*

No.	Grade	Max.
13	Foundation phase	30 min.
14	Intermediate phase	30 min.
15	Senior phase	30 min.
16	FET phase	40 min.
17	Primary school level	30 min.
18	Secondary school level	40 min.
19	Open section	40 min.

2 - 5 participants	<b>6042</b>
6 -10 participants	<b>6043</b>
11 - 20 participants	<b>6044</b>
20+ participants	<b>6045</b>

## WORKSHOP PRODUCTION

Actors are expected to create a new production by following the following procedure:

- selection of a theme that is relevant to their lives and their communities
- improvisation
- selection of relevant scenes
- rehearsal
- performance

Maximum performance time of 30 minutes, with preparation time of 10 minutes, which includes setting, and clearing of the stage. Rostra, tables, chairs, etc. are allowed. Examples of successful Workshop Productions include: *The Island, Love Crime and Johannesburg, Sizwe Banzi is dead.*

No.	Grade	Max.
13	Foundation phase	30 min
14	Intermediate phase	30 min
15	Senior phase	30 min
16	FET phase	30 min
17	Primary school level	30 min
18	Secondary school level	30 min
19	Open section	30 min

2 - 5 participants	<b>6046</b>
6 -10 participants	<b>6047</b>
11 - 20 participants	<b>6048</b>
20+ participants	<b>6049</b>

## EXPERIMENTAL WORK

A group presentation, based on a controlled theme. Inclusive of varied disciplines and may include movement, music, dance and sound effects, but must include the *spoken word*. Four or more participants may enter. Work to consist of a variety of material, e.g. group mime, drama, dancing, song, individual items. This is not a play. Original, creative work is expected. Lighting, sound effects and music are not allowed to dominate the word. The use full costumes is not required.

**This category provides numerous opportunities for creative thinking and new ideas.**

No.	Grade	Max.
13	Foundation phase	30 min
14	Intermediate phase	30 min
15	Senior phase	30 min
16	FET phase	30 min
17	Primary school level	30 min
18	Secondary school level	30 min
19	Open section	30 min

2 - 5 participants **6050**

6 -10 participants **6051**

11 - 20 participants **6052**

20+ participants **6053**

## GUIDELINES FOR PUPPET THEATRE <sup>4</sup>

Puppetry is fun and exciting and can be the answer to pupils who love the stage but are too shy to act in front of an audience. It also challenges the artistic and mechanically minded. But it does not need to be too complicated or time consuming as there are new and modern methods to make quick but effective puppets.

For more information regarding the expected levels and the duration of items per grade kindly refer to relevant Item. Each level has a different technique - so the children can experience different types of puppetry as they move through school, e.g.

Grades 1-3	Simple rod puppets or sock puppets
Grade 4-5	Glove puppets.
Grade 6-7	Shadow puppets.
Grade 8-10	Three-dimensional rod puppets, or any of the above.
Grade 11-12	Marionettes or any of the above.

Items can be performed solo or in teams.

### Description of types of puppets.

- **Finger Puppet**

This is a minor **puppet** form. The manipulator's two **fingers** constitute the limbs of a **puppet**, whose body is attached over the manipulator's hand. An even simpler **finger puppet** is a small, hollow figure that fits over a single **finger**

- **Simple rod puppets**

A **ball** can be mounted on a rod and decorated with paint and all kinds of things glued on.

**Flat cardboard** cut-out figures, mounted on rods and painted. Example: a fish on a rod held from below. Stand behind a screen and let them perform above the screen. They can turn and move along beautifully. They can be moved in groups.

<sup>4</sup> Notes on Puppetry courtesy of Alida van Deventer and reviewed by Johan Swanevelder.

- **Sock puppets**

The very small children need not cut or sew the socks but stuff them halfway and glue things on for eyes and hair. They put their hands inside and talk for them. As they grow older they can fold in a mouth and let someone stitch it in place or use staplers. The confident ones can cut a slit in the toe and glue in a cardboard mouth and felt tongue.

- **Glove puppets**

Glove puppets are worn on the hand like a glove. Their heads are made of paper mache, or from balls with malleo (available from ART shops) features added on, and painted. Costumes and hands are made of material. The costume should be long enough to cover the pupil's arm down to the elbow.

- **Three dimensional rod puppets**

This puppet consist of a 1) head on a rod with arms of rope attached to a 2) shoulder piece and 3) hands attached to the rope arms. Draped or fully made costumes. Thinner rods attached to hands for manipulation. This puppet is also manipulated from underneath. The hands hang loose and the head makes the movement. The one loose hand of the puppeteer can manipulate movement of the hand (arm).

- **Shadow puppets**

Cardboard cut outs mounted on rods, held behind a white screen made of cloth or paper, with a lamp behind them. Use a thick white cloth (bleached linen) or paper of good quality. Mount the cloth or paper to a frame to stand. The cut-out paper dolls can be made from original Colouring Books. Make sure the figures you choose can be identified clearly (e.g. the shade of a girl should look like a girl and a dog's one like a dog!)

- **Mouth Puppets**

A Mouth Puppet is better known as a Muppet (the ones on television!). This is easy to manipulate and fun to watch. A Mouth Puppet has a movable mouth and can talk as the manipulator talks. You can also add a rod to the arms of the puppet and make movements to his hands!

- **Marionettes**

A marionette consists of loosely jointed figures operated from above with strings. This is a specific arts form where help of a professional is needed. Marionettes can be bought at certain arts shops.

## Adjudication

### The following aspects are considered during adjudication:

- General impact - does it make the audience look up?
- Movement - movement is the most important element in puppetry. It brings the characters to life, even if there is no sound. Avoid lots of words with no movement.
- Don't be afraid to move - and remember there should be interaction between the characters.
- Technique - the puppets and props should be made by the children. If it is obvious that adults have done most of the work they will be disqualified.
- Method – does the puppet move when it speaks and freezes when not speaking – focussing on the character that speaks? Does the puppet make “eye contact” with the audience?
- Sound - are the words spoken clearly? Any other sounds made by instruments or objects can enhance the sound. Recorded background music is also permissible.
- Story - does it have a good story?

### Developing a script:

One of the main problems is to find or create a script. Puppet scripts are not readily available. Even if they can be found they are often not suitable for your situation. So they have to be written. They should be written by the pupils with the help of the teachers and may be based on existing stories, fables, poems or songs, and reworked to suit the puppet stage.

An example might help: Use the poem of pussycat:

*Pussycat pussycat where have you been?  
I've been to London to see the queen.  
Pussycat pussycat what did you there?  
I frightened a little mouse under her chair.*

Make two little characters: a little child and a cat. The child puppet should be able to move a hand and nod the head. The cat should sit and nod. The poem can be recited by the child as it is, or if the child prefers the story can be told in his own words and lots of actions worked out. Even more characters can be added like a mouse - and a queen - standing terrified on top of her throne! Start with a very short script written down. Try out the item in front of classmates. Any new ideas that spring from their reactions can then be added after each rehearsal until it is satisfactory as a little puppet show. Then no more changes should be made and it should be rehearsed as such.

Be aware of the fact that a puppet show must not be long and should never exceed the time span of 7 minutes. If longer, the attention of the audience will be lost!

If it sounds like a lot of work - take courage - there has been a case where the children were so enthusiastic that they let the teacher off and continued to work at home with their own team.

Older children can write scripts depicting incidents or characters that they have seen or admire in real life - for example a very exciting experience, or very trying, or a funny situation. An example: a character wakes up, yawns and begins to make coffee and read the morning paper - and then something unexpected happens ....

It is always good to start with WHAT DO YOU WANT TO SAY? Get a central truth like WE HAVE TO TAKE CARE OF OUR ELDERS and work around this truth in creating a story.

**Presentation:**

A table will be available at the venue if requested in advance. Pupils should bring their own screens or booths. These can easily be made from cardboard.

For further assistance with the planning and preparations, contact the NEA Office. Workshops or lecture demonstrations can be arranged with puppeteer Johan Swanevelder. Contact Petrus Produksies on 072-187-0259 or the agent (N. Swanevelder on 072-476-6661) for bookings in this regard.

