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Government**

Education

Creative Arts: Drama Workshop Theatre

Topic 2: Drama Elements in Playmaking

Topic 4: Appreciation and Reflection

Creative Arts: Grades 7, 8 & 9



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Introduction

Learning through the arts help learners to make sense of their world, make connections between disparate ideas, and between the self and others.

This manual is structured as a term's work where the activities are developing towards a Formal Assessment Task. It explores ways in which the Drama skills and content, developed in earlier years, are further honed and shaped towards formal assessment. It also explores the fragile balance between structure and experimentation, creativity and risk-taking in a controlled classroom environment. The manual has been developed as part of a set consisting of a DVD that illustrates the various activities described.

If learners have been studying the arts consistently throughout primary school, they should now be at a point of refining and perfecting basic concepts and being introduced to more specialised techniques.

A special word of gratitude to Ms Jill Makram, Drama teacher at Eerste River Secondary and her learners for participating in the filming of the DVD. Also a word of thank you to the excellent team at Edumedia (WCED), Dirk Binneman, Patricia Jantjes, Daryl Saville and Melvine de Vos who worked tirelessly at completing this teaching and learning resource.

Finding one's voice

The Senior Phase learner in the Drama class

The Senior Phase Learner

During the senior phase years, learners' cognitive skills are changing as they become able to think abstractly, systematically, hypothetically, and deductively. Learners of this age are intellectually curious as well, and can be interested in a wide range of topics. In addition to recommending classroom practices that may refine technical skills, it is important to use the arts as a way of investigating ideas of interest to learners.

The research on cognitive development at this level focuses to a large extent on learners' abilities to think critically about their own work and the work of others, make informed and deliberate decisions in their work, and to draw connections between disparate ideas or areas of study. From an artistic standpoint, cognitive development plays a significant role in learners' ability to articulate their own unique point of view in their creative pursuits. On the whole, the cognitive skills addressed in the Drama class are connected to learners' abilities to "put it all together" – to refine their technical skill, create work with an original point of view, and understand their work and the work of others within broader contexts.

These learners are generally experiencing significant growth spurts and showing dramatic differences in physical maturation during puberty.

Seventh, eighth, and ninth graders are also experiencing deepening social relationships as they form, and experiment with, personal identity and preferences in dress and appearance. This new interest in appearance, fuelled by physical changes, can lead learners at this egocentric phase to think that all eyes in a room are on them - what psychologists call "the imaginary audience." Adolescents continue to look to peers as the key influence in their lives, and mutuality and loyalty of friendships increase. Above all, learners are concerned with "fitting in". Not coincidentally, this is also the stage in which learners develop a generalised "self-concept." Adolescents begin to see themselves as having certain characteristics ("popular," "sporty," "different"), based on their previous performance and behaviour, their position relative to others around them, and the ways in which they are treated by adults and peers.

As Senior Phase learners are increasingly self-focused, the arts can provide an outlet for them to explore ideas and themes of personal significance. Theatre-centred activities can allow learners to evaluate their own ideas, needs, and beliefs in relation to others.

Finally, middle and late adolescents are actively engaging with media technology, including MP3 players, social networking websites, cellular and mobile technologies, and other interactive digital media tools.

The Senior Phase Drama teacher accommodates the particular needs of the Senior Phase learner in the following ways:

- The teacher should provide extensive opportunities for abstract thinking, including consideration of moral dilemmas.
- Recognise learners may be inclined to challenge authority with their newfound scepticism of the world.
- Listen to and help learners clarify their thinking as they go through the potential turmoil of identity formation.
- Create classroom systems to provide the security of structure while providing the freedom for personal expression.
- Create classroom activities that do not necessarily require learners to "stick out".
- Be particularly careful not to humiliate learners or draw unwanted attention to them, by creating a structured group environment with well-established roles, expectations, and procedures.
- Use technology as a way to engage learners, stimulate self-expression, and formulate complex ideas.
- Ensure that both female and male learners have the opportunity to be heard during classroom discussions.
- Emphasise the risks of drug use and succumbing to peer pressure.
- Arrange for pen-pals or journal writing to foster expression.

Source: The College Board, Child Development and Arts Education: A Review of Recent Research and Best Practices, New York, N.Y., January 2012.

Drama in Practice:

Some Useful Tips when teaching Drama

These practical tips are specifically designed to ensure successful and enjoyable Drama lessons and help teachers lay a solid foundation for discipline in the Drama class.

Keep your learners engaged

Always find out what the interests are of the learners. Use this information to your advantage to adapt a future exercise, drama game or activity, so your learners remain engaged in Drama. These enquiries allow you to tailor ensemble performance topics to their interests.

Know your learners well

Make an effort to get to know your learners, ask what bands they are into, genres of music, films etc. Always keep professional boundaries very clear. Never try to win learners over by pretending to be their friend. You are their teacher. But good teachers care for their learners beyond the textbook and the classroom.

Set clear guidelines and expectations

Set your expectations in the very first lesson of a Drama class, to avoid any confusion later on. Whether you print them to be pasted into the learners' work books, write them on the board, or post them on a poster, make sure your learners are aware of your expectations in the classroom. This goes for performance and academic expectations, as well as discipline.

Get learner feedback on rules and on consequences

Allow your learners to provide feedback on classroom rules and expectations. When learners have ownership of the rules, they feel empowered to encourage their peers to follow those rules. Having learners suggest consequences for rule breaking not only makes them more fair (after all, THEY suggested them), but often times makes them tougher.

Have consequences and follow through on consequences

If rules are broken, make sure there are appropriate consequences. This lets learners know that you are serious about discipline in your classroom. If rules are broken or expectations are not met, the failures must be acknowledged and the consequences must be imposed. If you do not follow through, you tell your learners that you do not mean what you say.

Be consistent

This is the number one management tip. Hold ALL learners to your standards of work, performance and integrity. Consistency is the mark of a successful teacher.

Be aware of school rules and boundaries

Make sure you know what can and cannot be done in your classroom. That includes what you can do on stage! If there is any question about an activity or a script, run it by a school's management team first.

Ensure everyone respect each other

Every Drama lesson you teach, at any level, should begin with an agreement that your learners firstly respect themselves, secondly respect other learners in the class and thirdly respect you as their teacher. In return assure them that you will respect them all by default each time they enter your classroom. This results in a warm atmosphere where less confident or able learners are more prepared to take risks in performance work before their peers. The importance of respect in the Drama classroom cannot be emphasised enough.

Know Your Content and be prepared

There is no worse feeling than facing a room full of learners and being unprepared. If this is your first time teaching, take some time NOW to develop your lesson plans. If you are a seasoned teacher, go over your lesson plans and look for those lessons that did not quite go as planned. Now would be the time to tweak them! You cannot be an expert in Drama teaching overnight. It takes time. Once you have gained knowledge, two more things become important: firstly, remember we never stop learning and secondly, never be afraid to learn from a learner. It empowers them and they respect you more as a teacher in return. Never pretend to know all the answers in front of your learners.

Utilise your space to its maximum potential

Whether you are working in a classroom, a theatre or the hall, you need to prepare your space to define workspaces and reduce distractions. Make sure you eliminate places

where learners can hide, and have designated theory and performance spaces. This will help keep your learners on task.

90% Perspiration and 10% Inspiration

This old adage is true in Drama teaching too. Remind your learners all the time, they have to be prepared to work consistently and with dedication if they want to achieve their own personal goals in Drama.

Keep Ownership with your Learners

When a school play or musical is a huge success, when an in-class Drama performance was fantastic, when your learners performed beyond their wildest dreams ... always keep the ownership with them, not you. While it may be true that you directed the play, guided them in their class performance, or helped them every

second step of the way, always try to remind your learners that the wonderful product they created belongs to them. This is when they feel proud, but more importantly, realise what they are truly capable of in Drama. Encouragement and positive feedback will always return far bigger dividends than you ever expected in a discipline such as Drama. There is nothing more satisfying than a Drama learner being rewarded with a mark beyond what they believed they were capable of.

Sources: https://www.theatrefolk.com/drama_teacher_academy
<http://www.thedramateacher.com/drama-teaching-tips/>



What skills do learners gain from engaging in drama?

The performing arts provide a low-risk, metaphorical means for learners to examine and construct new ideas, new identities and new relationships. When this type of creativity occurs in a diverse environment aimed at community action, the impact on learners' positive development is even greater. Both through the process and through achieving an original performance, learners learn skills that are invaluable. Each of the skills is developed while participating in Drama.

Voice

Not only do learners learn the technical skills of voice for the stage, but by also performing their own shows, learners develop a voice, in writing and in performing, and learn how to be heard and understood.

Physical Awareness

The teenage years are abundant in physical changes. These changes can produce negative results if they are left to chance. Through the intense physical activities of acting, dancing and singing, learners grow their sense of control and awareness of their bodies that makes these changes productive.

Collaboration

Called "ensemble" in the theatre, collaboration is an essential ingredient for any Drama lesson. Learners must necessarily learn to work together. They must be responsible, reliable and accountable to one another if they are to succeed. Along the way, they learn how to build working relationships that are aimed at accomplishment.

Discipline

Whether it is rehearsing scenes, poetry or prose renditions, learners learn the importance of persistent training and focus. Learners learn techniques and then the consistent practice that leads to excellence.

Creativity

The performing arts treat creativity as a "muscle". That is, everyone has some capacity to create and the key to developing one's creativity is exercising it. Learners learn all of the elements of creativity – imagination, narration, concentration, revision through hard work.

Improvisation

The ability to create without a "script." Learners learn how to create from their own ideas without anyone providing them with the words or the actions.

Conflict Resolution

Drama is, in many ways, telling stories of conflict. Utilising stories to understand conflict, learners learn how to "change the story" by trying out different possible resolutions to conflicts. This is done through in-depth analysis of root causes and the experimentation of different strategies for achieving resolutions. In the construction of their performances, which are based on their real-life experiences, learners deepen this exploration and make decisions about what can really work to resolve the conflicts they face.

Public Speaking

Standing in front of an audience and communicating a message can be a frightening experience for anyone. Learners learn the skills for preparing, executing and evaluating public performances, strengthening their ability to speak before any audience.

Excellence

By creating performances that are performed in a variety of venues and are seen by parents, friends and leaders, learners learn how to strive for excellence and to achieve it. Excellence, like creativity, is a capacity that everyone has, and it is practised as a skill to be learned rather than an elusive, exclusive innate quality.

CREATIVE ARTS

FORMAL ASSESSMENT TASK

DRAMA

GRADE 9 | TERM 3

DRAMA ELEMENTS IN PLAYMAKING



NOTE TO THE TEACHER

The Formal Assessment Task has been developed as a step-by-step guideline for learners. The activities are completed in class during the second term. It is important for teachers to explain each step to the learners in order to ensure active, creative and intelligent participation. To keep costs to the minimum, only the pages containing the activities should be duplicated.

According to Topic 2 of the GET Creative Arts CAPS, **Playmaking** is the process of creating a play, mostly by means of improvisation in response to stimulus material. For the purpose of this manual and accompanying DVD we will look at a specific method of playmaking, namely **Workshop Theatre**, or the process of **workshopping**.

AT THE END OF THE TERM, YOU WILL HAVE COMPLETED THE FOLLOWING:

- Notes on Workshop Theatre
- Research on a topic
- A range of improvisations
- A Workshop text
- Rehearsals and performance of a polished production
- Reflection

PART I: The Creation Process

DISCUSSION AND QUESTIONING ON THE CHARACTERISTICS OF WORKSHOP THEATRE AS A FORM OF PLAYMAKING. TO BE COMPLETED IN WORKBOOK



Teacher's Role

The teacher highlights the main characteristics of Workshop Theatre in preparing learners for the process of creating and performing their own and unique Workshop play. These key elements are revisited and continually explored throughout the preparation process towards the final performance.

WHAT IS WORKSHOP THEATRE?

Definition: Workshop Theatre is a typical South African theatre form and is essentially participatory and communal in nature. It is cooperative, immediate, accessible and diverse. And for these reasons it makes it a perfect teaching and learning tool.

Typical characteristics of a workshop play include the following:

- It is a collective and democratic effort by 'n group of people where everyone is equal,
- The original South African workshop plays were all overtly political in nature and wanted to inform and educate the masses,
- It draws on original oral forms, like story telling,
- It has a unique structural form where short improvised scenes, based on typical situations, are linked by a central theme,
- The characters are exaggerated, swiftly drawn and stereotypical,
- The performance style is non-realistic, physical and larger than life,
- It combines various performance forms such as music, mime, dance, narrative and dialogue,
- It is a form of Poor Theatre where there is little use of scenery, props and costume, and
- It often displays an ironic and comical version of reality.

THE CREATION PROCESS

The process of creating a workshop production varies from group to group, but there are certain basic steps that can be followed:

1. The Idea

The process begins with an idea/issue/theme for a performance that needs to be investigated.

2. Research/observation

This is the research part that makes use of research methods, interviews, observation or personal experience.

3. Improvisation

Members of the group improvise by making use of their observations and research to create characters and respond to situations. Improvisations include song, dance, mime, movement.

4. Selection

The various scenes created by improvisation are selected or rejected or modified by the group. The selected scenes are then combined by means of linking devices to form a framework for a performance.

5. Recording/capturing

The final phase can be a recording of the production in the form of a manuscript or videotape.