## PUPPET THEATRE, Individual and small groups

Puppetry is fun and exciting for pupils who love the stage but are too shy to act in front of an audience. It also challenges the artistic and mechanically minded. It does not need to be too complicated or time consuming as there are new and modern methods to make effective puppets quickly. So the drama side can be given more attention. After all it is a performing art. Please consult active puppeteers for ideas on these techniques.

Individual	<b>6054</b>
2 - 5 participants	<b>6055</b>
6 -10 participants	<b>6056</b>

Each level has a different technique - so the children can experience different types of puppetry as they move through school. The children should do all the work.

**Levels:**

- Grade 1-3 Simple rod puppets or sock puppets.
- Grade 4-5 Glove puppets.
- Grade 6-7 Shadow puppets.
- Grade 8-10 Three-dimensional rod puppets, or any of the above.
- Grade 11-12 Marionettes or any of the above.

Items can be performed solo or in teams. Groups may comprise of different age groups.

No.	Grade	Max.			
<b>01</b>	Grade 1	2 – 3 min.	<b>11</b>	Grade 11	6 – 10 min.
<b>02</b>	Grade 2	2 – 3 min.	<b>12</b>	Grade 12	6 – 10 min.
<b>03</b>	Grade 3	2 – 3 min.	<b>19</b>	Open section	6 – 10 min.
<b>04</b>	Grade 4	2 – 5 min.	<b>13</b>	Foundation phase	3 – 5 min.
<b>05</b>	Grade 5	2 – 5 min.	<b>14</b>	Intermediate phase	3 – 5 min.
<b>06</b>	Grade 6	3 – 5 min.	<b>15</b>	Senior phase	3 – 5 min.
<b>07</b>	Grade 7	3 – 5 min.	<b>16</b>	FET phase	6 – 10 min.
<b>08</b>	Grade 8	6 – 10 min.	<b>17</b>	Primary school level	3 – 5 min.
<b>09</b>	Grade 9	6 – 10 min.	<b>18</b>	Secondary school level	6 – 10 min.
<b>10</b>	Grade 10	6 – 10 min.	<b>19</b>	Open section	7 – 15 min.

Kindly contact the NEA Office on 011-886-6005 or by e-mail ([info@eisteddfod.co.za](mailto:info@eisteddfod.co.za)) if you have any queries. Additional information will also be published on the webpage from time to time ([www.eisteddfod.co.za](http://www.eisteddfod.co.za)).



# READING

## GUIDELINES FOR READING

### Stand Properly

- Hold book in one hand, leaving the other free to turn the pages.
- Hold your book on eye level, but a little to the side, so that your face is not screened.
- The listener should be able to see your face.

### Be Audible

- The first essential is to be heard.
- This is a matter of
  - Breath Control
  - Resonance
  - Enunciation

### Be Distinct

- This depends on the neatness and firmness of the contacts in shaping consonants.

### Be Intelligible

The sole justification for speaking is that you have something to say. If it does not make sense, it should not be said. To read well is an even more difficult task than to speak well, because the reader has to interpret the words on the page so that he can convey, as though they were being spoken for the first time, the thoughts recorded on the page by means of groups of symbols called printed words.

To convey meaning you must be able to use properly:

- Phrasing
- Pause
- Emphasis
- Inflection
- Variety
- Pitch

**Convey the feelings expressed as well as the thought!**

**Use your imagination all the time**

- The test of a good reader is that he can make contact with the minds of his listeners and hold attention because he is making them see the pictures and ideas, and feel the emotions recorded on the printed page.

**To speak or read badly is a sign of ignorance or laziness – or both!**

**6057**

**PREPARED READING SKILLS (POETRY OR PROSE)**

No.

Grade

Max.

*The purpose of this category is to build the confidence of participants and to develop their reading skills.*

Individual

**6057**

*Although participants should be very familiar with the text, they will be adjudicated on their **READING SKILLS** (fluency, phrasing, use of eye contact and effective use of voice) and should not recite the material.*

**IMPORTANT:** Participants choose their own reading material which should be appropriate to their age group. The participants should prepare **THREE pieces** (which might be extracts from the same book) of which copies must be presented to the adjudicator prior to their performances. The adjudicator will then select one of the prepared pieces which the participant will then be requested to read.

No.	INDIVIDUALS	MAX.	No.	INDIVIDUALS	MAX.
01	Grade 1	1 min.	08	Grade 8	3 min.
02	Grade 2	1 min.	09	Grade 9	3 min.
03	Grade 3	1 min.	10	Grade 10	4 min.
04	Grade 4	2 min.	11	Grade 11	4 min.
05	Grade 5	2 min.	12	Grade 12	4 min.
06	Grade 6	2 min.	19	Open section	5 min.
07	Grade 7	2 min.			

**UNPREPARED READING, PROSE**

*(The adjudicator will provide reading matter.)*

Individual

**6058**

Emphasis will be on the interpretation of text and expressive vocal performance. Gr. 10 – Open section could be expected to read from a newspaper or magazine.

**Adjudication:** Participants are judged on fluency, eye contact with audience, different characters/situations, etc. through facial expression and voice projection.

No.	INDIVIDUALS	MAX.	No.	INDIVIDUALS	MAX.
01	Grade 1		08	Grade 8	
02	Grade 2		09	Grade 9	
03	Grade 3		10	Grade 10	
04	Grade 4		11	Grade 11	
05	Grade 5		12	Grade 12	
06	Grade 6		19	Open section	
07	Grade 7				

**Procedure:**

*Participants will be seated in the front row of the venue. Participants will not read the same material, but will be allocated a section from a text provided by the adjudicator. While the first participant reads, the second person will be preparing the passage selected by the adjudicator. Participants will receive more or less 2 minutes to prepare.*

**IMPORTANT:** Learners must be prepared and taught the skills to present a variety of texts (e.g. narration, dialogue, etc.)

## UNPREPARED READING, POETRY

Individual **6059**

Participants are judged on fluency, sufficient eye contact with audience and enlightenment of the meaning of the poem through facial expression and use of the voice. Learners must be prepared and taught the skills to present a variety of poems as applicable for their grade. Emphasis will be on the interpretation of the poem and expressive voice performance.

**IMPORTANT:** Learners must be prepared and taught the skills to present a variety of poems (e.g. narrative, lyric, etc.)

No.	INDIVIDUALS	MAX	No.	INDIVIDUALS	MAX.
01	Grade 1		08	Grade 8	
02	Grade 2		09	Grade 9	
03	Grade 3		10	Grade 10	
04	Grade 4		11	Grade 11	
05	Grade 5		12	Grade 12	
06	Grade 6		19	Open section	
07	Grade 7				

### Procedure:

Participants will be seated in the front row of the hall. Participants will not read the same material, but will be allocated a poem by the adjudicator. While the first participant reads, the second person will be preparing the poem selected by the adjudicator. Each participant will have more or less 2 minutes to prepare.

## PREPARED SCRIPT READING – AUDITIONING

Ensemble  
(2 – 5 participants) **6060**

The purpose of this section is to prepare participants for future auditions. TWO participants are expected to select and read from an age appropriate script (e.g. play/TV/radio/drama, etc.). Participants should not memorize the text, but should read fluently and in the characters as presented in the text. Movements and gestures may be used. Two girls/boys or boy and girl may enter this section. Pupils from different grades to be entered under the highest grade. Only Grade 7 – Open may enter this section.

No.	INDIVIDUALS	MAX
07	Grade 7	4 min
08	Grade 8	5 min.
09	Grade 9	5 min.
10	Grade 10	5 min.
11	Grade 11	5 min.
12	Grade 12	5 min.
19	Open section	5 min.

## PREPARED GROUP READING or READER'S THEATRE

**Readers Theatre is a dramatic presentation of a written work, i.e. a book or a short story. Reading parts are divided among the readers which they then read from the "script", No need to memorize! The focus is on reading the text with expressive voices and gestures thus making comprehending the text meaningful and fun.**

Ensemble group	<b>6061</b>
Small Group	<b>6062</b>
Medium sized group	<b>6063</b>

In Readers theatre, actors use vocal expression to help the audience understand the story rather than visual storytelling such as sets, costumes, and intricate blocking.

# PUBLIC SPEAKING

## GUIDELINES FOR PUBLIC SPEAKING

- Topics and content presented must be age appropriate.
- Quotations must be relevant to the topic.
- Sources used must be scientific or relevant to the topic at hand, or the participant's argument.
- NOTE that a quotation is not a source, but a mere *colouring* of the content of the speech.
- NEA Adjudicators often come across the same speech presented by different participants. As the preparation of a speech is an integral component of Public Speaking, the NEA disapproves of the buying of speeches from the internet or speech writers. The NEA promotes the active involvement of participants in the preparation of their speeches. Although participants are allowed to get help and support in this process, it is expected that they finally present original material and research content which results in their own opinion, which is not a mere duplication of other participants' speeches. (It could be quite embarrassing to have the same speech repeated in the same session!)
- The use of cue cards are permissible.
- Kindly take note of the clear differences between the *formal* and *informal* style of presenting *group* public speaking. An informal style is not acceptable in the formal public speaking category.

## PUBLIC SPEAKING (Individual) (Prepared)

- The participant must demonstrate skills in oral communication by using good speech construction and delivery technique.
- The adjudicator will adjudicate both the content as well as the delivery of the speech. In this regard the following aspects are important:
  - the age appropriateness and organization of the speech, grammar, creativity and overall effectiveness
  - eye contact and platform presence.
- Speech content shall not contain strong reference to political or religious bias, nor be in the form of a narrative story.
- Time limit as per grade.

(For more information refer to detailed curricula)

## CRITERIA FOR PUBLIC SPEAKING#

<b>SPEECH PREPARATION</b>	
Topic	<ul style="list-style-type: none"><li>• Appropriate to category and subject (word or phrase)</li><li>• Key message identified in thesis statement</li></ul>
Introduction	<ul style="list-style-type: none"><li>• Commands attention</li><li>• Generates interest</li><li>• Intends to inform/ inspire/ persuade/ convince/ entertain</li><li>• Focuses on direction/method that speaker will take</li></ul>
Body	<ul style="list-style-type: none"><li>• Main points reinforce thesis statement</li><li>• Sub points logically developed, fully supportive</li><li>• Smooth transitions from one idea to another</li></ul>
Language	<ul style="list-style-type: none"><li>• Used with skill for composition, grammar and timing</li><li>• Correctly pronounced and easily understood</li><li>• Creates vivid imagery and/or stark realism</li></ul>
Conclusion	<ul style="list-style-type: none"><li>• Main points properly summarized</li><li>• Made reference back to thesis statement</li><li>• Employed effective concluding technique</li></ul>

\* Notes on Public Speaking and Debating courtesy of Mary-Ann Triebiger

<b>SPEECH DELIVERY</b>	
Gesture	<ul style="list-style-type: none"> <li>• Heighten emphasis of points made</li> <li>• Appropriateness of appearance and movement</li> <li>• Facial expressions and eye contact</li> </ul>
Voice	<ul style="list-style-type: none"> <li>• Variety in tonal pitch and pacing</li> <li>• Projection and clarity of diction</li> <li>• Appropriate use of, or appeal to emotional feeling</li> </ul>

<b>OVERALL EFFECT</b>	
• Performance executed with poise, confidence and power of conviction	
• Speaker appeared to be knowledgeable and enthusiastic	
• Speech was well researched, easy to follow, and uniquely provocative	
• Maintained original purpose and level of interest and elicited the desired response	

**\*\*07 FORMAL PUBLIC SPEAKING: INDIVIDUAL**

**PUBLIC SPEAKING: Prepared SPEECH TO INFORM (Individual)**

		Individual	6064
<p>In addition to the standard guidelines (see above) the participant must demonstrate skill in oral communication by using good speech construction and delivery techniques to <b>INFORM</b> the audience. The presentation should be interesting and could also involve some humour.</p> <p><i>Desired response:</i> Clear understanding; explanation; instruction; learning and knowledge. Time limit as per grade.</p> <p><b>Example:</b>  <i>Did you know that during the first six months of 2004, approximately 200 million birds died or were destroyed in attempt to stop the pandemic of avian influenza (5)? Did you hear that United Nations coordinator, Dr David Nabarro, estimated the number of possible human casualties as 5-150 million people? Are you aware that since its discovery in the 1990-ies the avian flu has been contracted by more than 100 people, and one half of them died.</i></p>			
<b>01</b>	Grade 1	2 min.	
<b>02</b>	Grade 2	2 min.	
<b>03</b>	Grade 3	2 min.	
<b>04</b>	Grade 4	3 min.	
<b>05</b>	Grade 5	3 min.	
<b>06</b>	Grade 6	3 min.	
<b>07</b>	Grade 7	4 min.	
<b>08</b>	Grade 8	4 min.	
<b>09</b>	Grade 9	4 min.	
<b>10</b>	Grade 10	5 min.	
<b>11</b>	Grade 11	5 min.	
<b>12</b>	Grade 12	5 min.	
<b>19</b>	Open section	5 min.	

## FORMAL PUBLIC SPEAKING: Prepared SPEECH TO PERSUADE (Individual)

In addition to the standard guidelines (see above) the participant must demonstrate skill in oral communication by using good speech construction and delivery techniques to **PERSUADE** the audience.

Individual

6065

*Desired response:* Action, practice of belief brought about through argument and reason. Time limit as per grade.

### Example

*There is little doubt that the planet is warming. Over the last century, the planets temperature has risen by around 1 degree Fahrenheit (0.6 of a degree Celsius). The warmest since the mid 1800's was the 1990s. The hottest years recorded were 1997, 1998, 2001, 2002, 2003.*

*The United Nations panel on climate change projects that the global temperatures will rise 3-10 degrees Fahrenheit by the century's end – enough to have the polar caps all but melted. If the ice caps melt, a vast majority of our countries borders will be under water. Monuments and great buildings, as well as homes and lives will be under water, including New York City.*

*So now we know what some of the causes are for global warming, how can we as individuals do our part to help save the planet?*

*The answer is simpler than you may think. You don't have to go miles away from home to protest, or spend masses of money. If you try to follow the few simple steps that I shall now give you, you will have started to help us all.*

*Firstly, plant a tree. This could be easier than it sounds. Join or help out a local wildlife group and ask to plant a tree. Trees, when fully grown, will help keep the planet cooler. On the same point, you could protest against the demolition of the rainforests. This is the same principle, we need the trees to cool our planet and yet they are chopping them down to create roads or homes.*

01	Grade 1	4 min
02	Grade 2	4 min
03	Grade 3	4 min
04	Grade 4	4 min
05	Grade 5	4 min
06	Grade 6	5 min.
07	Grade 7	5 min.
08	Grade 8	7 min.
09	Grade 9	7 min.
10	Grade 10	7 min.
11	Grade 11	7 min.
12	Grade 12	7 min.
19	Open section	7 min.

## FORMAL PUBLIC SPEAKING: Prepared SPEECH TO INSPIRE (Individual)

In addition to the standard guidelines (see above) the participant must demonstrate skill in oral communication by using good speech construction and delivery techniques to **INSPIRE** the audience.

Individual

6066

*Desired response:*

Animation or exaltation of the human spirit and arousal of emotions. Time limit as per grade.

**Example of a speech to inspire:**

*Everybody wants to be happy in life. We all want to live a perfect life. We want that great job or a successful business. We want to be married to Mr. Right or Mrs Perfect. We want to have great kids. We want to have friends that stick by us come rain or shine. We want to be able to have all the material things life has to offer and have all our problems just disappear.*

*Everybody wishes for good life. It may be at different levels. One person may define a good life one way and another may describe it another way. For one person a good life may be just having three meals a day and a roof over their head. For another it may be having a huge mansion and a couple of million dollars in the bank.*

*There are different levels and meanings to what a good life is. But whatever you definition of it, there is perhaps one thing that you may have in common with many other people. You might want that good life stress free. You would like to have it without having to work so hard or struggle so much for it. That is a normal human expectation. Nobody likes to struggle through life.*

*(Extract from: [www.motivation-for-dreamers.com](http://www.motivation-for-dreamers.com); Dr Moses)*

01	Grade 1	2 min.
02	Grade 2	2 min.
03	Grade 3	2 min.
04	Grade 4	3 min.
05	Grade 5	3 min.
06	Grade 6	3 min.
07	Grade 7	4 min.
08	Grade 8	4 min.
09	Grade 9	4 min.
10	Grade 10	5 min.
11	Grade 11	5 min.
12	Grade 12	5 min.
19	Open section	5 min.