Every person has the right to have his or her story told. Respect the story and try to interpret it as honestly and sincerely as possible.

The form and structure of a Workshop production

1. The structure consists of episodes (i.e. short, sometimes non-related scenes).
2. The episodes / scenes are combined by means of song, dance, movement, mime, slogans.
3. Props are multifunctional (i.e. a prop is used repeatedly).
4. The actors use only their bodies and voices to tell the story.
5. The performance can take place in any space and the audience can sit or stand informally around the actors.



Let's get going....

Activity 1: Constructing the Idea



Teacher's Role

Here are some tips for choosing an idea:

It has to be

- appropriate to your learners and their context,
- accessible so that your learners can do research,
- provocative - your learners should have strong feelings and opinions on the topic,
- full of interpretative possibilities and
- clear and unambiguous so that learners would understand what is expected of them.



Learner's Role

Learners, record in your workbook

- 1.1 In groups of six or eight (or more), write a social, environmental or political issue in your workbook. The issue should be one that is important to you or that affects your life. Write down the reasons why the issue is important to you. Discuss your respective issues with each other and choose one issue that all members of the group agree on. Write the issue on a piece of paper and give it to your teacher. In the group, decide on three sentences that best explain the issue.
- 1.2 Your teacher will now read out each issue and each group will read out the three sentences about why this issue should be investigated. Listen to the other groups' issues and their reasons and participate in the discussion that will follow. Now decide on a theme for your workshop production.
- 1.3 You have a week to do research on the issue/idea/theme. Consult the following sources to obtain information and bring the information to the next lesson.
 - Statistics on the issue
 - Stories / anecdotes - either written or oral
 - Objects like a photograph or a found object
 - Words, phrases or slogans
 - Internet
 - Books, brochures and pamphlets
 - Pictures
 - Newspaper and magazine articles on the issue
 - Poems, songs, slogans on the issue
 - Videos, audio clips and movies
 - Interviews with friends, family, community
 - Own experience





NOTE TO THE TEACHER

It is important that the teacher guides the learners to contribute their ideas to the group where it is then discussed, weighted and the best ideas are chosen democratically.

- 1.4 You and your group/class will work on this project for the rest of the term. You need to perform a polished production in front of an audience. Your teacher will give a piece of paper and an envelope to you. Use this to write a letter to yourself. Your teacher will collect this letter and store it safely, returning it to you at the end of term. Nobody will read this letter. You will use the letter for reflection at the end of the term. In your letter, write:

- Your expectations of the project.
- Your fears and doubts about the project.
- Your interest in the project and motivate why you want to/don't want to do it.



Write your name on the envelope and give the letter to your teacher.

Let The Investigation Begin!

Activity 2: Research and Feedback



Learner's role

Learners, record on large sheets of paper and in your workbook



- 2.1 After a week, show the material you have researched to each other and write the keywords on a sheet of paper. Listen very carefully to what your teammates say. Make notes in your workbook.
- 2.2 When the material has been shared among the group, hold a brainstorm about a possible scenario (framework) for your production by asking the following questions:

- WHAT:** What happens in your story?
Which aspect of the theme/issue will you focus on?
- WHO:** Who are the characters?
What is their relationship to one another?
What is their function in the play?
- WHERE:** How will this affect your team's performance?
Where does the story take place?
- WHEN:** When does the story take place? In the past, the future?
- TO WHOM:** Who is the audience?
Is it friends, parents, the community?

*Write down everything you have discussed on the sheet of paper as well as in your workbook for later use.

- 2.3 Sit in a circle, tell the story by using one sentence each. Continue to tell the story, each group member participating until the completion of the story.



NOTE TO THE TEACHER

By retelling the story the learners gets the opportunity to:

- clarify their ideas of character, time, place and action
- ensure that there is consensus within the group
- construct a logical and chronological storyline
- test their ideas on their fellow learners
- the teacher/director understands and facilitates their process

2.4 In your group, choose a learner who will act as sculptor. Reconsider the social, political or environmental issue you will portray in your production and how the issue affects people's lives. There may be no talking during the following exercise and it must take place in absolute silence.

- The sculptor uses the bodies in the group as if they were clay in his/her hands and makes a statue which portrays his/her feelings on the issue. Use different levels, interesting groupings, symbolism in the bodies and facial expressions, etc.



- The rest of the class acts as spectators, studying the statue and how the sculptor went about his/her work. The sculptor must now change the statue so that it portrays his/her vision of the ideal (as it should and could be in a perfect world, i.e. what does the world look like when the social issue is resolved).



- The sculptor now creates a third statue, depicting how the change from image one to image two occurred, i.e. the transition phase. This exercise will show how one moves from one reality to another reality. During this phase, the spectators must contribute actively by showing the sculptor how to affect the changes.
- The class now discusses the entire exercise: What the current situation is, how certain changes were made, and what is possible to achieve in reality.

And now we proceed to....

Improv

Activity 3: Improvisation

Character Development

Improvisation, or *improv*, is a form of live theatre in which the plot, characters and dialogue of a scene or story are made up in the moment.

Teachers often complain that it is impossible to do improvisation with big classes because it is difficult to control the class; learners choose to enact stereotypical situations and characters; they tend to make fun of everything and eventually the seriousness of the original idea deteriorates into a silly mockery which you find impossible to contain.



Here are some tips to curb this situation:

- The manner in which the idea is explored and discussed will lay the foundation for a more serious approach to the improvisation.
- Be clear about what you expect the learners to do - give them precise instructions and be clear about the required outcome.
- Do improvisation exercises which are related to the content of the scenarios and in which there are set controls.
- The more you do improvisation, the more your learners will feel safe and comfortable to explore and be creative, therefore keep on doing it.



Teacher's Role

Share these guidelines with the learners to inform the process, rather than stating it upfront. Address these issues as they arise.

- 'Yes, and ...' Say 'yes' to offers made by other performers. This will advance the scene, denial kills the scene.
- Don't try to be funny. Humour will develop naturally during the enactment of the scene without any effort.
- Play off lines - don't go into the scene with your own set agenda, LISTEN to what other people say and RESPOND accordingly,
- Make the active choice - if there is an opportunity to show rather than tell, choose to demonstrate. Don't tell a story - show it!
- Move forward - always work to make the scene go forward; add information to the scene, because this introduces new interpretation possibilities.
- Improvisation is about TEAMWORK.



Learner's role

Learners, record on large sheets of paper and in your workbook



- 3.1 Your teacher will give you two A4 sheets of paper. Trace your right hand on the one sheet of paper and your left hand on the other sheet of paper.

In the right hand, write down how you would like to be treated during the improvisation period:

- How do I want to be treated during the entire process/how will others assist in making me enjoy the process and feel safe?

In the left hand, write down what you can offer others to enjoy the process and to feel safe:

- What are my strengths that I would like to offer others in the group?

Now give your 'hands' to each other and distribute the hands throughout the class. Carefully read what your classmates wrote and consider this information as the 'code of conduct' for the process that will follow. Remember to treat each classmate with respect.

- 3.2 Your teacher will make use of visual material that you collected during your research or that the teacher brought to class him-/herself.

Look at the photo/picture and imitate the image. Decide on the WHO, WHAT, WHERE AND WHEN of the scene. Freeze in the positions shown in the picture. Then come alive and perform the scene that will follow. Allow the scene to develop and then freeze.



Have a class discussion after each group's/pair's improvisation. Your teacher may decide to repeat the scene and call out instructions (side coaching) that could enhance the scene.

* While looking at the different scenes, remember to make notes in your workbook for later use.

- 3.2 Your teacher will write down all the characters that resulted from the above improvisations on a card. Choose a card and become that character.

- You are in your bed in your bedroom. Wake up and perform all the morning rituals.
- Think about how your character will get out of bed, walk, dress, react to other characters, etc.
- Your teacher will once again call out instructions (side coaching) which you must follow.

- 3.4 Your teacher will give you another card with a location and situation where people are waiting, e.g. bus stop, waiting room (principal, dentist, hospital, interview). You are still the character in exercise 3.3.

- Each character enters the situation. Make sure that you interpret the character using the appropriate voice and body.
- The characters react to each other.
- Your teacher will call out 'FREEZE!' When you become 'alive', your character will be faced with a crisis to which he/she must respond (e.g. the bus is broken, a fire broke out, etc.). Now respond to the new situation.
- How does the character change when under pressure?

Have a class discussion about what the class has just observed. Did everyone manage to interpret their character and to capture the relationships between the characters?

3.5 Build a character by using the 'hot seat' exercise. You are a character and you sit in the 'hot seat'. The rest of the group sits around you in a semi-circle.

- Each learner asks you a question that you have to answer in character.
- The answers you give in character will further develop the character.
- The rest of the group must now ask questions that make you dig deeper into the psyche of your character.
- Try to remember the storyline and how your character appears in the story so that you can answer the questions.
- The whole group now helps you to develop the character.



Activity 4: Scene Selection and Refinement

How to perform the improvised scenes by using different styles



Learner's Role

4.1 Choose one of your scenes and interpret it through movement and narration:

- Repeat the improvisation of previous lessons.
- Your teacher will choose one person to act as narrator/eye witness.
- The rest of the group uses mime to portray the scene.
- The narrator speaks directly to the audience and thus makes eye contact with the audience.

4.2 Select another scene and interpret it through movement and sound only:

- Stand in a circle.
- One learner enters the circle and starts with a basic repetitive movement and a sound that matches the movement.
- The next learner enters the circle and performs a different repetitive movement and sound that links with the previous person's movement and sound.
- Repeat this step until more learners are inside the circle and the movement and sound gradually develops into a choreography.
- Bear in mind what the essence of the original scene was, e.g. violence/rejection/ peer pressure, etc. and now become a machine that portrays that particular emotion.



Consider the following criteria that the movement must comply with:

1. We have a clear beginning, middle and end.
2. We work together as an ensemble/group.
3. We have captured the emotion/tone/atmosphere.
4. We use a number of interesting levels.
5. We use a range of interesting directions.
6. We change the rhythm and dynamics.
7. We use a range of different energies.
8. We use choreography principles such as silence, contrast, repetition, canon, etc.
9. We maintain our focus and concentration.
10. We hold the interest of the audience.

4.3 Choose another one of your improvised scenes and interpret it by playing the scene in a particular style, e.g.

- Fairytale
- Melodrama
- Farce
- Musical theatre
- TV programmes, e.g. soap, cartoon, talk show, food programme, etc.

4.4 Select a scene and interpret the scene by transferring it to another time and place:

- In the future
- In the past
- Any period such as the Middle Ages, Stone Age, etc.

4.5 Select another scene and this time play it through the perspective of a:

- Psychologist
- Social worker
- Teacher/principal
- Policeman, etc.





NOTES TO THE TEACHER

You and your learners will use different devices and approaches to transform the selected improvised scenes into a layered and varied improvised script. This will ultimately lead to a more engaging theatrical experience for the audience.

One such a device to engage an audience is dramatic tension which is that pleasurable 'on the edge of your seat' feeling they experience when anticipating a certain outcome.

Here follow some suggestions to create dramatic tension:

- > Is there a difficult, hard, or important task to be done in the play (for example finding a solution to a difficult problem, etc.)?
- > Is there funny/ humorous action in the play?
- > Is there an element of surprise in the play?
- > Is there an element of suspense in the play?
- > Is there mystery in the play?
- > Do the characters misunderstand each other?
- > Is there a ceremony (wedding/prize giving/funeral/birthday party) in the play?
- > Is there conflict amongst the characters?
- > Are any of the characters facing a dilemma?