## FORMAL PUBLIC SPEAKING: Prepared SPEECH TO ENTERTAIN (Individual)

Individual

6067

In addition to the standard guidelines (see above) the participant must demonstrate skill in oral communication by using good speech construction and delivery techniques to **ENTERTAIN** the audience.

*Desired response:*

Delight, amusement, enjoyment and laughter. Time limit as per grade.

### Example

*My old patrol cap, the one I am holding in my hand, is my friend's present. It has neither double thick bill nor internal pocket, neither chinstraps nor breath taking camouflage colour by which any desert sniper would figure me out in no time. Quite an old thing it is, keeping secrets of the military service but whenever I put it on ... Well, how comfortable it feels - even with that strong smell of military service! What a feeling!*

*In the army, the patrol cap is one of the three headgear options, together with the beret and the military visor dress hat. When I tried to find secrets of a new ACU patrol cap, it occurred to me that the military value moist and wet boots more than headgear.*

01	Grade 1	2 min.
02	Grade 2	2 min.
03	Grade 3	2 min.
04	Grade 4	3 min.
05	Grade 5	3 min.
06	Grade 6	3 min.
07	Grade 7	4 min.
08	Grade 8	4 min.
09	Grade 9	4 min.
10	Grade 10	5 min.
11	Grade 11	5 min.
12	Grade 12	5 min.
19	Open section	5 min.



## FORMAL PUBLIC SPEAKING: Prepared RESEARCH SPEECH (Individual)

Individual

6068

In addition to the standard guidelines (see above) the participant must demonstrate skill in oral communication by using good speech construction and delivery techniques to discover new or old facts by the scientific study or course of critical investigation.

*Desired response:*

Clear understanding, learning and new knowledge. Time limit as per grade.

**Example**

***Global warming is a fact!***

*Chairman, ladies and gentlemen, it does not take a genius to know: Global warming is a fact! The consumption of fossil fuels in last few decades has contributed much to the degradation of our environment. Global warming, climate change, extinction of wildlife species, depletion of ozone layer, and increase in air pollution are few of the problems from which our environment is suffering. It may be quite a task for anyone to find some solid global warming facts to alarm for some action. Here are plenty of them, right on your platter.*

*What is Global Warming? Global warming is the increase of earth's average surface temperature due to the effect of **greenhouse gases**. These greenhouse gases such as carbon dioxide and methane absorb heat that would otherwise escape from earth. Global warming has emerged has one of the most biggest environmental issue in the two decades.*

*According to Environmental Protection Agency (EPA) reports, the earth's temperature has increased by 0.8 degrees Celsius over the past century. More than half of this increase has happened in the last 25 years. It seems that the temperature is rising at a rate faster than ever before. Human activities like burning of fossil fuels, deforestation, industrialization and pollution are considered as few of the factors responsible for global warming.*

<b>01</b>	Grade 1	2 min.
<b>02</b>	Grade 2	2 min.
<b>03</b>	Grade 3	2 min.
<b>04</b>	Grade 4	3 min.
<b>05</b>	Grade 5	3 min.
<b>06</b>	Grade 6	3 min.
<b>07</b>	Grade 7	4 min.
<b>08</b>	Grade 8	4 min.
<b>09</b>	Grade 9	4 min.
<b>10</b>	Grade 10	5 min.
<b>11</b>	Grade 11	5 min.
<b>12</b>	Grade 12	5 min.
<b>19</b>	Open section	5 min.

## FORMAL PUBLIC SPEAKING: Prepared CURRENT EVENT SPEECH (Individual)

Individual

6069

In addition to the standard guidelines (see above) the participant must demonstrate skill in oral communication by using good speech construction and delivery techniques in the analysis of the cause and effect of a *current* event. The participant is expected to deliver a speech on relevant issues of the *day*, e.g. the Tsunami disaster, death of the Pope, etc. In order to be relevant, speeches in this section cannot be prepared months in advance.

### *Desired response:*

Clear understanding, learning and new knowledge. Time limit as per grade.

### **Example**

*South Africa is at Cliff's edge*

*Current developments in South Africa are reminiscent of events in 1985. In that year South Africa experienced high costs from currency depreciation and adverse political developments.*

*At the time the country faced increasing international sanctions and isolation, while the exchange rate of the rand remained under severe pressure, recording sharp falls in the international value of the rand.*

*South Africa's financial stability was put under severe pressure after the infamous Rubicon speech of then State President P W Botha. Before the speech, high expectations were raised internationally about the announcement of major political changes in South Africa, but these expectations did not materialise.*

*Following the speech, foreign banks refused to roll over South African short-term foreign debt, causing further depreciation of the exchange rate of the rand.*

<b>01</b>	Grade 1	2 min.
<b>02</b>	Grade 2	2 min.
<b>03</b>	Grade 3	2 min.
<b>04</b>	Grade 4	3 min.
<b>05</b>	Grade 5	3 min.
<b>06</b>	Grade 6	3 min.
<b>07</b>	Grade 7	4 min.
<b>08</b>	Grade 8	4 min.
<b>09</b>	Grade 9	4 min.
<b>10</b>	Grade 10	5 min.
<b>11</b>	Grade 11	5 min.
<b>12</b>	Grade 12	5 min.
<b>19</b>	Open section	5 min.

## SPECIAL OCCASION / COURTESY SPEECHES – UNPREPARED

Individual

6070

The adjudicator will present the participant with a scenario relevant to his/her frame of reference:

- Introducing a speaker\*
- Presenting a speaker with a gift and a vote of thanks\*
- A farewell speech\*

### **Welcoming an audience to a function**

#### **Procedure:**

- Depending on the number of entries, the adjudicator prepares a number scenarios (1 more than the number of entries) in advance, which will be individually sealed.
- Each envelope will contain the details of a scenario for which a number of key factors will be stated:
  - Brief description of the event/occasion
  - Name of the imaginary speaker/recipient
  - A few notes on the speech / speaker / award / gift / certificate
- At the start of this section each participant will receive one of these envelopes, randomly selected.
- Participants will then be allowed 4 minutes to prepare.

### **Guidelines/elements that should be in a speech for a special occasion**

#### **A. Introducing a speaker:**

- Make you know how to pronounce the full names of the speaker.
  - ✓ - How do they refer to themselves.
  - ✓ If the speaker has a title (e.g. "Dr") use the title and also the field he or she specialised in (e.g. "Dr H Breytenbach did his study in the use of the narrative therapy in the industrial environment")
- Why is this speaker suitable for the specific situation... what was his experience in the topic of the day, academic, maybe his life experience?
- Add a short "teaser" by telling the audience what's in it for them...what will they gain from his/her knowledge)
- How do you know the speaker?
- Introduce the speaker to the audience by repeating his title and name. (Example: Ladies and gentlemen, it is my pleasure and honour to introduce to you Dr. Herman Breytenbach)

#### **B. Presenting the speaker with a gift/thanking the speaker**

Guest speakers customarily receive acknowledgement at the end of their presentation by a member of the audience. The guest speaker is formally thanked on behalf of the group for the effort put into preparing their material and for the quality and content of the presentation.

A thank you for guest speakers should:

- Be brief (1 - 1<sup>1/2</sup> minutes )
- Tell the audience who you are. Follow the Presentation guidelines.
- Acknowledge the speaker's special qualifications or expertise in the area dealt with.
- Acknowledge any obvious special effort that went into preparation of the presentation. (i.e., were audio-visual aids spectacular? Were props or handouts outstanding?)
- Acknowledge any special effort the speaker made to be present. (Did they travel far? Did they forego other appointments?)
- Refer to the audience's reception of the presentation. (Was the audience appreciative of the presentation and keenly interested?)
- Conclude with reference to the gratitude and appreciation of the entire group. (Not just the person expressing gratitude)
- Be pleasant, enthusiastic and gracious, as well as clearly audible.

If you have to present the guest speaker with a small gift or token of appreciation, keep the following in mind:

- The "thinker" has the job of presenting the gift by adding a few simple sentences indicating that the group has a custom of presenting gifts to presenters.
- Let the group and guest know what the gift is (without dwelling on its quality and price) and ask the guest to accept it.
- Gift should be held in the thinkers left hand and passed smoothly to the guest's left hand while the guest and thinker shake right hands.

### **C. Farewell Speech**

You can give farewell speeches for different occasions, usually when someone is leaving a hometown or retiring from a job. Some farewell speeches honour the person who is leaving; other times, the departing person gives the farewell speech himself. In either situation, the speech should be an emotional tribute and appreciative in tone. A good speech often begins with an interesting opener like a memorable quote or a joke.

- Start your speech with an introduction. Explain who you are in case someone doesn't know you, and state that you are giving your farewell.
- Move to the body of your speech and add more details. Since it is a farewell speech, include what you have learned while working at the company or attending the school.
- Express your appreciation for the experience. Mention specific names of mentors, former bosses or other people that have taught you lessons.
- Discuss your next challenge, if appropriate. For instance, if you are leaving to start a family, talk about how your experience has prepared you for your next chapter.
- Add a story or anecdote about your time at the organization. You can tell the story at the beginning to capture the audience's attention or conclude with the memory.
- Provide encouraging words. Your farewell speech should stay positive and be inspirational to your former co-workers.
- End in an encouraging or positive note

### **D. Welcoming audience to a FUNCTION**

Welcome speeches in general should be brief. It is important to state the objectives or the purpose of the meet in the beginning itself. Chief Guest of the formal function should be welcomed first followed by other important guests. A variety of expressions should be used during the speech to make it livelier; but at the same time it should not be overdone. Most importantly, a sincere and confident approach from the speaker will create a feeling of unity and purpose among the audience and reflects hospitality.

How to Start a Welcome Speech?

Usually a welcome speech starts with greeting the chief guest, important guests and all other guests. This is followed by a brief description about the objectives of the meet. On some occasions, if the chief guest is not a known person, a brief introduction of the chief guest is also given by the person who gives the welcome speech. Of course this depends on how long the introduction of chief guest should be

The following are some common "Welcome Quotes"

- I extend a hearty welcome
- I offer a warm welcome
- I accord a genial welcome
- I salute him with a winsome welcome
- I welcome him with the loving hearts of all present
- I welcome him with my whole heart
- I welcome him with all my heart
- I am delighted to offer a happy welcome
- Let me offer you a pleasant welcome
- Please permit me to offer you a fraternal welcome
- I request the members of the audience to join me in offering a warm – hearted welcome

- We feel honoured in offering you a cheerful welcome

How to conclude a Welcome Speech:

A welcome speech should not be concluded by thanking. That is the job of the person who gives the vote of thanks. Welcome speech should be the one leaving the participants at ease and eagerly waiting for the upcoming events. Maximum duration of welcome speech can be three to four minutes. If it is extended beyond that the guests may feel bored and it will kill the anticipation for the events to follow.

01	Grade 1	1-2 min.
02	Grade 2	1-2 min.
03	Grade 3	1-2 min.
04	Grade 4	1-2 min.
05	Grade 5	1-2 min.
06	Grade 6	2-3 min.
07	Grade 7	2-3 min.
08	Grade 8	2-3 min.
09	Grade 9	2-3 min.
10	Grade 10	2-3 min.
11	Grade 11	2-3 min.
12	Grade 12	2-3 min.
19	Open section	2-3 min.

## UNPREPARED PUBLIC SPEAKING: (Individual)

Procedure: Subject to be handed out before the competition starts. Participants will have 5 minutes to prepare. Time limit as per grade

02	Grade 2	2 min.
03	Grade 3	2 min.
04	Grade 4	2 min.
05	Grade 5	2 min.
06	Grade 6	2 min.
07	Grade 7	2 min.
08	Grade 8	3 min.
09	Grade 9	3 min.
10	Grade 10	3 min.
11	Grade 11	3 min.
12	Grade 12	3 min.
19	Open section	3 min.

Individual **6071**

## \*\*08 GROUP PUBLIC SPEAKING:

### FORMAL PUBLIC SPEAKING (Group)

Teams should exist of 4 members; however teams with only 3 members may also participate. Topic: own choice. The group should adhere strictly to the time limit. Groups that fail to do so will be penalized

4 participants **6072**

The following criteria could be used:

- First Speaker: Introduce an aspect of the topic.
- Second Speaker: Elaborate on the previous speaker's opinion or introduce another perspective.
- Third Speaker: Elaborate on the opinion of the previous speakers or give a personal perspective on their opinion or emphasize another aspect.

***Humour could be introduced by one of the speaker if the topic allows it.***

Breakdown of the time allocation for group public speaking:

- The chairperson/moderator: Introduction – 2 minutes
- Three speakers: 3 minutes each
- The Chairperson's bridging gaps between speakers: 1 minute each
- Conclusion by the Chairperson: 1 minute

**Total duration: 15 minutes**

## UNPREPARED PUBLIC SPEAKING (Group)

Teams should exist of 4 members, however teams with only 3 members may also participate. Participants to report 30 minutes before the scheduled starting time of their session to receive their topic. The group should adhere strictly to the time limit. Groups that fail to do so will be penalized. A topic will be provided by the adjudicator.

4 participants

6073

Groups will be allowed a maximum of 30 minutes preparation time

The following criteria could be used:

- Chairperson: Introduce the speakers and the topic. He is also responsible for the co-ordination of the presentation by providing the necessary link between speakers and by summarizing when applicable.
- First Speaker: Introduce an aspect of the topic.
- Second Speaker: Elaborate on the previous speaker's opinion or introduce another perspective.
- Third Speaker: Elaborate on the opinion of the previous speakers or give a personal perspective on their opinion or emphasize another aspect.
- Humour could be introduced by one of the speaker if the topic allows it.

Breakdown of the time allocation for group public speaking:

- The chairperson/moderator: Introduction – 1½ minutes
- Three speakers: 2 minutes each
- The Chairperson's bridging gaps between speakers: ½ minute each
- Conclusion by the Chairperson: 1 minute

**Total: 10 minutes**

## INFORMAL PUBLIC SPEAKING, (Group)

Teams should exist of 4 members; however teams with only 3 members may also participate. Topic: own choice. The group should adhere strictly to the time limit. Groups that fail to do so will be penalized.

4 participants

6074

The *Informal Public Speaking* category allows for more freedom of interaction between speakers. (Please note: This freedom is not allowed in the *formal* style of public speaking).

The following criteria could be used:

- First Speaker: Introduce an aspect of the topic.
- Second Speaker: Elaborate on the previous speaker's opinion or introduce another perspective.
- Third Speaker: Elaborate on the opinion of the previous speakers or give a personal perspective on their opinion or emphasize another aspect.

**Humour could be introduced by one of the speaker if the topic allows it.**

Breakdown of the time allocation for group public speaking:

- The chairperson/moderator: Introduction – 2 minutes
- Three speakers: 3 minutes each
- The Chairperson's bridging gaps between speakers: 1 minute each
- Conclusion by the Chairperson: 1 minute

**Total duration: 15 minutes**

## GUIDELINES FOR DEBATING

Two teams of the same school need to be entered, comprising of a chairperson and 2 teams of 3 speakers each. Alternatively a school may partner with a neighbouring school to provide a second team. (In this case both schools need to agree on who would be responsible for providing the Chairperson.)

At the end of the debate the adjudicator will announce the winning team (for which a diploma, gold, silver or bronze certificate according to the level of their debating will be awarded). The “losing” team will also be awarded a certificate according to their level of debating. (It is possible that the standard of debating as displayed by both teams can be of a very high (or low!) standard!).

The Chairperson will be awarded a certificate according to his level of performance (diploma, gold, silver or bronze certificate).

**Proposition:** The Question? Subjects for a debate are expressed in the form of *propositions*. A Proposition is a carefully worded statement that makes clear the positions of both the affirmative (proposer) and the negative (opposer).

There are two kinds of propositions:

1. those involving fact
2. those involving policy

The question should be posed to read as follows:

***e.g. It is proposed that . . .***

. . . all high schools should require a four year course in basic science.

. . . man is the curse of our planet.

Chairman: Must be acquainted with the rules of the contest and competent to apply them:

- Open and close the debate.
- Introduce the motion in full and exact wording.
- Introduce members of the teams.
- Bring the relevant rules (mainly those pertaining to time limits) to the attention of the audience.
- Ensure that both teams observe the rules, especially the time limits.

**The teams:** (as applicable to PROPOSER and OPPOSER):

**Speaker One:** Must define the subject clearly, the team’s line of argument and points to be raised. Expound views on at least three points. Pre-empt what the other team may say. Be well informed.