Activity 5: Recording – Writing the text

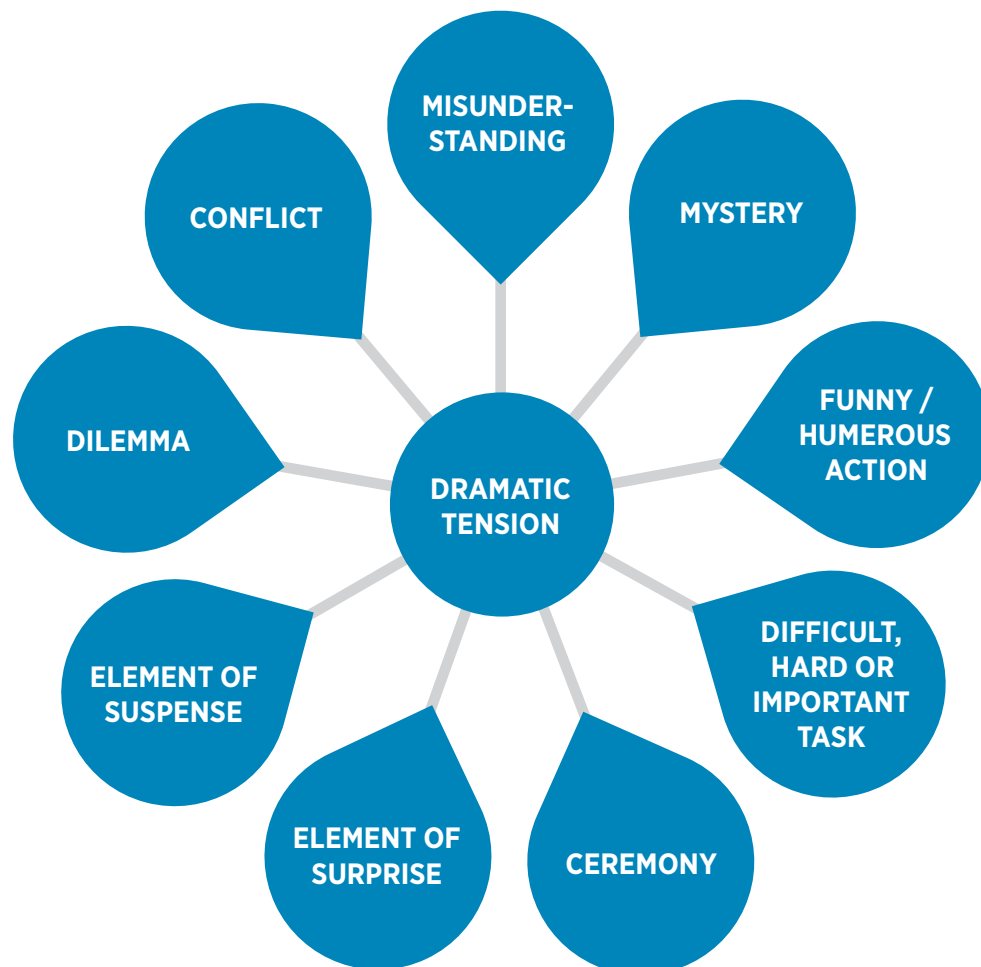


Learner's Role

Learners, record in your workbook

- 5.1 Now select the scenes you would like to use in the drama. Write it in your workbook. Decide on the sequence of the various scenes. Use the following criteria to place these episodes in the best possible sequence:

1. Are there serious scenes in the drama?
2. Are there funny/humorous scenes?
3. Is there a scene that is surprising/that the audience will not expect?
4. Is there a scene with mystery in the drama?
5. Is there a scene that depicts a ceremony, e.g. a wedding, funeral, prize-giving, party?
6. Is there a scene that depicts conflict between the characters?
7. Is there a scene where the characters need to solve a problem?



- 5.2 The following must also be taken into account. Who is your target audience and what is the purpose of the performance?

TARGET AUDIENCE: age group/socio-political background

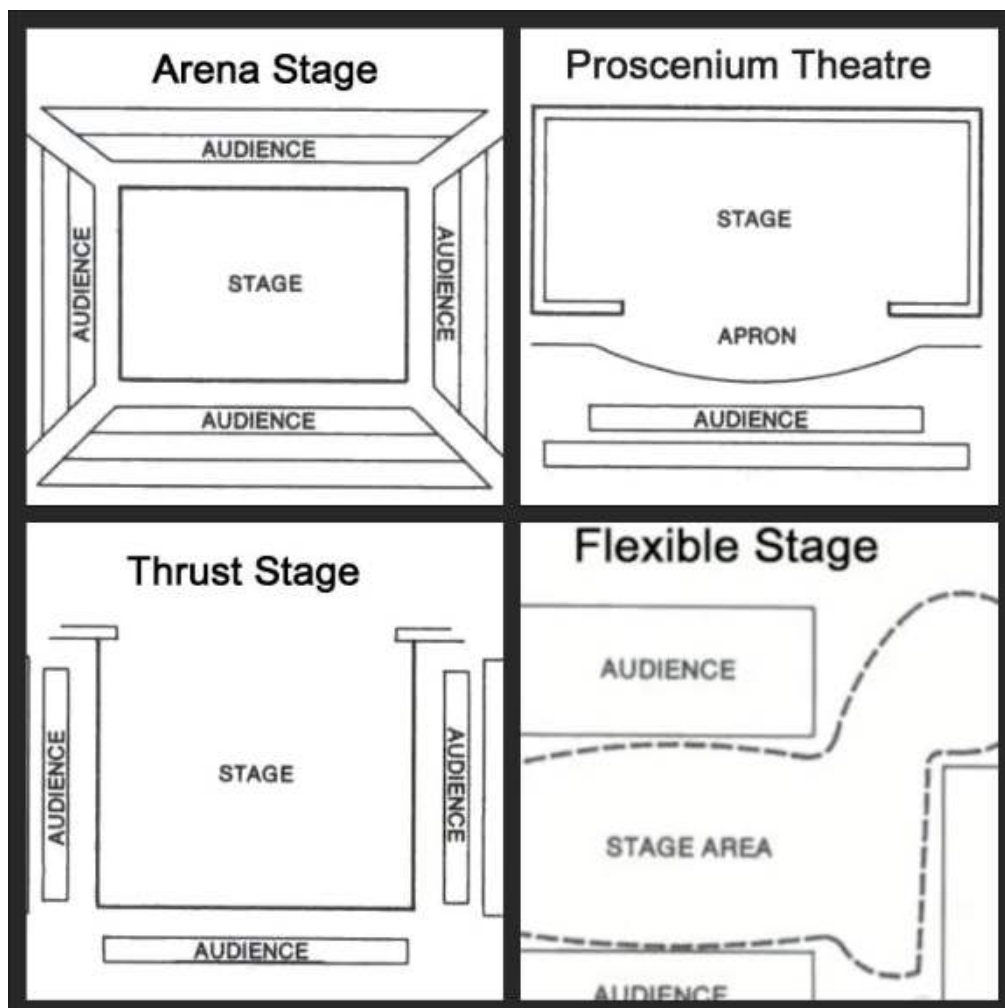
PURPOSE: to educate/to inform/to develop social consciousness /to entertain/to mobilise, etc.

- 5.3 The use of symbols (objects can be used to highlight a deeper symbolic meaning) e.g. suitcases can suggest a theme of migration, etc. Decide how you will use it in the drama. Rehearse with these objects from the start of the process.
- 5.4 Also consider how the stage will be used and make use of the whole stage. Take note of your blocking, your placement on the stage, direction, and floor patterns so that each scene is presented to the audience in a visually attractive way.
- 5.5 In addition, decide on how the audience will be seated so they can enjoy the presentation, e.g.

ARENA STAGE: The audience sits on all sides around the action.

THRUST STAGE: The audience sits on two or three sides of the stage.

PROSCENIUM: The audience sits in rows in front of the stage and watches the action.



Part II: Rehearsals and Polishing the Drama

Activity 6



Learner's Role



Once the text is in your workbook, start rehearsing in earnest. In order to perform a well-polished drama you will need to rehearse during breaks and after school. Here are some tips that you can use during the rehearsals:

1. Set a rehearsal timetable for breaks and after school.
2. Start each rehearsal with a focus exercise and warm-up exercise.
3. Rehearse each episode at least twice before you rehearse the next episode.
4. Don't always start with episode one. This will result in the beginning of the drama being well-polished and the latter part not as well-polished.
5. On some days, only rehearse the singing or movement or only the linking devices.
6. Listen to what your teacher suggests during every rehearsal and apply the suggestions.
7. Be present at all rehearsals.





NOTES TO THE TEACHER

Remember the rehearsal phase is one of the most rewarding phases of the process, because everything comes together in preparation for the performance of our play.

Here is a tick list for rehearsals:

- > Are all the scenes equally strong and ready for the performance?
- > Do some of the scenes need more rehearsal time?
- > Do I direct my learners to make good choices?
- > Do some of the scenes or groups need stronger direction?
- > Are we using the whole stage and an appealing movement plan, using different levels, directions, rhythms, dynamics and energies?
- > Is the dialogue crisp, clear, articulate, projected and natural?
- > Are the learners' movement, gestures, body language and facial expressions appropriate and natural?
- > Do the learners maintain the physical and vocal characterisation?
- > Are the learners working together as a group or ensemble?
- > Are we using other theatrical forms like dance, mime, music?
- > Do we maintain our focus and concentration throughout the performance?
- > Is the impact and purpose of the performance clear?
- > Are we holding the interest of the audience?



Part III: Performance

Activity 7



Learner's Role

1. Help your teacher to prepare the venue for the performance.
2. Do thorough warm-up and focus exercises.
3. Enjoy the performance!

Activity 8



Learner's Role

Learners, record in your workbook

Your teacher will return the letter that you wrote to yourself you at the beginning of the process. Read it carefully and reflect on the following aspects:

- 8.1 How did the expectations that I had about the project become a reality?
- 8.2 Did my fears and doubts about the project become true? Yes/No?
If you answer YES, give the reasons for your answer.
If you answer NO, provide reasons why the project was a success.
- 8.3 Did your interest and motivation in the project grow and did you enjoy the whole process? Yes/No? Give reasons for your answer.





NOTES TO THE EDUCATOR

1. Let the learners choose the social issue for their project so they can take ownership of the project. However, make sure they have easy access to information. Give them an opportunity to discuss the issue in order to develop a social consciousness among learners.
2. You must also do research on the issue and bring the material, especially pictures, to the class for the process to continue in case learners fail to collect research material. Use the material as a stimulus to start the improvisation phase. Read as widely as possible and make use of fiction and non-fiction to compile the programme.
3. Use every opportunity in class to assess the learners and not only when the drama is performed. For example, when they present the information to the class, assess them on presentation or when they improvise, tell a story or perform a movement, etc., it all forms part of the total mark. Also make use of warm-up exercises and workbook exercises to award marks. The stronger learners will naturally play bigger roles in the play, but there are many opportunities to also engage the shy learners in order to assess them.
4. Although workshop theatre is primarily a democratic process, the educator, as director, should regularly intervene to speed up the process and to enhance scenes. You should thus allow learners to make suggestions and experiment, but be assertive and make use of side coaching to counter gridlocks and monotony.
5. Accept that some groups will only be able to master two or three episodes. But let them polish those episodes well and make it as varied as possible.
6. Once again, focus on the terminology of the subject during rehearsals. Explain the reasons behind certain choices to the learners.
7. Use rituals in the class to encourage focus, concentration and overall commitment among the learners.
8. Keep the episodes/scenes as short as possible and let each group perform for 5 minutes.

Assessment

Assessment in Drama is intended to determine whether learning and skill development are taking place. Assessment is an ongoing process and the teacher continuously gathers information on the learners' progress by informally assessing them through observation, verbal and written feedback in the form of notes and remedial suggestions.

In Drama the learner's development is always seen as a whole. Areas of achievement overlap and there is not necessarily a sequential order. Assessment should be part of every lesson and should complement learning activities. To provide additional support to learners, revisit or revise certain sections of the curriculum and motivate and encourage learners.

An example of an assessment rubric for a practical formal assessment task:

Classroom Drama, Topic 2.

ASSESSMENT RUBRIC

CLASSROOM DRAMA:					
CRITERIA	5	4	3	2	1
Preparation					
Vocal characterisation					
Vocal clarity					
Physical characterisation					
Stage sense - use of space					
Interaction - listening					
Development of relationship					
Structure of scene					
Creation of appropriate mood, genre, style					
Impact of piece of scene					
TOTAL	[50]				

PROSE			
CRITERIA	Fully Achieved (4-5)	Partially Achieved (2-3)	Not Achieved (0-1)
Preparation	The learner knows the words of the piece of prose and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the piece of prose and does not show evidence of thought, planning and rehearsal.
Understanding of piece of prose	The learner demonstrates an understanding of the piece of prose and their interpretation is appropriate and justified.	The learner must demonstrate an understanding of the piece of prose and their interpretation should be appropriate and justified.	The learner must demonstrate an understanding of the piece of prose and their interpretation should be appropriate and justified.
Expression of meaning	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality). S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the piece of prose. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the piece of prose. The meaning is not unclear or inexpressively conveyed.
Vocal expressiveness	The learner uses a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical work	The learner chooses movement or stillness appropriate to the piece of prose and to their interpretation of it. S/he demonstrates control over their bodies in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it. The body is used creatively and expressively to assist in the dramatisation of the piece of prose.	The learner's choices in terms of movement or stillness are not always appropriate to the piece of prose OR there is a lack of control over their physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the piece of prose. There is only some evidence of creativity and expressiveness in the use of body.	The learner chooses movement or stillness which is inappropriate to the piece of prose OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the piece of prose at all. There is little or no evidence of creativity and expressiveness in the use of body.
Dramatisation as performance piece	The learner uses original, effective theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is partially effective or original in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is unsuccessful in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.
Use of appropriate narrative techniques	The learner is aware of the style of their story and the narrative techniques inherent in it. (e.g. intsome telling, fairy tales or myths) S/he uses appropriate techniques in their performance, including: third-person narration, character creation, use of song or chant etc.	The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of their story.	The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of their story.
Creation of appropriate mood / style / genre	The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood / style / genre appropriate to the piece of prose.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the prose piece.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the prose piece.
Impact of prose piece	The learner's presentation is memorable, effective and engaging.	The prose piece has some memorable, effective, engaging moments, but these are inconsistent.	The prose piece has few or no memorable, effective, engaging moments.