**Speaker Two:** Reinforce the first speaker’s arguments. Reinforce the three points raised and introduce another one or two (but no more). As the first speaker of the opposing team has already spoken, Speaker Two should ideally be able to adapt his speech and respond in some way to points posed by the opposition. (Listen carefully to what they are saying, listen for misinformation or exaggerations. Start building a good strong argument).

**Summator:** His function is twofold:

- Summarize his teams arguments. (Do not introduce new points).
- Refute, contradict and challenge the opposing team’s arguments.

**Procedure: Order of speech and time limits**

Chairperson: Open the debate, introduce motion, members of teams, rules

First Speaker: (proposition) : 6 – 8 minutes

First Speaker: (opposition) : 6 – 8 minutes

Second Speaker: (proposition) : 5 minutes

Second Speaker: (opposition) : 5 minutes

Summator Opposition: 6 – 8 minutes

Summator Proposition: 6 – 8 minutes

Chairperson: Close the debate.

**Total: 45 minutes**

**Tips:**

- Get together before the debate. Work out strategy.
- Research the subject and look for some uncommonly known details.
- Script the debate – be prepared and well-rehearsed!
- Bring in the big guns – remember this is a war of words and pitting your intelligence against the other team.
- Don't be rude or insulting, but listen for slip-ups in what the opposition say. Correct them in a mature manner. Deliver your speech in a convincing manner – put some *umph* into it without overdoing the theatrics!
- Don't overuse quotations – maximum two per team.
- Keep statistics interesting.

#The debating style as adopted by the NEA is based on the South African Council for English Education – Debating League.

## DEBATING – PARTLY PREPARED\*

\*

A debate is a series of formal spoken arguments for and against a definite proposal. An entry comprises of two teams of 3 members each and a chairperson. Teams comprising of learners of various grades should enter under the highest grade.

<b>08</b>	Grade 8	45min.
<b>09</b>	Grade 9	45min.
<b>10</b>	Grade 10	45min.
<b>11</b>	Grade 11	45min.
<b>12</b>	Grade 12	45min.
<b>19</b>	Open section	45min.

7 participants

**6075**

\* Participants to report to the adjudicator **ONE HOUR** before the scheduled participation time to receive the topic for their debate.

**Cantona James**



**STORY TELLING: Individual - unprepared**

Adjudicator will provide a topic/theme to stimulate the thought process of the participant. Participants are allowed 5 minutes to prepare. Participant to tell a meaningful story - this is not an unprepared speech. Accent is on creativeness and imagination. No notes allowed. Movement is allowed.

**It is important NOT to confuse this category with PROSE**

Note: Refer to the discussion on oral tradition in the African culture as guidelines to this category.

**#Grade R may not enter for this section.**

**NB. PARTICIPANTS TO REPORT 10 MINUTES PRIOR TO THE TIME AS INDICATED ON PARTICIPANT SLIP TO RECEIVE THEIR TOPIC**

01	Grade 1	2 min.
02	Grade 2	2 min.
03	Grade 3	2 min.
04	Grade 4	2 min.
05	Grade 5	2 min.
06	Grade 6	2 min.
07	Grade 7	2 min.
08	Grade 8	3 min.
09	Grade 9	3 min.
10	Grade 10	3 min.
11	Grade 11	3 min.
12	Grade 12	3 min.
19	Open section	3 min.

Individual **6076**

**STORY TELLING: GROUP - Unprepared**

Participants are allowed 20 minutes to prepare. Adjudicator will provide a topic/theme to stimulate the thought process of the learners. A group may consist of 2 - 6 participants, but not more than 6. Each participant's contribution needs to be complementary. The presentation should display a beginning, middle, climax and conclusion section. The accent falls on creativity and group participation.

**NB. PARTICIPANTS TO REPORT 30 MINUTES PRIOR TO THE TIME AS INDICATED ON PARTICIPANT SLIP**

13	Foundation phase	3 min.
14	Intermediate phase	4 min.
15	Senior phase	4 min.
16	FET phase	5 min.
17	Primary school level	7 min.
18	Secondary school level	8 min.
19	Open section	8 min.

Ensemble group (2 – 5 participants) **6077**

Small group (6–10 participants) **6078**

## STORY TELLING: Individual - Prepared

The acted story may be a complete story, or an extract from any narrative source, for example, novels, myths and legends, fables, folk tales or the oral tradition. Music, props, costume, rostra and chairs may be used. Movement is allowed.

The origin of storytelling comes from the oral tradition of the African culture. The elderly used to sit around the fire and teach the younger generation life lessons with stories. This is not PROSE. Let the origin of storytelling guide you in your choice of movement, use of props and other décor.

### **Example of a traditional story (Aesop's fable)**

*A bear came across a log where a swarm of bees had nested to make their honey. As he snooped around, a single little bee flew out of the log to protect the swarm. Knowing that the bear would eat all the honey, the little bee stung him sharply on the nose and flew back into the log.*

*This flew the bear into an angry rage. He swatted at the log with his big claws, determined to destroy the nest of bees inside. This only alerted the bees and quick as a wink, the entire swarm of bees flew out of the log and began to sting the bear from head to heel. The bear saved himself by running to and diving into the nearest pond.*

00	Grade R	2 min.
01	Grade 1	2 min.
02	Grade 2	2 min.
03	Grade 3	2 min.
04	Grade 4	3 min.
05	Grade 5	3 min.
06	Grade 6	3 min.
07	Grade 7	3 min.
08	Grade 8	3 min.
09	Grade 9	3 min.
10	Grade 10	4 min.
11	Grade 11	4 min.
12	Grade 12	4 min.
19	Open section	4 min.

Individual

6079

## STORY TELLING: GROUP - Prepared

The acted story may be a complete story, or an extract from any narrative source, for example, the novel, myths and legends, fables, folk tales or the oral tradition. Music, props, costume, rostra and chairs may be used. Movement is allowed. Minimum number of performers: TWO, no maximum.

13	Foundation phase	4 min
14	Intermediate phase	6 min
15	Senior phase	8 min.
16	FET phase	10 min.
17	Primary school level	8 min.
18	Secondary school level	15 min.
19	Open section	15 min.

Ensemble

(2 – 5 participants)

6080

Small group

(6 – 10 participants)

6081

Medium sized group

(11–20 participants)

6082

Large group

(21+ participants)

6083

# \*\*10

# IMPROVISATIONAL THEATRE

## GROUP POETRY: UNPREPARED ORIGINAL WRITING<sup>#</sup>

Age group: Gr. 4 - Open section. Minimum number of performers: 3, no maximum. The adjudicator will provide the topic/theme. The participants will have 60 minutes to write and prepare their own *original* poem. The participants then perform their poem with expression. Gesture and movement are permitted. Time limit: 2 - 6 minutes (depending on age group).

14	Intermediate phase	3 – 4 min.
15	Senior phase	4 – 5 min.
16	FET phase	4 – 5 min.
18	Secondary School level	4 – 5 min.
19	Open Section	5 – 6 min

Ensemble (2 – 5 participants)	<b>6084</b>
Small group (6 – 10 participants)	<b>6085</b>
Medium sized group (11–20 participants)	<b>6086</b>
Large group (21+ participants)	<b>6087</b>

**Kindly take note of the following procedure:**

*Participants to report to the venue controller 60 minutes before the scheduled starting time of the event. An envelope containing the topic/theme will be provided to each group. At the beginning of the session all participants should return to the venue for adjudication. Participants must provide their own writing materials. No help or support what so ever may be provided to the group by any teacher, parent or any other individual. The output should be the work of the members of the group only.*

# \*\*11

# IMPROVISATIONAL THEATRE: Creative Advert

## CREATIVE RADIO ADVERT : Group - unprepared

Minimum number of candidates: three, no maximum. Each group will be given a choice of two products by the adjudicator as stimulus, prior to the commencement of the section - e.g. makeup, soap powder, computer, etc. The participants will have 30 minutes to prepare and need to report to the venue controller at least 30 minutes before the scheduled starting time of this section.