Glossary

Act	To represent, perform, interpret, communicate a character other than oneself; a major division of a play.
Actor	In performing a role or representing a character in a play, the actor uses vocal as well as physical techniques to bring the character to life for the audience. Posture, gestures, facial expressions, tone, pitch, rate, and diction all help to create and present the desired characterisation.
Antagonist	The antagonist sets the conflict in motion by offering an obstacle to the protagonist's objective.
Apron	The curved part of the stage that extends beyond the main curtain.
Arena Stage	Also called theatre-in-the-round. There is seating on all sides of the stage.
Articulation	The act or process of speaking or singing words with clarity.
Aside	The dramatic device in which a character speaks his/her thoughts aloud unheard by other characters on stage at the same time.
Audition	An action-oriented interview between director and actors for the purpose of deciding who will be cast in what role; usually involves script reading, performing a prepared monologue, and/or improvisation.
Backdrop	A painted piece of muslin hung from the battens to depict a scene.
Backstage	This designation also applies to the wings area and, loosely, can be used to indicate anything in the physical plant that is not stage or house.
Blackout	Stage goes to complete black; the blackout lighting cues often used for a startling effect at the end of a scene.
Blocking	The actor's basic stage positioning given to the actor by the director or used in self-direction.
Blocking Symbols	X=Cross E=Entrance EX=Exit C=Center SR=Stage Right SL=Stage Left.
Bow	A movement at the waist that demonstrates acknowledgment and thanks to the audience for coming to the performance.
Box Office Manager	A person in charge of selling the tickets for a production.
Box-set	A feature of realistic theatre, a two- or three-walled set representing the interior of a room.
Cast	1. (verb) to assign the roles of a dramatic production to actors; 2. (noun) the group of actors with specific roles in a play or narrative
Cat-walk	A narrow bridge above the stage providing access to stage scenery or lighting units.
Character	A person or entity (e.g., animal) in a play, or the personality of that person or entity (e.g., animal).
Characterisation	The art of developing the character (e.g., their life, emotions, choices, motivations, objectives).
Choral Speaking	Reciting, in unison, a poem or piece of literature.
Choral verse	Poetry spoken in unison by a group, using unity of action and harmony of pitch.
Chorus	In classical drama, the chorus was used to narrate offstage events.

Comedy	A play that treats characters and situations in a humorous way and has a happy ending.
Concentration	The actor's focus on the moment of the play.
Conflict	"Human against self" (e.g., a psychological struggle), and "human against an outside force" (e.g., an uneven struggle against some greater force such as nature, the gods, or some organisation).
Conventions	Practices commonly accepted as part of behaviour by audience and actors, such as clapping or setting a scene.
Costumes	Clothing worn by the actors in a performance.
Creative Drama	An improvisational, non-exhibitionist, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience.
Crew	Group of people working on technical aspects of production (e.g., set crew, costume crew, lighting crew, sound crew, running crew).
Cue	The action or words that signals what happens next.
Culture	The arts, beliefs, customs, institutions, and all other products of human work and thought at a particular time period.
Cyc.	Short for Cyclorama. It is a huge, light blue curtain at the back of the stage that can be made to look like the sky.
Denouement	The solution to the conflict in the play, the untangling of the complications, and conflict between antagonist and protagonist.
Dialogue	Two or more characters speaking with each other.
Diction	The word choice made by the playwright; also, the enunciation of the actors as they say their lines.
Director	Person responsible for coordinating, guiding, and developing of all aspects of a production so that the performance represents a unified vision.
Docu-drama	A dramatic representation of a real-life situation or topic.
Documentary	Report based upon an actual event or an investigation into real situations; usually done in film or on television.
Dramatic elements	All the features that make dramatic meaning (e.g. Situations, roles, relationships, dramatic tension, focus, time, language, movement, mood, symbols).
Dramatic play	Play in which children take on different roles (e.g., housekeeper, grocery store checker, camp counsellor).
Dramatise	To present or view a story in a dramatic way.
Emphasis	Placing accent on certain words or phrases to indicate the importance of the word or phrase by means of: stress /accentuate the word (volume); projection; pause; pace; inflection; tone; facial expression and gesture.
Ensemble	Acting in which a cast works together as a team to create a total effect rather than a group of individual performances.
Exaggeration	Making something larger than life, unrealistic or unnatural.
Exposition	As part of dramatic structure, the information that is often presented at the beginning of a play. Here the playwright may set the atmosphere and tone, explain the setting, introduce the characters, and provide the audience with any other information necessary to understand the plot.

Focus	Framing of the action through concentration and maintenance of the dramatic tension, and achieved through, for example, eye contact, props, use of space, language.
Fourth wall	The invisible wall of a set through which the audience sees the action of a play.
Freeze	(i) as an instruction - a signal for participants to stop talking and moving, and to remain in position until given a signal to resume action (ii) as a technique - usually used to begin or end a scene; can show the passage of time or to link pieces or scenes together
Front of House	1. The part of the theatre in front of the proscenium arch. For example, the lighting equipment placed there is referred to as front of house lights. 2. Non-stage related production concerns, such as ticket sales, seating, concessions, and theatre house maintenance by the front of house staff.
Gesture	An intentional movement of the arms, hands, or other parts of the body that expresses or emphasizes a feeling or idea.
Grid/gridiron	A steel framework above the stage to which lines are attached to fly scenery and lights.
Ground plan	A bird's-eye view of a stage set; also called a floor plan that often includes scenery placement.
House	The place where the audience sits.
House manager	The person in charge of the theatre house, seating people, ushers, etc.
Improvisation	Spontaneous making up of the play as it is performed, sometimes after a short period of preparation; these versions can be built upon, repeated and polished. A spontaneous scene or episode created without a script by an actor or actors.
Intonation	Melodic rise and fall of the vocal pitch when speaking a phrase or sentence; known as inflection when referring to a word or syllable.
Leg	A tall, narrow curtain that an actor can stand behind before an entrance without being seen.
Lighting plot	A plan, usually drawn to scale, showing the placement of lighting instruments.
Mask	To use backing, such as flats, draperies, and drops to hide backstage areas from the view of the audience. One actor stands or sits in front of another, preventing the audience from seeing him/her.
Mime	Acting without words or props.
Monologue	A work written to be spoken by just one person.
Motivation	The reason a character does something; the reason for an action.
Musical	A light romantic play or film having dialogue interspersed with songs and dances. A production consisting of a series of song and dance scenes, as well as spoken words.
Nonverbal communication	Communication without words.
Objective	The goal a character has in a particular scene or throughout the play.
Obstacle	A person, place, or thing that gets in the way of a characters reaching their objective.
Off book (text down)	When an actor has his lines memorised and doesn't need to look at the script.
Open script	A written dialogue with no apparent plot, given circumstances, or specific characters.

Oral interpretation	Interpreting and communicating a story or script primarily through voice, facial expression, posture, and minimal gestures. In formal theatre, used in specialised presentations like Readers Theatre and storytelling.
Orchestra pit	The place where the orchestra or band is set up under the stage.
Pace	The speed or rate at which an actor speaks; the rate at which the action of a drama unfolds.
Pause	A cessation of sound used to emphasise a word, to create suspense; to avoid monotony; to indicate a change in the story – transitions in the story; to assist with articulation, to accentuate a word, to catch your breath (as the narrator/actor).
Pitch	How high or low the voice sounds.
Playwright	A person who writes a play.
Portfolio	An organised, systematic record of learner work chosen by the learner and teacher that documents growth in learner learning. Portfolio types usually include process, product, and cumulative portfolios.
Producer	The person who puts together a theatrical production rights to the play; rents the theatre; hires the directors, designers, crews; and supervises the budget.
Projection	Throwing the voice forward to reach the listeners; transmitting and maintaining the role.
Prompt book	A notebook containing a script pasted on large pages with areas for notes. The notebook also contains production notes, blocking, and all lighting, sound, and special effects cues.
Props	Short for stage properties. Usually divided into four categories props, and effects not produced within the lighting and sound boards.
Proscenium stage	A performance space in which the audience views the action as if through a picture frame.
Readers theatre	A performance at which a play is read aloud for an audience rather than memorised.
Resolution	A period of time in which the conflict in the play is ended.
Resonance	The amplification of the voice.
Role	The character or part assumed by the actor.
Role-play	(Noun) acting out a usually authentic situation, without a script or drama. Taking on a role in a play or improvisation.
Scenario	Outline of a plot or story to be developed by the performers.
Script	The text of a play, motion picture, or broadcast.
Script analysis	The separation of the script into its parts in order to determine/understand its nature.
Setting	The surroundings in which the action of the play develops; also the units of scenery that combine to suggest a particular place.
Sight line	Lines indicating visibility of onstage and backstage areas from various points in the house or audience.
Skit	Short scene, usually of humorous nature.
Smart board	An interactive device that combines the power of a projector, computer, and white board, and allows class presentations from a computer in an interactive manner.
Snippet	Short exchange of dialogue, usually for two people.

Stage crew	The backstage technical crew responsible for running the show.
Stage manager	The person in charge backstage during the performance.
Stage property	Anything that the actor handles onstage.
Story board	The depiction of the script in comic book form to help visualise a play.
Storytelling	The process of orally interpreting a story with a script or from memory using voice, facial expression, and gestures.
Strike	To take down the set.
Synthesis	The combination of separate elements into a single or whole unit.
Tableau	A frozen picture.
Technical elements	Lighting, sound, makeup, costumes, set design/construction, props.
Tempo	The management of time in a broad sense, related in drama to the kind of action and the mood.
Tension	The force that drives the drama; created by the task, relationships, surprises and the mystery that occur during the drama; most easily generated through conflict.
Theme	What the play means as opposed to what happens.
Thrust stage	Audience sits on three sides of the acting area.
Timing	Precise use of time in building dramatic tension and in creating comic effects.
Tone	Quality of voice; is affected by resonance; related to the emotions being felt by the actor.
Tragedy	A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces and, in many tragedies, dies.
Understudy	Someone who learns a role for the purpose of performing in the absence of the primary actor cast in that role.
Venues	Types of performance space.
Verbal communication	Communicating with words.
Verbal dynamics	Combination of movement and sound to convey the meaning and emotional quality of words.
Wings	The offstage area to the right and left of the set used as entrances but concealing backstage areas.

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**Western Cape
Government**

Education

Creative Arts: Drama From Page to Stage

Topic 1: Dramatic Skills Development
Topic 3: Interpretation and Performance
of Dramatic Forms (prose)
Topic 4: Appreciation and Reflection

Creative Arts: Grades 7, 8 & 9



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Introduction

Learning through the arts help learners to make sense of their world, make connections between disparate ideas, and between the self and others.

This manual is structured as a term's work where the activities are developing towards a Formal Assessment Task. It explores ways in which the Drama skills and content, developed in earlier years, are further honed and shaped towards formal assessment. It also explores the fragile balance between structure and experimentation, creativity and risk-taking in a controlled classroom environment. The manual has been developed as part of a set consisting of a DVD that illustrates the various activities described.

If learners have been studying the arts consistently throughout primary school, they should now be at a point of refining and perfecting basic concepts and being introduced to more specialised techniques.

A special word of gratitude to Ms Jill Makram, Drama teacher at Eerste River Secondary and her learners for participating in the filming of the DVD. Also a word of thank you to the excellent team at Edumedia (WCED), Dirk Binneman, Patricia Jantjes, Daryl Saville and Melvine de Vos who worked tirelessly at completing this teaching and learning resource.

Finding one's voice

The Senior Phase learner in the Drama class

The Senior Phase Learner

During the senior phase years, learners' cognitive skills are changing as they become able to think abstractly, systematically, hypothetically, and deductively. Learners of this age are intellectually curious as well, and can be interested in a wide range of topics. In addition to recommending classroom practices that may refine technical skills, it is important to use the arts as a way of investigating ideas of interest to learners.

The research on cognitive development at this level focuses to a large extent on learners' abilities to think critically about their own work and the work of others, make informed and deliberate decisions in their work, and to draw connections between disparate ideas or areas of study. From an artistic standpoint, cognitive development plays a significant role in learners' ability to articulate their own unique point of view in their creative pursuits. On the whole, the cognitive skills addressed in the Drama class are connected to learners' abilities to "put it all together" – to refine their technical skill, create work with an original point of view, and understand their work and the work of others within broader contexts.

These learners are generally experiencing significant growth spurts and showing dramatic differences in physical maturation during puberty.

Seventh, eighth, and ninth graders are also experiencing deepening social relationships as they form, and experiment with, personal identity and preferences in dress and appearance. This new interest in appearance, fuelled by physical changes, can lead learners at this egocentric phase to think that all eyes in a room are on them - what psychologists call "the imaginary audience." Adolescents continue to look to peers as the key influence in their lives, and mutuality and loyalty of friendships increase. Above all, learners are concerned with "fitting in". Not coincidentally, this is also the stage in which learners develop a generalised "self-concept." Adolescents begin to see themselves as having certain characteristics ("popular," "sporty," "different"), based on their previous performance and behaviour, their position relative to others around them, and the ways in which they are treated by adults and peers.

As Senior Phase learners are increasingly self-focused, the arts can provide an outlet for them to explore ideas and themes of personal significance. Theatre-centred activities can allow learners to evaluate their own ideas, needs, and beliefs in relation to others.

Finally, middle and late adolescents are actively engaging with media technology, including MP3 players, social networking websites, cellular and mobile technologies, and other interactive digital media tools.

The Senior Phase Drama teacher accommodates the particular needs of the Senior Phase learner in the following ways:

- The teacher should provide extensive opportunities for abstract thinking, including consideration of moral dilemmas.
- Recognise learners may be inclined to challenge authority with their newfound scepticism of the world.
- Listen to and help learners clarify their thinking as they go through the potential turmoil of identity formation.
- Create classroom systems to provide the security of structure while providing the freedom for personal expression.
- Create classroom activities that do not necessarily require learners to "stick out".
- Be particularly careful not to humiliate learners or draw unwanted attention to them, by creating a structured group environment with well-established roles, expectations, and procedures.
- Use technology as a way to engage learners, stimulate self-expression, and formulate complex ideas.
- Ensure that both female and male learners have the opportunity to be heard during classroom discussions.
- Emphasise the risks of drug use and succumbing to peer pressure.
- Arrange for pen-pals or journal writing to foster expression.

Source: The College Board, Child Development and Arts Education: A Review of Recent Research and Best Practices, New York, N.Y., January 2012.

Drama in Practice:

Some Useful Tips when teaching Drama

These practical tips are specifically designed to ensure successful and enjoyable Drama lessons and help teachers lay a solid foundation for discipline in the Drama class.

Keep your learners engaged

Always find out what the interests are of the learners. Use this information to your advantage to adapt a future exercise, drama game or activity, so your learners remain engaged in Drama. These enquiries allow you to tailor ensemble performance topics to their interests.

Know your learners well

Make an effort to get to know your learners, ask what bands they are into, genres of music, films etc. Always keep professional boundaries very clear. Never try to win learners over by pretending to be their friend. You are their teacher. But good teachers care for their learners beyond the textbook and the classroom.

Set clear guidelines and expectations

Set your expectations in the very first lesson of a Drama class, to avoid any confusion later on. Whether you print them to be pasted into the learners' work books, write them on the board, or post them on a poster, make sure your learners are aware of your expectations in the classroom. This goes for performance and academic expectations, as well as discipline.

Get learner feedback on rules and on consequences

Allow your learners to provide feedback on classroom rules and expectations. When learners have ownership of the rules, they feel empowered to encourage their peers to follow those rules. Having learners suggest consequences for rule breaking not only makes them more fair (after all, THEY suggested them), but often times makes them tougher.

Have consequences and follow through on consequences

If rules are broken, make sure there are appropriate consequences. This lets learners know that you are serious about discipline in your classroom. If rules are broken or expectations are not met, the failures must be acknowledged and the consequences must be imposed. If you do not follow through, you tell your learners that you do not mean what you say.

Be consistent

This is the number one management tip. Hold ALL learners to your standards of work, performance and integrity. Consistency is the mark of a successful teacher.

Be aware of school rules and boundaries

Make sure you know what can and cannot be done in your classroom. That includes what you can do on stage! If there is any question about an activity or a script, run it by a school's management team first.

Ensure everyone respect each other

Every Drama lesson you teach, at any level, should begin with an agreement that your learners firstly respect themselves, secondly respect other learners in the class and thirdly respect you as their teacher. In return assure them that you will respect them all by default each time they enter your classroom. This results in a warm atmosphere where less confident or able learners are more prepared to take risks in performance work before their peers. The importance of respect in the Drama classroom cannot be emphasised enough.

Know Your Content and be prepared

There is no worse feeling than facing a room full of learners and being unprepared. If this is your first time teaching, take some time NOW to develop your lesson plans. If you are a seasoned teacher, go over your lesson plans and look for those lessons that did not quite go as planned. Now would be the time to tweak them! You cannot be an expert in Drama teaching overnight. It takes time. Once you have gained knowledge, two more things become important: firstly, remember we never stop learning and secondly, never be afraid to learn from a learner. It empowers them and they respect you more as a teacher in return. Never pretend to know all the answers in front of your learners.

Utilise your space to its maximum potential

Whether you are working in a classroom, a theatre or the hall, you need to prepare your space to define workspaces and reduce distractions. Make sure you eliminate places

where learners can hide, and have designated theory and performance spaces. This will help keep your learners on task.

90% Perspiration and 10% Inspiration

This old adage is true in Drama teaching too. Remind your learners all the time, they have to be prepared to work consistently and with dedication if they want to achieve their own personal goals in Drama.

Keep Ownership with your Learners

When a school play or musical is a huge success, when an in-class Drama performance was fantastic, when your learners performed beyond their wildest dreams ... always keep the ownership with them, not you. While it may be true that you directed the play, guided them in their class performance, or helped them every

second step of the way, always try to remind your learners that the wonderful product they created belongs to them. This is when they feel proud, but more importantly, realise what they are truly capable of in Drama. Encouragement and positive feedback will always return far bigger dividends than you ever expected in a discipline such as Drama. There is nothing more satisfying than a Drama learner being rewarded with a mark beyond what they believed they were capable of.

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What skills do learners gain from engaging in drama?

The performing arts provide a low-risk, metaphorical means for learners to examine and construct new ideas, new identities and new relationships. When this type of creativity occurs in a diverse environment aimed at community action, the impact on learners' positive development is even greater. Both through the process and through achieving an original performance, learners learn skills that are invaluable. Each of the skills is developed while participating in Drama.

Voice

Not only do learners learn the technical skills of voice for the stage, but by also performing their own shows, learners develop a voice, in writing and in performing, and learn how to be heard and understood.

Physical Awareness

The teenage years are abundant in physical changes. These changes can produce negative results if they are left to chance. Through the intense physical activities of acting, dancing and singing, learners grow their sense of control and awareness of their bodies that makes these changes productive.

Collaboration

Called “ensemble” in the theatre, collaboration is an essential ingredient for any Drama lesson. Learners must necessarily learn to work together. They must be responsible, reliable and accountable to one another if they are to succeed. Along the way, they learn how to build working relationships that are aimed at accomplishment.

Discipline

Whether it is rehearsing scenes, poetry or prose renditions, learners learn the importance of persistent training and focus. Learners learn techniques and then the consistent practice that leads to excellence.

Creativity

The performing arts treat creativity as a “muscle”. That is, everyone has some capacity to create and the key to developing one's creativity is exercising it. Learners learn all of the elements of creativity – imagination, narration, concentration, revision through hard work.

Improvisation

The ability to create without a “script.” Learners learn how to create from their own ideas without anyone providing them with the words or the actions.

Conflict Resolution

Drama is, in many ways, telling stories of conflict. Utilising stories to understand conflict, learners learn how to “change the story” by trying out different possible resolutions to conflicts. This is done through in-depth analysis of root causes and the experimentation of different strategies for achieving resolutions. In the construction of their performances, which are based on their real-life experiences, learners deepen this exploration and make decisions about what can really work to resolve the conflicts they face.

Public Speaking

Standing in front of an audience and communicating a message can be a frightening experience for anyone. Learners learn the skills for preparing, executing and evaluating public performances, strengthening their ability to speak before any audience.

Excellence

By creating performances that are performed in a variety of venues and are seen by parents, friends and leaders, learners learn how to strive for excellence and to achieve it. Excellence, like creativity, is a capacity that everyone has, and it is practised as a skill to be learned rather than an elusive, exclusive innate quality.

CREATIVE ARTS

FORMAL ASSESSMENT TASK

DRAMA

GRADE 9 | TERM 2

Interpretation and Performance of Prose



NOTE TO THE TEACHER

The Formal Assessment Task has been developed as a step-by-step guideline for learners. The activities are completed in class during the second term. It is important for teachers to explain each step to the learners in order to ensure active, creative and intelligent participation. To keep costs to the minimum, only the pages containing the activities should be duplicated.

AT THE END OF THE TERM, YOU WILL HAVE COMPLETED THE FOLLOWING:

- Analysis of a prose piece
- Physical and vocal warm-up
- Exercises for a better understanding of modulation tools
- Rehearsal and performance of a prose
- Feedback and reflection on the prose

PART I: Working with the Text

Preparation for a better understanding of the text

DISCUSSION AND QUESTIONS TO BE COMPLETED IN WORKBOOK



Teacher's Role

After learners have selected their prose pieces, the teacher highlights the following aspects when preparing learners to interpret and perform prose. These key elements of interpretation are revisited and continually explored throughout the preparation process towards the final performance.

SELECTION APPROPRIATE PROSE PIECES FOR PERFORMANCE

Here are some tips for selecting an appropriate text:

- Choose good quality literature. Either your learners can bring a text or you can make suggestions.
- The excerpt needs to be age appropriate and appropriate to the context and life experience of the learners. This will assist the learners to relate to the text.
- The story has to be interesting and have strong dramatic elements. There has to be sufficient action and dramatic tension. Maybe a climactic moment ...
- The prose must contain sections of narrative interspersed with dialogue by engaging characters. This creates performance possibilities and variation.
- Choose an excerpt where there is a range of moods and tones to ensure a variety of interesting interpretation possibilities.

WHAT IS PERFORMANCE OF A PROSE PIECE?

Definition: It is a performance based on an extract from a novel or short story.

Learners are guided by means leading questions and discussion to explore the following regarding their prose pieces.

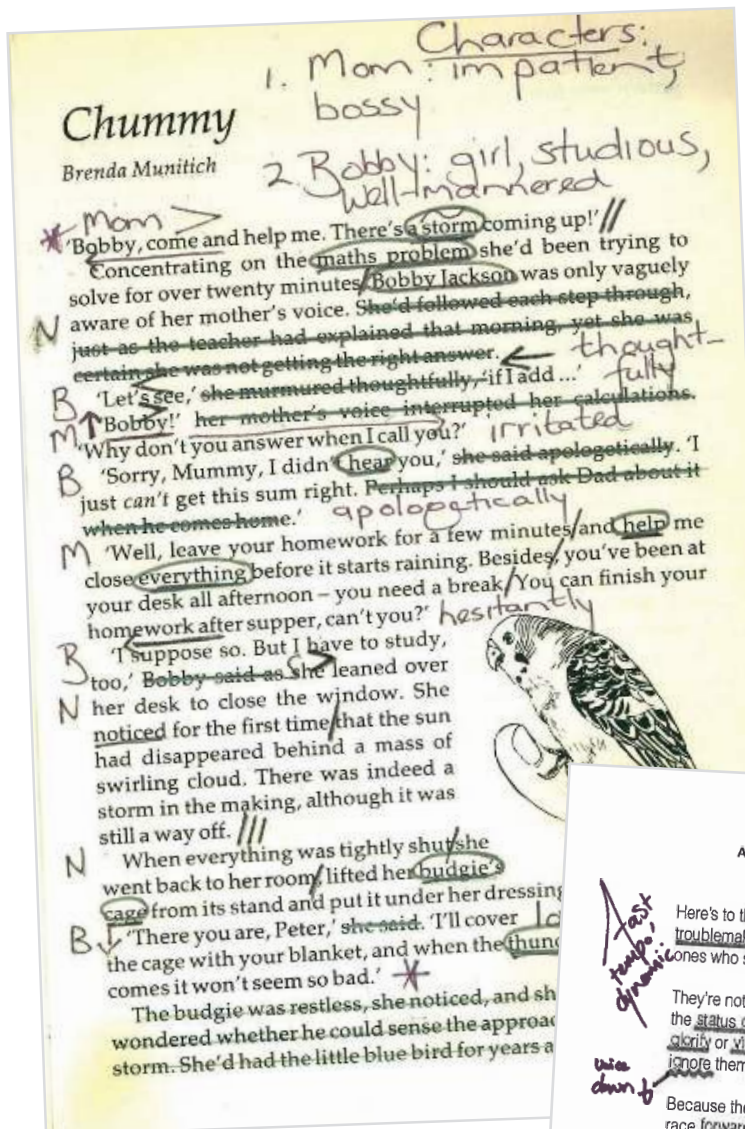
- Distinguish between narrative and direct speech.
- Identify the different characters.
- Use change of voice, posture and gestures to represent different characters.
- Use minor changes in focus to establish the various characters. For example, dialogue between Mother and Daughter: Mother turns to the left when she speaks and Daughter turns to the right when she speaks.
- Stand still. Don't rock or sway. Use motivated gestures/posture to represent characters.
- For variation, certain sections that describe action can be omitted and the interpreter can perform the action him-/herself. For example, Mother gets up and kneels at the grave. The interpreter can halt the narrative, get up and kneel and then continue with the narrative. However, should the interpreter perform all the actions, it may appear senseless; the parts selected for action must therefore be chosen with great care.
- Edit the prose. You do not need to interpret the entire prose word for word. Ensure that the prose you wish to perform has a striking beginning, development, a climax and a good ending.
- Address the audience directly when narrating.
- 'See' (visualise) the story clearly in your mind, i.e. make sure you know what happens next so that you convey it as such to the audience. Ask your teacher if you are not sure. Make sure of all words as well as the pronunciation of words.
- Every person has the right to have his or her story told. Respect the story and try to interpret it as honestly and sincerely as possible.



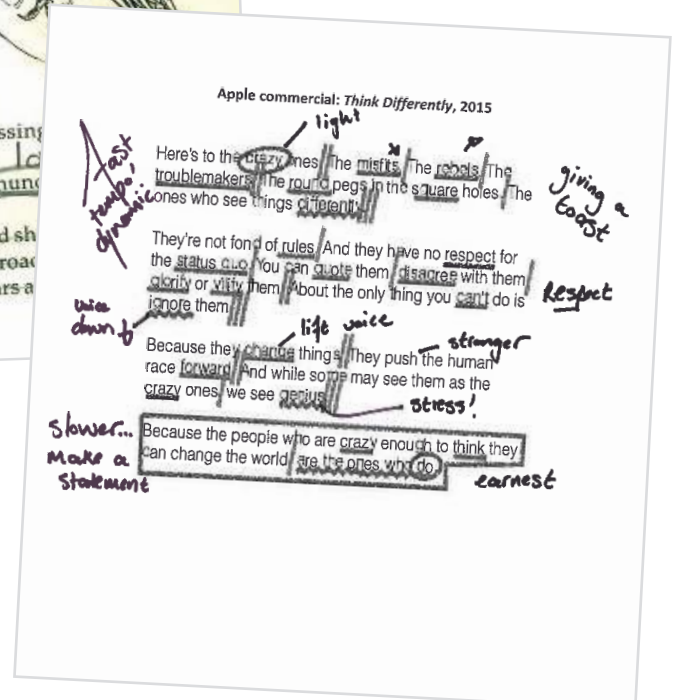
Learner's Role

Learners, record in your workbook

1. Paste/write the edited text in your workbook.
2. Read the text thoroughly.
3. Summarise the story in your own words. Write short, concise sentences.
4. Is the story amusing (funny) or tragic (sad)?
5. Underline/mark the narrative sections with a marker.
6. Identify all the dialogue sections and write down the names of the characters next to the text. Use markers in different colours to indicate different characters.