- Maximum duration of advert: 30 seconds. Time limit may not be exceeded.
- No costumes or props. Candidates must wear appropriate clothes (black clothes, tracksuit, shorts, and shirt).
- Kindly note that visual elements DO NOT apply for an audio creative advert
- **Participants will be adjudicated on the following criteria:**
  - Creativity – fictitious brand name, slogan, jingle, sound effects.
  - Content – Product description, Product benefits.
  - Tel. numbers/e-mail address, retail outlets, etc.
  - Vocal technique – as for all other categories of oral communication.
  - Tonality, e.g. *Toys* – light hearted tone; *Headache pills* – serious, reassuring attitude.

01	Grade 1	1 min.	08	Grade 8	1 min.
02	Grade 2	1 min.	09	Grade 9	1 min.
03	Grade 3	1 min.	10	Grade 10	1 min.
04	Grade 4	1 min.	11	Grade 11	1 min.
05	Grade 5	1 min.	12	Grade 12	1 min.
06	Grade 6	1 min.	19	Open section	1 min.
07	Grade 7	1 min.			

Ensemble (2 – 5 participants)	<b>6088</b>
Small group (6 – 10 participants)	<b>6089</b>
Medium sized group (11–20 participants)	<b>6090</b>
Large group (21+ participants)	<b>6091</b>

## CREATIVE TV ADVERT: Group - unprepared

Minimum number of candidates: three, no maximum. Each group will be given a choice of two products by the adjudicator as stimulus, prior to the commencement of the section - e.g. makeup, soap powder, computer, etc. The participants will have 30 minutes to prepare and need to report to the venue controller at least 30 minutes before the scheduled starting time of this section.

- Maximum duration of advert: 60 seconds. Time limit may not be exceeded.
- No costumes or props. Candidates must wear appropriate clothes (black clothes, tracksuit, shorts, and shirt).
- **Participants will be adjudicated on the following criteria:**
  - Creativity – fictitious brand name, slogan, jingle, sound effects.
  - Content – Product description, Product benefits.
  - Tel. numbers/e-mail address, retail outlets, etc.
  - Vocal technique – as for all other categories of oral communication.
  - Tonality, e.g. *Toys* – light hearted tone; *Headache pills* – serious, reassuring attitude.

Ensemble (2 – 5 participants)	<b>6092</b>
Small group (6 – 10 participants)	<b>6093</b>
Medium sized group (11–20 participants)	<b>6094</b>
Large group (21+ participants)	<b>6095</b>

<b>01</b>	Grade 1	1 min.	<b>08</b>	Grade 8	1 min.
<b>02</b>	Grade 2	1 min.	<b>09</b>	Grade 9	1 min.
<b>03</b>	Grade 3	1 min.	<b>10</b>	Grade 10	1 min.
<b>04</b>	Grade 4	1 min.	<b>11</b>	Grade 11	1 min.
<b>05</b>	Grade 5	1 min.	<b>12</b>	Grade 12	1 min.
<b>06</b>	Grade 6	1 min.	<b>19</b>	Open section	1 min.
<b>07</b>	Grade 7	1 min.			

**\*\*12**

## IMPROVISATIONAL THEATRE: Theatre sports

### THEATRE SPORTS (Beginners)

This section is only for participants that have never been exposed to theatre sports in any form (4 or more participants).

<b>13</b>	Foundation phase	4 – 6 min
<b>14</b>	Intermediate phase	4 – 6 min
<b>15</b>	Senior phase	4 – 6 min
<b>16</b>	FET phase	6 – 8 min.
<b>17</b>	Primary school level	4 – 6 min
<b>18</b>	Secondary school level	6 – 8 min.
<b>19</b>	Open section	6 – 8 min.

Ensemble (2 – 5 participants)	<b>6096</b>
Small group (6 – 10 participants)	<b>6097</b>
Medium sized group (11–20 participants)	<b>6098</b>
Large group (21+ participants)	<b>6099</b>

The rules are as for the Theatre Sports (advanced) section but only the following games will be played.

#### 1. Action Circle

Two pupils start the action (speaking (acting) and moving – it is like a little play). The adjudicator or audience can stop this action at any time by calling STOP. The 2 actors must then freeze. Another participant must then take the place of the 1<sup>st</sup> person who started the action. Number 1 goes out and number 3 starts in exactly the same bodily statue that 1 left. Number 3 now starts another little play (which has nothing to do with first play) with number 2 until someone says STOP. Now number 2 will exit and number 4 will take his place. And so forth.

#### 2) Complaint Desk

**2 desk attendants, 1 customer.**

The customer is returning an item. He/she does not know what the item is or what is wrong with it. The attendants ask questions to give the customer clues. The game ends when the customer has guessed both the item and the problem.

**From the audience:** A product, what is wrong with it?

### 3) Choose Your Own Adventure

#### **1 Storyteller, Various Actors**

The Storyteller narrates a story which the Actors perform. At key turning points in the story, the Storyteller presents two options to the audience and asks which they choose. The audience cheers demonstrate which choice they endorse, and the story continues in that direction.

**From the audience:** Suggestion for the title of the story, choices.

### 4) Poetry Interpretation

#### **1 Poet, 1 Interpreter, 1 Interpretive Dancer**

The Poet, a foreigner, and their Dancer are introduced by the Interpreter. The Poet recites their poem in a foreign tongue, while the Interpreter translates and the Dancer interprets the poem visually.

**From the audience:** The title of the poem.

### 5) Infomercial:

#### **1 Host, 1 Inventor, Various other actors**

The Host introduces a fabulous product which will improve the lives of the audience (seeded with question asking Actors). The Inventor is introduced and describes the product. This game is very free form. The Host may call for a demonstration, a personal statement from a satisfied customer, a celebrity endorsement, etc.

**From the Audience: Suggestion for the product**

The rules are as for the Theatre Sports (advanced) section but only the following games will be played.

## **THEATRE SPORTS (Advanced)**

This event is improvisational theatre where the audience [in a small way] and participants often collaborate to create stories, scenes or other aspects of theatre.

- Participants enter in a group of 4 or more participants and must be at the venue 30 minutes before the allocated time to begin their preparations.
- Due to the diverse nature of the available theatre sports games each adjudicator will explain which games will be played and what the rules for each of these are.
- The adjudicator will sometimes enlist the audience to assess the entertainment value of the product produced by the participants.

# Grades 0 – 6 may not enter for this section

<b>13</b>	Foundation phase	4 – 6 min
<b>14</b>	Intermediate phase	4 – 6 min
<b>15</b>	Senior phase	4 – 6 min
<b>16</b>	FET phase	6 – 8 min.
<b>17</b>	Primary school level	4 – 6 min
<b>18</b>	Secondary school level	6 – 8 min.
<b>19</b>	Open section	6 – 8 min.

Ensemble (2 – 5 participants)	<b>6100</b>
Small group (6 – 10 participants)	<b>6101</b>
Medium sized group (11–20 participants)	<b>6102</b>
Large group (21+ participants)	<b>6103</b>

**IMPROVISATION (INDIVIDUAL)**

**An improvised act:** The adjudicator will offer a choice of subjects 5 minutes before the start of the item. Participant chooses one subject/situation to be announced clearly. The participant is requested to portray an original act/situation with the use of speech, movement and gestures. Participants are judged on the use of space, movement, sound effects and vocabulary.

Individual	<b>6104</b>
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Participant may use one of two methods:

- Free interpretation (may use story teller, characterization, and interaction with imagined character(s).)
- Traditional interpretation when one character is continuously interacting with imagined characters.

**No learner should be exposed to this item without the necessary preparation. It is imperative that the participant should acquire and develop the relevant skills and techniques in advance.**

<b>01</b>	Grade 1	1 – 2 min.	<b>08</b>	Grade 8	3 min
<b>02</b>	Grade 2	1 – 2 min.	<b>09</b>	Grade 9	3 min
<b>03</b>	Grade 3	1 – 2 min.	<b>10</b>	Grade 10	3 min
<b>04</b>	Grade 4	1 – 2 min.	<b>11</b>	Grade 11	3 min
<b>05</b>	Grade 5	3 min	<b>12</b>	Grade 12	3 min
<b>06</b>	Grade 6	3 min	<b>19</b>	Open section	3 min
<b>07</b>	Grade 7	3 min			

**GROUP IMPROVISATION**

An improvised act for a group of 4 or more participants: The adjudicator will offer a choice of subjects 5 minutes before the start of the item. Participants choose one subject/situation to be announced clearly. The participants are requested to portray an original act/situation with the use of speech, movement and gestures. Participants are judged on the use of space, movement, sound effects and vocabulary.