Examples of how actors analyse different texts. This is an important step in preparing for the interpretation for the performance of poems, monologues, dialogues, scene work and radio drama.





Narration

Character Profile



Who is the narrator?

Identify the following and elaborate on it in your workbook.

AGE:	
ANY BACKGROUND INFORMATION: (status, purpose, history, attitude)	
RELATIONSHIP TO OTHER CHARACTERS:	



Who are the other characters?

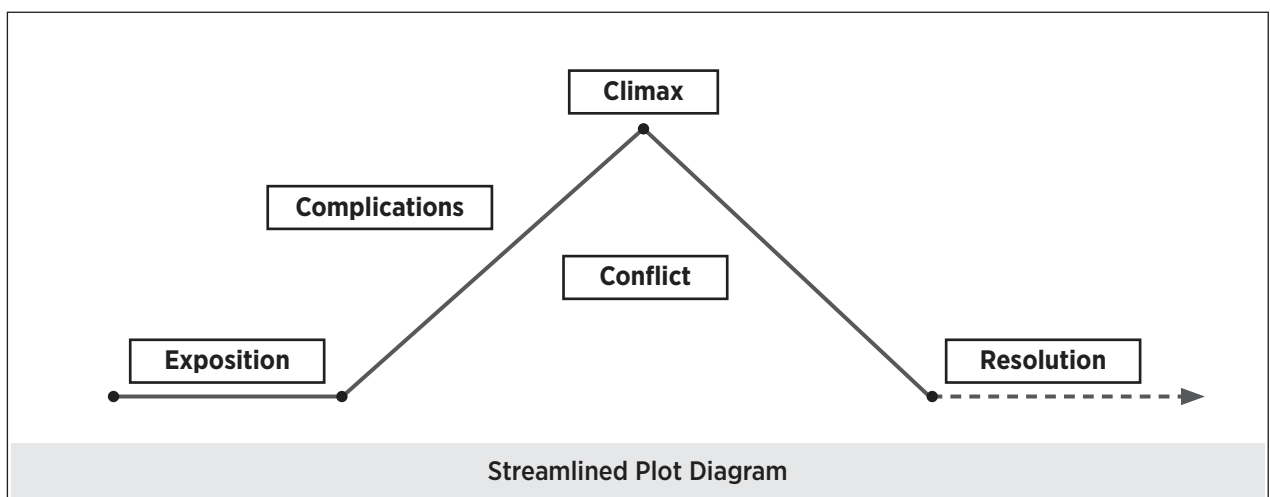
Write down the names of the other characters and record the following information next to each one's name, as above:

AGE:	
ANY BACKGROUND INFORMATION:	
RELATIONSHIP TO OTHER CHARACTERS:	



The structure of the story

Every story starts with a beginning, middle and ending. Indicate the course of the story on a graph.





The impact of the story on the listener/audience

Write down a few sentences about how the story makes you feel.
What was your first reaction when you read the story?

lively excited fantastic
lovely cheerful perfect
glorious exuberent calm
echanting encouraging wonderful gentle
charming funny energetic thoughtful
joyous delightful enthusiastic
comfortable agreeable splendid
pleasant happy thankful
elated amused

PART II: Vocal Preparation



Preparation to get the voice ready for interpretation

Learners are guided to do the following relaxation and vocal warm up exercises with your teacher.



Relaxation exercises

On the floor - with your class and teacher

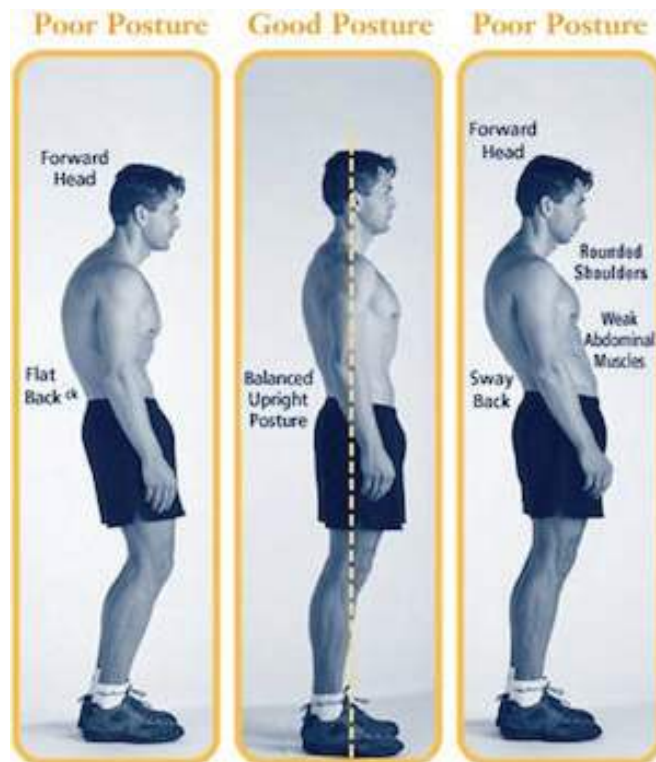
- Lie on your back on the floor. If there is no room to lie down on the floor, sit at your desk.
- Close your eyes and try to think of nothing.
- Imagine that you are rising up in a hot-air balloon.
- Visualise the environment, time of day and perfect weather conditions – it is not too hot or too cold.
- See how the balloon rises from the ground.
- See how the environment becomes smaller: houses, trees, etc.
- The further the balloon moves away from the ground, the calmer and relaxed you become.
- You think of nothing.
- You leave all your problems, worries behind.
- They disappear like mist before the sun.
- The balloon rises higher and higher and everything on the ground is getting smaller until you can no longer recognise it.
- The balloon now enters the clouds and you are surrounded by clouds.
- You are not thinking about anyone or anything.
- Everything that bothered you has been left behind on the ground.
- You feel how you relax.
- It's as if you have no control over your limbs.
- Your arms and legs are stretching and becoming limp.
- You rise further and further into the clouds.
- And you are totally relaxed.



Posture

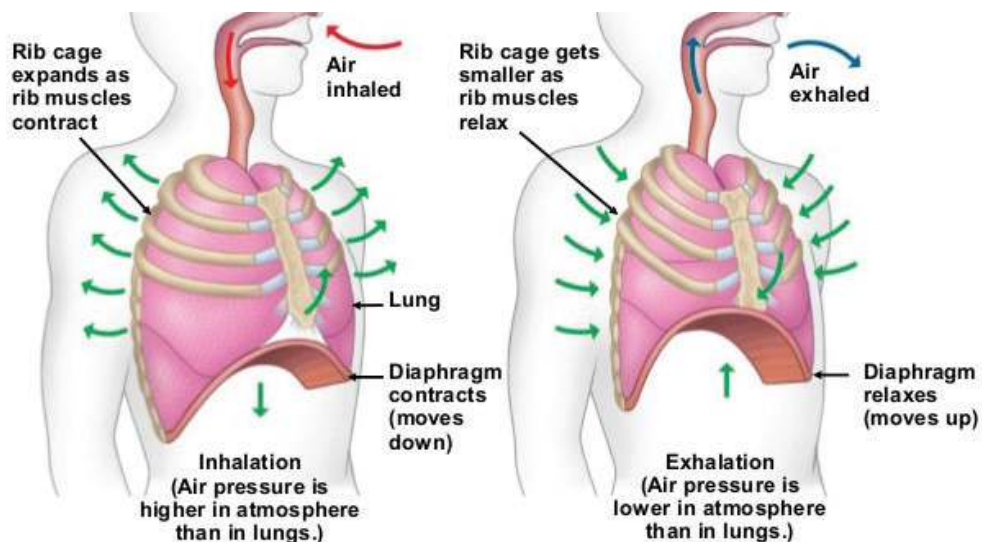
Ensure that you are maintaining the correct posture for optimal breathing.

1. Stand with your feet slightly apart and your weight equally distributed.
2. Stretch the spine and feel "tall".
3. Do this by "pulling out of your waist". Be careful of not lifting the shoulders, keep the shoulders relaxed.
4. Pull your head up, but only by lengthening the back of the neck. Look at eye level.
5. Let the head rest naturally and easily on the spine. Do not jut the chin.
6. Feel toned, but at ease!
7. Be in a state of restful alertness.



BREATHING EXERCISES (intercostal-diaphragmatic breathing)

1. Inhale and then exhale slowly. Repeat three times. In your imagination, colour the breath flowing from your mouth in your favourite colour and see how the airflow from your mouth spreads to the furthest wall of the room. Remember this exercise and use it when you interpret your prose. Imagine yourself communicating with the member of the audience sitting against the furthest wall in the room.
2. Inhale and exhale on the following sounds: *f*, *s*, *z* until you have no more breath. Remember to use your breath economically.
3. Say the days of the week/alphabet/months of the year in one breath.
4. Say the following rhyme and add every time: *I went to the zoo and saw one animal. I went to the zoo and saw one, two animals. I went to the zoo and saw one, two, three animals* – until you reach ten. Remember to say the rhyme in one breath. You are now busy practising breath control.





RESONANCE EXERCISES (the carrying power and sonority [richness] of the voice)

1. Stand in a neutral position and close your eyes. Make sure your jaw is relaxed and that your throat is clear. Hold your hands in front of your chest as if you are praying and hum MM.... Stretch both hands forward with palms together and hum OO.... Stretch your arms wide and now hum AA....
2. Hum M.... N....NG.... AA....
3. Hum the church bell ringing: dongelong-along-along
4. Hum the little bell ringing: tingeling-along-along



Articulation Exercises

The teacher demonstrates the exercises by explaining the purpose, which articulator is practised and how the exercise should be done.



ORGANS OF ARTICULATION (lips, jaw, tongue, soft and hard palate)

Teacher's text:

1. Stretch the mouth and tongue and loosen the jaw: open your mouth as wide as possible. Now close it as tightly as possible and again, open B-I-I-G and repeat.
2. Now yawn, stretching your jaw and mouth and out on an "aaaahh" sound, and repeat.
3. Now, smile broadly. Try to stretch your mouth until you feel as if the corners of your mouth touch your ears and then blow a kiss. And relax, and again smile, kiss and relax and repeat.
4. Now stick your tongue out as far as it will go and bring it in and shoot it out, hold it and repeat.
5. Now to the left, try to touch your left ear with your tongue and bring it back in and now to the right and repeat.
6. Now stick your tongue out and try to touch your nose and move it down and try to touch your chin and repeat.
7. Imagine you have a large piece of bubble-gum in your mouth. Start chewing it. Imagine that it is very tough and you need to use your whole mouth and all your lip muscles. Feel all the muscles in your mouth and lips being worked.

When the mouth is loosened up, we can begin to work on articulation.

We will start with the lips, we will then move to the tongue tip and then to the back of the tongue and the soft palate.



ARTICULATION (The formation and pronunciation of sounds)

The teacher leads in the exercise by giving an example of how it should be done with clarity.

Teacher: Let's go, repeat after me Focus on the Lips:

babbedy-bebbedy-bibbedy-bobbedy-
bubbedy
pappety-peppety-pippety-poppety-
puppety

**Now the soft palate and back
of the tongue:**

gaggedy-geggedy-giggedy-goggedy-
guggedy
kakkety-kekkety-kikkety-kokkety-kukkety

Now the tip of the tongue:

daddedy-deddedy-diddedy-doddedy-duddedy
tattety-tettety-tittety-tottety-tuttety

Now all together

B P
G K
D T

Say every consonant separately such as BBB, PPP, GGG, KKK, DDD, TTT
Say the following words slowly and clearly: BUBBLE, BABBLE, BOBBLE, BEBBLE
Replace it every time with other consonants such as PUPPLE, PAPPLE, POPPLE,
PEPPLE, DUDDLE, DADDLE... etc.

Now all the tongue muscles:

Lillary, lallary, lullary, lollary, lay (repeat several times)



PROJECTION EXERCISES (the voice is cast against the furthest wall)

The teacher facilitates this exercise by carefully explaining the process, guiding against learners damaging their vocal cords by forcing sound.



1. Repeat the vowels E, I, O, U, AA ... but this time imagine that you make a hole in the furthest wall of the room with your voice. Don't shout and don't hurt your voice.
2. Practise to address a gathering of people: 10 people, 100 people and 1 000 people.
3. Say 'go all the way down' to a person who is standing close to you, 10m from you and 30m from you.





Learners, write in your workbook

Vocabulary

1.1 Write brief notes on the following concepts:

TERM	DEFINITION
Correct breathing	
Resonance	
Articulation	
Projection	

1.2 Describe an exercise that you do in class for each of the following:

1.2.1 Breathing:

1.2.2 Resonance:

1.2.3 Articulation

1.2.4 Projection

PART III: The tools for voice modulation

Techniques for improved prose interpretation and performance



The teacher explains and guides the learners practically towards understanding the various tools. This is done through explanation, demonstration, practical application to text and guiding questions towards increased understanding of the various tools.



Learners, continuously make notes on the various tools in your workbook

The following **TOOLS** enable you to improve interpretation so that you do not sound monotonous. Listen attentively to your teacher and record his/her suggestions on your text. This will help you to remember the various tools and to consolidate your knowledge. It will assist in your performance and written work if you know and are being able to use the terminology of the various tools.



Pace (Speed/Tempo)

Pace refers to how fast or how slow you talk.
Pace relates to the emotional state you're in, for example:

- Use a slow pace when you are sad
- Use a fast pace when you are excited/happy
- Use a moderate pace when you talk normally.

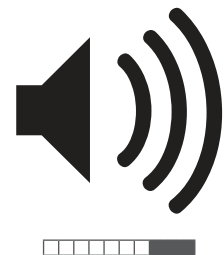


Volume

Volume refers to how loud or how soft you talk. Again, this depends on the mood of the speaker in the text.

The following guidelines can be used:

- When you are excited, you usually talk louder.
- When you are sad, you usually talk softer.





Pause

A pause is a rest period. The text indicates where you should pause, i.e. by using full stops and commas. However, there are other reasons for pausing:

- > To breathe
- > To allow the audience to understand what is being said
- > To emphasise certain words
- > To avoid monotony
- > To indicate that there is a change in the story
- > To assist with articulation



Emphasis

Emphasis in speech is when the accent is placed on certain words or phrases to indicate the importance of the word or phrase. There are several ways to emphasise words or phrases.

- > Pace
- > Volume
- > Inflection
- > Pause
- > Tone
- > Facial expression and gestures