Ensemble (2 – 5 participants)	<b>6105</b>
Small group (6–10participants)	<b>6106</b>
Medium sized group (11–20 participants)	<b>6107</b>
Large group (21+ participants)	<b>6108</b>

Participants may use one of three methods:

- Free interpretation (may use story teller, characterization, and interaction with imagined character(s).)
- Traditional interpretation when one character is continuously interacting with the others in the group.
- A scene where all have equal parts and interesting characters.

**\* Participants to report 30 minutes in advance.**

<b>13</b>	Foundation phase	6 min.
<b>14</b>	Intermediate phase	6 min.
<b>15</b>	Senior phase	6 min.
<b>16</b>	FET phase	6 min.
<b>17</b>	Primary school level	6 min.
<b>18</b>	Secondary school level	6 min.
<b>19</b>	Open section	6 min.

# MOVEMENT & MIME THEATRE

## GUIDELINES FOR MIME

### *MIME<sup>5</sup> – a selective overview from history*

The language of gestures was born with man and is reborn every day as part of his need to express himself. Before the human voice developed, gestures served not only to communicate but to aid in the development of vocal sounds. Later they were incorporated in the first forms of written language of, for example, the Egyptians, the Aztecs, and in the pictographic writings of the Hebrews. Gestures and expressive movement were also utilized in ancient religious dances and ceremonies. And from the ancient ceremonies in China, Japan, India, and Egypt emerged the actor, who was at once a dancer, singer, and mime.

By the mid-twentieth century, Paris was the place for mimes to be. It was here that several great masters gave new life to the mime art, as well as merged it with other forms. Through the contributions of Decroux, Marceau, and Lecoq three main schools of mime developed in Europe that had worldwide repercussions. The more commonly whitefaced, illusion pantomime portrayed concrete emotions and situations by means of conventional gestures, creating the illusion of something there which in reality is not. Corporeal mimes rejected this form to express abstract and universal ideas and emotions through codified movements of the entire body. Those in Lecoq movement theatre combined acting, dance, and clowning with movement.



**MINKE MARAIS**

However, in the 1980s, even the whiteface, illusion pantomimists and Decroux's corporeal mimes began expanding in many new directions. Instead of limiting themselves to silent expression and classical pantomime or codified mime technique, they experimented freely with texts and the use of voice. Some mimes wrote their own texts, as did the Greek mime-authors, integrating the mime-actor's art with the author's. They also included props, costumes, masks, lighting effects, and music. Mime in the postmodern era thus incorporated so many new elements that it was no longer referred to exclusively as mime. It was called mime-dance, mime-clowning, mime-puppetry, New Vaudeville, etc. And if it contained movement expression along with other elements, it was loosely alluded to as physical or movement theatre.

Twentieth century verbal theatre also explored the use of physical expression (mime in a broader sense) to create a more complete or total form of theatre. This not only allowed the actor to challenge his own creative resources but drew the spectator into a fuller sensory experience, re-establishing the theatre as spectacle (from the Latin spectare meaning to see) and giving free vent to the development of a fertile, richer, and more visual theatre.

### ***Additional notes<sup>6</sup>:***

Mime seems to be a way of expressing oneself, things and situations with the use of only the body. Mime is part of movement but note that it is more defined and intense in effort.

Mime makes the imaginary visible and tangible. The mime needs to have an aesthetic awareness. Mime is NOT Charades (the game where undefined gestures and movement barely suggest meaning)!

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<sup>5</sup> Notes on Mime courtesy of Willie Straus

<sup>6</sup> Additional notes on Mime courtesy of Marelize Engelbrecht

Mime is the art of defined controlled movement. The mime must “catch” the spectator’s attention and “tame” the imagination of his audience. How? By using the body as your tool and exploring its unique potential while learning to control it.

Adjudication:

- Is the body movement clear and defined?
- Do I see how you feel about what you are doing and experiencing?
- Do you have a clear perception of the objects you are touching?
- Do you have a clear perception of the objects and the space around you?
- Does the “story” have the necessary dramatic flow that makes it entertaining?
- Make-up and costume.
- Did the participant create levels and kept these levels and boundaries?
- Is there a structure to the story created (Beginning, middle, end)?
- Did something happen?
- Was it entertaining?

*“In the mysterious silence of life, each object shows itself as a fantastic being; a fascinating Presence. The subjective reactions which arise in us before this Presence are astounding.” JEAN-LOUIS BARRAULT*

## MM01

## MOVEMENT AND MIME THEATRE

### MIME, UNPREPARED – INDIVIDUAL

Individual

**6109**

The participant will receive a topic 5 minutes prior to participating. One person using gestures and movement should portray an original situation. The pupils will be judged on use of space and movement, but no speech and props may be used. Mime attire if possible.

01	Grade 1	1 min.	08	Grade 8	3 min.
02	Grade 2	2 min.	09	Grade 9	4 min.
03	Grade 3	2 min.	10	Grade 10	4 min.
04	Grade 4	2 min.	11	Grade 11	4 min.
05	Grade 5	2 min.	12	Grade 12	4 min.
06	Grade 6	3 min.	19	Open section	4 min.
07	Grade 7	3 min.			

### MIME, PREPARED – INDIVIDUAL

Individual

**6110**

One person using gestures and movement should portray an original situation. The pupil will be judged on use of space and movement. No speech and props may be used. Mime attire if possible.

01	Grade 1	1 min.	08	Grade 8	3 min.
02	Grade 2	2 min.	09	Grade 9	4 min.
03	Grade 3	2 min.	10	Grade 10	4 min.
04	Grade 4	2 min.	11	Grade 11	4 min.
05	Grade 5	2 min.	12	Grade 12	4 min.
06	Grade 6	3 min.	19	Open section	4 min.
07	Grade 7	3 min.			

## MIME, PREPARED - GROUP

The pupils will be judged on use of space and movement, but no sound or props may be used. This item to be presented in mime attire if possible. Minimum number of participants: 2

13	Foundation phase	3 min.
14	Intermediate phase	3 min.
15	Senior phase	3 min.
16	FET phase	4 min.
17	Primary school level	3 min.
18	Secondary school level	4 min.
19	Open section	4 min.

Ensemble (2 – 5 participants)	<b>6111</b>
Small group (6–10participants)	<b>6112</b>
Medium sized group (11–20 participants)	<b>6113</b>
Large group (21+ participants)	<b>6114</b>

## MOVEMENT DRAMA

A group of learners (2 or more) chooses a theme, which they enact by using movements only. The emphasis should be directed towards the experiences, emotions, etc., rather than events. Learners could make use of music to enhance the mood and emphasize the emotions/feelings that the movements represent.

13	Foundation phase	3 – 5 min.
14	Intermediate phase	5 – 7 min.
15	Senior phase	5 – 7 min.
16	FET phase	5 – 7 min.
17	Primary school level	5 – 7 min.
18	Secondary school level	7–10 min.
19	Open section	7–10 min.

Ensemble (2 – 5 participants)	<b>6115</b>
Small group (6–10participants)	<b>6116</b>
Medium sized group (11–20 participants)	<b>6117</b>
Large group (21+ participants)	<b>6118</b>

## PHYSICAL THEATRE

Physical theatre is a genre of performance, which makes use of the body (as opposed to the spoken word) as the primary means of performance and communication with an audience. In using the body, the performer or actor will concentrate on:

1. The use of body shape and position
2. Gesture
3. Facial expressions
4. Posture
5. Rhythmic movement, pace and the energy of the body
6. Gait

Physical theatre can be distinguished from dance in that it tends to focus more on narrative, character and action. However, the boundaries between the two are rather blurred.

13	Foundation phase	3 – 5 min.
14	Intermediate phase	5 – 7 min.
15	Senior phase	5 – 7 min.
16	FET phase	5 – 7 min.
17	Primary school level	5 – 7 min.
18	Secondary school level	7–10 min.
19	Open section	7–10 min.

Ensemble (2 – 5 participants)	<b>6119</b>
Small group (6–10participants)	<b>6120</b>
Medium sized group (11–20 participants)	<b>6121</b>
Large group (21+ participants)	<b>6122</b>