Cue Card Marks

Mark	Meaning
/	Pause / for emphasis
⊙	Stop ⊙ and take a breath
~~~~~	Emphasize by speaking loudly
[ ]	[Emphasize] by speaking softly
::	Look up now ::



## Phrasing

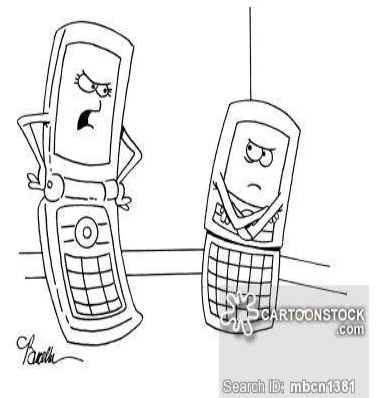
A phrase is a collection of words that expresses an idea. The interpreter must use his/her voice to express that idea. Punctuation helps with phrasing, but the interpreter must understand the text properly to apply the correct phrasing.



## Tone

Tone refers to the way in which a person says something. We use 'emotional' words to describe tone such as cynical, sarcastic, sardonic, optimistic, bored, happy, etc. The tone of your voice is derived from a combination of factors such as:

- > Resonance
- > Pitch
- > Inflection
- > Volume



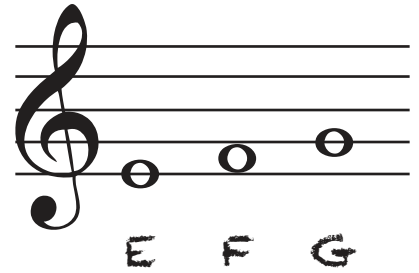
"Don't use that ring tone with me, young man!"



## Pitch

Pitch refers to the highness and lowness of the voice. The voice moves from low to high and vice versa. Pitch helps with the meaning of speech. Consider the following examples:

- When the speaker is excited, he/she usually uses a **higher pitch** on certain words/phrases.
- When the speaker is sad, he/she usually uses a **lower pitch** on certain words/phrases.



# Activity 5:

## On the Floor and in Workbook: Applying Theory to Practice

### Practical exercises for a better understanding of modulation tools



**The teacher** will, by means of skilful questioning, lead the learners to a deeper understanding of the intended meaning of the text. Use the learners' own experiences and context to guide them to a better understanding, asking the questions such as: 'how would you react if...? What would the feeling be of; imagine you are...?', or other probing questions. Employ the learners' visualisation skills, own emotional bank of experiences and memories to bring them to an authentic and layered understanding of the meaning and emotion embedded in the text. This is in stark contrast to "playing for" them or demonstrating the way the material should be acted. By demonstrating, the teacher often takes away the learner's original and authentic interpretation and the whole class delivers the same rendition of the piece.

In a normal classroom situation all the groups would work simultaneously, exploring the various techniques. The teacher would move among the various groups, guiding and facilitating them towards improved skill application. In some instances the teacher will call out one group to demonstrate a certain technique or performance aspect to the rest of the group.



### Pace Exercises

#### On the floor

1. Move around in the class and follow the instructions given by your teacher. Your teacher will call the following: 10% – 100%. This is the pace at which you must walk: 10% means very slow pace, 20% somewhat faster than 10%, 30% a bit faster than 20%, etc. until you start running when you get to 100%.

Note how the different paces affect your breathing, concentration and purpose.

2. Apply the same technique to a text. Your teacher will write a phrase or two on the board and then call 10% to 100%. When you talk extremely slow, it is very difficult for you, the speaker, to hold the audience's attention and when you talk extremely fast, it is difficult for them to follow you and for you to have control over your breathing, articulation, etc.



#### In your workbook

Indicate the pace on the text that you are going to interpret. Use the same numbering system as in the floor exercise (10% – 100%). In the text, where are you going to talk slower and where are you going to talk faster? What are your reasons for the choices you have made?

Read a paragraph to your teacher and the class and let them comment on your interpretation. Is your use of pace interesting and does it help to convey the meaning of the text? If your audience makes other suggestions, apply the changes and see if their suggestions are an improvement.



## Pause

### In your workbook

Briefly read through your text again and study the notes about pauses. On your text, indicate where you will use pauses and give the reasons for your choices. Indicate the pauses with a / for a short pause, // for a longer pause or /// for a very long pause. The use of pauses must vary.

Read the paragraph to the teacher and class and let them comment on your interpretation. Listen to their suggestions and apply them.



## Emphasis

1. Your teacher will write your phrases on the board. Read together with the class and each time emphasise a different word in the phrase. Notice how the meaning varies every time a different word is emphasised.
2. Work with a partner. Choose a situation and context (e.g. the car owner who must explain to the mechanic what is wrong with the car) in gibberish (a made-up language that consists of your own sounds). How will you convey the meaning? Use emphasis of any of the tools of interpretation as well as facial expressions and gestures.



### In your workbook

Briefly read through your text again and indicate which words/phrases you will emphasise and give the reasons for your choices.

Read the paragraph to your teacher and class and let them comment on your interpretation. Listen to their suggestions and apply them.



## Pitch

1. Hum the NG... sound on a comfortable note. Now slide up and down the scale so that you reach as high and as low as possible. Imagine that your voice is like a yo-yo that can slide up and down. Use your hand to indicate upward and downward.
2. Use the following words to help you with this exercise: **FLY/DIVE/JUMP/**
3. Use the following words to master opposite pitches: **FLOOR - CEILING/ MOUNTAIN - GLEN / DIVE - JUMP/ VALLEY - HILL / OCEAN - HEAVEN**
4. Work with a partner. Use the following sentences and determine which intonation is most appropriate. Also note how the use of intonation changes the meaning of the sentence.

How, if I may ask, do you know this?  
Just leave me alone.  
He wants to do what?



## Tone

1. Work with a partner. Ask your partner the following questions. The answer may only be **YES** or **NO**. Use a different tone every time and see how many meanings you can communicate by just changing your tone.

Are you sure you know what you're doing?

Answer: Yes (confident/sarcastic/amused/irritated, etc.)

Is green your favourite colour?

Answer: No (unsure/bored/interested/cynical, etc.)

2. With your partner, use the words **OH** / **REALLY** / **SERIOUS** in your conversation. Try to use as many different tones as possible to convey different meanings.
3. Your teacher will provide you with a text which you must speak, using different tones.
4. Your teacher will give you a text and a card with different situations. Say it to the class and see if you communicate the meaning clearly to the class.

Say the text as if:

- you are a minister delivering a sermon.
- you are a parent who must explain to your young child why he/she cannot take ice cream to school.
- you are taking people on a tour of the museum.
- you have been taking people on museum tours for the past 30 years.
- you have just learned something, but unfortunately have forgotten what it is.
- you need to dismiss someone at work without hurting his/her feelings.
- you're doing the voice-over for a soap advertisement.
- your knowledge of the language is very poor. You can hardly express yourself.
- you are in love with the person, but have not told him/her yet.



## In your workbook

You have completed the exercise on how to use the different tools for interpretation. Now apply everything that you have learned to your text. Use the following symbols to indicate pace, volume, pitch, pause and emphasis on the text.

**EMPHASIS:** underline or circle the word/phrase you want to emphasise.

**PAUSE:** /; / /; / / /

**PITCH:** ↑ (upward) and ↓ (downward)

**VOLUME:** < (louder) and > (softer)

**PACE:** → (faster) and ← (slower)

Write the tones next to the sentences/paragraphs, such as: CYNICAL/ ANGRY/ SURPRISED, etc.

Now rehearse the text at home. Learn one paragraph per day until you are fully conversant with all the text.

# PART IV: Rehearsals

## Rules for Rehearsals



### In your workbook

Your class is divided into several groups and your teacher will be rehearsing with a group. Draw up rules for the rehearsal so that everyone cooperates during this period. Display the rules in the class.

You will now have the opportunity to rehearse with your teacher. Always be prepared and know your words. Write down what your teacher tells you so that you don't forget anything. Once you are divided into a group, you and your group can rehearse after school. Rehearse a different aspect each time until it is a polished and audience-ready performance.



### Teachers, to direct or not to direct?

As you have been part and parcel of the choice of the text you will have a clear understanding of the interpretation and performance possibilities of the text.

***There is a fine balance between over-directing and not giving direction. Here are a few tips:***

1. When learners understand the text and its performance possibilities, they will have the confidence to take own direction.
2. Allow motivated poetic license and interpretation possibilities, for example if the learners want to modernise a text, place it in a different context, explore a different treatment of the text with regard to exploration of time, space, character and storyline, allow it. In so doing they take ownership and this boosts their confidence.
3. Generally avoid acting out a scene or over-demonstrating. Direct your learners by asking probing questions and by making suggestions. Yet allow your learners and the situation to lead you. Less skilled learners will need more direction. If you are close to the final assessment and the production is not ready, your direction will be stronger.
4. No one interpretation or performance of a given text should be the same as each learner may interpret it differently according to own context.
5. Let learners explore and improvise movement and blocking possibilities on their own. You may lend a helpful hand by refining movement and blocking.

***Consider the following when guiding learners to stage their piece.***

- Use the whole space – look at motivated use of the space, again be governed and lead by the text.
- Explore different levels and interesting groupings.
- Look at the proximity of actors to one another – this can ensure interesting groupings.
- Be aware of masking – if the actor cannot see the whole audience, they can also not see the actor.
- Be creative and be open to suggestions from all.
- Incorporate media into the performance, e.g. a backdrop with projections that support the meaning of the text.

## Performance

Help your teacher to prepare the classroom for the audience and a place where you will perform.

Do warm-up and focus exercises.

Enjoy the performance.



## Reflection

### In your workbook

Which aspects of this term's work did you enjoy or experience positively?


Which aspects of this term's work didn't you not enjoy or experience negatively?


Which problems did you experience in preparing the prose?


How did you overcome the problems?




## NOTES TO THE TEACHER

1. Divide the prose into four to six sections (for four to six voices) if the text naturally lends itself thereto, i.e. each learner is responsible for only a paragraph (or even a sentence or two for those learners who are very shy or those who are simply not interested). You can determine the size of the groups according to the number of learners in the class.
2. Rehearse with a group while the rest of the class does exercises in their workbooks or practise on their own.
3. Tell the rest of the group that they may observe the group rehearsing.
4. Observation in the drama class is a great way to gain knowledge and to further stimulate the interest of those who are interested in theatre.
5. Always set a date for performance and ensure the class is aware of the date in the first week of school.
6. Let learners perform for each other (e.g. the Grade 9 groups during breaks, etc.).
7. Hand out certificates, prizes, etc. to stimulate interest among learners.
8. Always keep an attendance register of each class as a record for intervention.
9. Also write down the work that has been completed on each date.
10. Establish a drama society and allow all learners who show an interest to work on a drama project after school. Stronger candidates could interpret the entire prose on their own, for example.
11. Participate in competitions.
12. Always use the jargon of the subject and always explain while rehearsing with a group.
13. Try doing warm-up and focus exercises before commencing with rehearsals.

# Assessment

Assessment in Drama is intended to determine whether learning and skill development are taking place. Assessment is an ongoing process and the teacher continuously gathers information on the learners' progress by informally assessing them through observation, verbal and written feedback in the form of notes and remedial suggestions.

In Drama the learner's development is always seen as a whole. Areas of achievement overlap and there is not necessarily a sequential order. Assessment should be part of every lesson and should complement learning activities. To provide additional support to learners, revisit or revise certain sections of the curriculum and motivate and encourage learners.

*An example of an assessment rubric for a practical formal assessment task:*

*Interpretation of Prose, Topic 3.*

## ASSESSMENT RUBRIC

PROSE PERFORMANCE:					
CRITERIA	5	4	3	2	1
Preparation					
Understanding of piece of prose					
Expression of Meaning					
Vocal Expressiveness					
Vocal Clarity					
Physical Work					
Dramatisation as Performance Piece					
Use of narrative techniques					
Creation of appropriate mood, genre, style					
Impact of piece of prose					
<b>TOTAL</b>	<b>[50]</b>				

PROSE			
CRITERIA	Fully Achieved (4-5)	Partially Achieved (2-3)	Not Achieved (0-1)
Preparation	The learner knows the words of the piece of prose and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the piece of prose and does not show evidence of thought, planning and rehearsal.
Understanding of piece of prose	The learner demonstrates an understanding of the piece of prose and their interpretation is appropriate and justified.	The learner must demonstrate an understanding of the piece of prose and their interpretation should be appropriate and justified.	The learner must demonstrate an understanding of the piece of prose and their interpretation should be appropriate and justified.
Expression of meaning	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality). S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the piece of prose. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the piece of prose. The meaning is not unclear or inexpressively conveyed.
Vocal expressiveness	The learner uses a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical work	The learner chooses movement or stillness appropriate to the piece of prose and to their interpretation of it. S/he demonstrates control over their bodies in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it. The body is used creatively and expressively to assist in the dramatisation of the piece of prose.	The learner's choices in terms of movement or stillness are not always appropriate to the piece of prose OR there is a lack of control over their physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the piece of prose. There is only some evidence of creativity and expressiveness in the use of body.	The learner chooses movement or stillness which is inappropriate to the piece of prose OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the piece of prose at all. There is little or no evidence of creativity and expressiveness in the use of body.
Dramatisation as performance piece	The learner uses original, effective theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is partially effective or original in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is unsuccessful in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.
Use of appropriate narrative techniques	The learner is aware of the style of their story and the narrative techniques inherent in it. (e.g. intosomi telling, fairy tales or myths) S/he uses appropriate techniques in their performance, including: third-person narration, character creation, use of song or chant etc.	The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of their story.	The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of their story.
Creation of appropriate mood / style / genre	The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood / style / genre appropriate to the piece of prose.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the prose piece.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the prose piece.
Impact of prose piece	The learner's presentation is memorable, effective and engaging.	The prose piece has some memorable, effective, engaging moments, but these are inconsistent.	The prose piece has few or no memorable, effective, engaging moments.

# Glossary

Act	To represent, perform, interpret, communicate a character other than oneself; a major division of a play.
Actor	In performing a role or representing a character in a play, the actor uses vocal as well as physical techniques to bring the character to life for the audience. Posture, gestures, facial expressions, tone, pitch, rate, and diction all help to create and present the desired characterisation.
Antagonist	The antagonist sets the conflict in motion by offering an obstacle to the protagonist's objective.
Apron	The curved part of the stage that extends beyond the main curtain.
Arena Stage	Also called theatre-in-the-round. There is seating on all sides of the stage.
Articulation	The act or process of speaking or singing words with clarity.
Aside	The dramatic device in which a character speaks his/her thoughts aloud unheard by other characters on stage at the same time.
Audition	An action-oriented interview between director and actors for the purpose of deciding who will be cast in what role; usually involves script reading, performing a prepared monologue, and/or improvisation.
Backdrop	A painted piece of muslin hung from the battens to depict a scene.
Backstage	This designation also applies to the wings area and, loosely, can be used to indicate anything in the physical plant that is not stage or house.
Blackout	Stage goes to complete black; the blackout lighting cues often used for a startling effect at the end of a scene.
Blocking	The actor's basic stage positioning given to the actor by the director or used in self-direction.
Blocking Symbols	X=Cross E=Entrance EX=Exit C=Center SR=Stage Right SL=Stage Left.
Bow	A movement at the waist that demonstrates acknowledgment and thanks to the audience for coming to the performance.
Box Office Manager	A person in charge of selling the tickets for a production.
Box-set	A feature of realistic theatre, a two- or three-walled set representing the interior of a room.
Cast	1. (verb) to assign the roles of a dramatic production to actors; 2. (noun) the group of actors with specific roles in a play or narrative
Cat-walk	A narrow bridge above the stage providing access to stage scenery or lighting units.
Character	A person or entity (e.g., animal) in a play, or the personality of that person or entity (e.g., animal).
Characterisation	The art of developing the character (e.g., their life, emotions, choices, motivations, objectives).
Choral Speaking	Reciting, in unison, a poem or piece of literature.
Choral verse	Poetry spoken in unison by a group, using unity of action and harmony of pitch.
Chorus	In classical drama, the chorus was used to narrate offstage events.

Comedy	A play that treats characters and situations in a humorous way and has a happy ending.
Concentration	The actor's focus on the moment of the play.
Conflict	"Human against self" (e.g., a psychological struggle), and "human against an outside force" (e.g., an uneven struggle against some greater force such as nature, the gods, or some organisation).
Conventions	Practices commonly accepted as part of behaviour by audience and actors, such as clapping or setting a scene.
Costumes	Clothing worn by the actors in a performance.
Creative Drama	An improvisational, non-exhibitionist, process-cantered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience.
Crew	Group of people working on technical aspects of production (e.g., set crew, costume crew, lighting crew, sound crew, running crew).
Cue	The action or words that signals what happens next.
Culture	The arts, beliefs, customs, institutions, and all other products of human work and thought at a particular time period.
Cyc.	Short for Cyclorama. It is a huge, light blue curtain at the back of the stage that can be made to look like the sky.
Denouement	The solution to the conflict in the play, the untangling of the complications, and conflict between antagonist and protagonist.
Dialogue	Two or more characters speaking with each other.
Diction	The word choice made by the playwright; also, the enunciation of the actors as they say their lines.
Director	Person responsible for coordinating, guiding, and developing of all aspects of a production so that the performance represents a unified vision.
Docu-drama	A dramatic representation of a real-life situation or topic.
Documentary	Report based upon an actual event or an investigation into real situations; usually done in film or on television.
Dramatic elements	All the features that make dramatic meaning (e.g. Situations, roles, relationships, dramatic tension, focus, time, language, movement, mood, symbols).
Dramatic play	Play in which children take on different roles (e.g., housekeeper, grocery store checker, camp counsellor).
Dramatise	To present or view a story in a dramatic way.
Emphasis	Placing accent on certain words or phrases to indicate the importance of the word or phrase by means of: stress /accentuate the word (volume); projection; pause; pace; inflection; tone; facial expression and gesture.
Ensemble	Acting in which a cast works together as a team to create a total effect rather than a group of individual performances.
Exaggeration	Making something larger than life, unrealistic or unnatural.
Exposition	As part of dramatic structure, the information that is often presented at the beginning of a play. Here the playwright may set the atmosphere and tone, explain the setting, introduce the characters, and provide the audience with any other information necessary to understand the plot.

<b>Focus</b>	Framing of the action through concentration and maintenance of the dramatic tension, and achieved through, for example, eye contact, props, use of space, language.
<b>Fourth wall</b>	The invisible wall of a set through which the audience sees the action of a play.
<b>Freeze</b>	(i) as an instruction - a signal for participants to stop talking and moving, and to remain in position until given a signal to resume action (ii) as a technique - usually used to begin or end a scene; can show the passage of time or to link pieces or scenes together
<b>Front of House</b>	1. The part of the theatre in front of the proscenium arch. For example, the lighting equipment placed there is referred to as front of house lights. 2. Non-stage related production concerns, such as ticket sales, seating, concessions, and theatre house maintenance by the front of house staff.
<b>Gesture</b>	An intentional movement of the arms, hands, or other parts of the body that expresses or emphasizes a feeling or idea.
<b>Grid/gridiron</b>	A steel framework above the stage to which lines are attached to fly scenery and lights.
<b>Ground plan</b>	A bird's-eye view of a stage set; also called a floor plan that often includes scenery placement.
<b>House</b>	The place where the audience sits.
<b>House manager</b>	The person in charge of the theatre house, seating people, ushers, etc.
<b>Improvisation</b>	Spontaneous making up of the play as it is performed, sometimes after a short period of preparation; these versions can be built upon, repeated and polished. A spontaneous scene or episode created without a script by an actor or actors.
<b>Intonation</b>	Melodic rise and fall of the vocal pitch when speaking a phrase or sentence; known as inflection when referring to a word or syllable.
<b>Leg</b>	A tall, narrow curtain that an actor can stand behind before an entrance without being seen.
<b>Lighting plot</b>	A plan, usually drawn to scale, showing the placement of lighting instruments.
<b>Mask</b>	To use backing, such as flats, draperies, and drops to hide backstage areas from the view of the audience. One actor stands or sits in front of another, preventing the audience from seeing him/her.
<b>Mime</b>	Acting without words or props.
<b>Monologue</b>	A work written to be spoken by just one person.
<b>Motivation</b>	The reason a character does something; the reason for an action.
<b>Musical</b>	A light romantic play or film having dialogue interspersed with songs and dances. A production consisting of a series of song and dance scenes, as well as spoken words.
<b>Nonverbal communication</b>	Communication without words.
<b>Objective</b>	The goal a character has in a particular scene or throughout the play.
<b>Obstacle</b>	A person, place, or thing that gets in the way of a characters reaching their objective.
<b>Off book (text down)</b>	When an actor has his lines memorised and doesn't need to look at the script.
<b>Open script</b>	A written dialogue with no apparent plot, given circumstances, or specific characters.

Oral interpretation	Interpreting and communicating a story or script primarily through voice, facial expression, posture, and minimal gestures. In formal theatre, used in specialised presentations like Readers Theatre and storytelling.
Orchestra pit	The place where the orchestra or band is set up under the stage.
Pace	The speed or rate at which an actor speaks; the rate at which the action of a drama unfolds.
Pause	A cessation of sound used to emphasise a word, to create suspense; to avoid monotony; to indicate a change in the story – transitions in the story; to assist with articulation, to accentuate a word, to catch your breath (as the narrator/actor).
Pitch	How high or low the voice sounds.
Playwright	A person who writes a play.
Portfolio	An organised, systematic record of learner work chosen by the learner and teacher that documents growth in learner learning. Portfolio types usually include process, product, and cumulative portfolios.
Producer	The person who puts together a theatrical production rights to the play; rents the theatre; hires the directors, designers, crews; and supervises the budget.
Projection	Throwing the voice forward to reach the listeners; transmitting and maintaining the role.
Prompt book	A notebook containing a script pasted on large pages with areas for notes. The notebook also contains production notes, blocking, and all lighting, sound, and special effects cues.
Props	Short for stage properties. Usually divided into four categories props, and effects not produced within the lighting and sound boards.
Proscenium stage	A performance space in which the audience views the action as if through a picture frame.
Readers theatre	A performance at which a play is read aloud for an audience rather than memorised.
Resolution	A period of time in which the conflict in the play is ended.
Resonance	The amplification of the voice.
Role	The character or part assumed by the actor.
Role-play	(Noun) acting out a usually authentic situation, without a script or drama. Taking on a role in a play or improvisation.
Scenario	Outline of a plot or story to be developed by the performers.
Script	The text of a play, motion picture, or broadcast.
Script analysis	The separation of the script into its parts in order to determine/understand its nature.
Setting	The surroundings in which the action of the play develops; also the units of scenery that combine to suggest a particular place.
Sight line	Lines indicating visibility of onstage and backstage areas from various points in the house or audience.
Skit	Short scene, usually of humorous nature.
Smart board	An interactive device that combines the power of a projector, computer, and white board, and allows class presentations from a computer in an interactive manner.
Snippet	Short exchange of dialogue, usually for two people.

Stage crew	The backstage technical crew responsible for running the show.
Stage manager	The person in charge backstage during the performance.
Stage property	Anything that the actor handles onstage.
Story board	The depiction of the script in comic book form to help visualise a play.
Storytelling	The process of orally interpreting a story with a script or from memory using voice, facial expression, and gestures.
Strike	To take down the set.
Synthesis	The combination of separate elements into a single or whole unit.
Tableau	A frozen picture.
Technical elements	Lighting, sound, makeup, costumes, set design/construction, props.
Tempo	The management of time in a broad sense, related in drama to the kind of action and the mood.
Tension	The force that drives the drama; created by the task, relationships, surprises and the mystery that occur during the drama; most easily generated through conflict.
Theme	What the play means as opposed to what happens.
Thrust stage	Audience sits on three sides of the acting area.
Timing	Precise use of time in building dramatic tension and in creating comic effects.
Tone	Quality of voice; is affected by resonance; related to the emotions being felt by the actor.
Tragedy	A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces and, in many tragedies, dies.
Understudy	Someone who learns a role for the purpose of performing in the absence of the primary actor cast in that role.
Venues	Types of performance space.
Verbal communication	Communicating with words.
Verbal dynamics	Combination of movement and sound to convey the meaning and emotional quality of words.
Wings	The offstage area to the right and left of the set used as entrances but concealing backstage areas.

## REFERENCES

The following websites were used to source pictures.

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