



# *Wes-Boland Eisteddfod*

## **DRAMA**

### **CODES**

Mime	DR1
Revue	DR2
Choral Verse	DR3
Dramatised Choral Verse	DR4
Cabaret	DR5
Puppet Show	DR6
Dramatised Monologue	DR7
One Act Plays	DR8
Group Project	DR9
Dialogue	DR10

1. Schools may submit more than one entry per category.
2. Afrikaans or English may be used.
3. Adjudicating will (if not indicated differently) be done in age groups in each category.  
Grade 1 - 3  
Grade 4 – 7  
Grade 8 – 12  
Open
4. The oldest participant's age in a group will determine if the group's entry will compete as a primary school, high school or open section.

### **CATEGORY: MIME**

1. TIME: Maximum **5 minutes**
2. NUMBER OF PARTICIPANTS: Unlimited
3. THEME: Own choice
4. DRESS CODE: Comfortable and functional (excluding school uniform and costume)

Grade 4 – 7
Grade 8 – 12
Open

### **CATEGORY: REVUE**

1. TIME, NUMBER OF PARTICIPANTS, THEME, DÉCOR, SOUND EFFECTS AND LIGHTING: See recommendations to ONE ACT PLAYS.
2. DIRECTIVES: Work around a central theme and connect items fluidly with suitable transitions. Any art form may be included: prose, drama, acting, singing, miming, orchestra, choir and story telling. Modern theatre aspires to include both tragedy and comedy in one play. A good idea will be to start off with a jolly rhythm and to conclude on a happy note. In the middle the revue can turn inward in order to also mirror the darker side of life.

Grades 4 – 7
Grades 8 – 12
Open

## **CATEGORY: CHORAL VERSE**

Grade R
Grade 1 – 3
Grade 4 – 7
Grade 8 – 12
Open

1. TIME: Maximum **10 minutes**
2. NUMBER OF PARTICIPANTS: Unlimited
3. THEME: Own choice. (The poem must suit learners' age and experience.)
4. STYLE: As it is choral verse (A group performing a poem together) the producer is allowed to direct the group. The producer does not have to stick to the original words of the poem. Repetitions of words or sections, add-ons and small changes in the structure of the poem to contribute to the final outcome, is allowed.
5. APPLICATION OF UNITED VOICES will be the focus, not gestures and movements. Aspire to harmonise the beginnings of lines and do not allow a voice to dominate the group, unless it is done intentionally. Keep the inflection natural and do not over articulate. Vary volume, pausing, accent, pitch and tempo. Facial expression and body language is important. Aspire to use facial expression, sound and rhythm to create atmosphere and mood. Create original sound effects executed by participants.
5. **MOVEMENT: Keep all movements natural and simple. Use only limited movements like the moving of heads, rocking of bodies and a single gesture or two.**
7. ARRANGEMENT: The interesting arrangement of participants are encouraged although it must be functional and contributing to the over all effect.
8. **DECOR: No décor, except for rosta will be allowed.** Arrangements in this regard must be made by the director and participants must handle it themselves.
9. DRESS CODE: Comfortable, uniform, functional clothing, excluding school uniform and costume, is recommended. If jeans and sneakers are possible, please wear it.

## **CATEGORY: DRAMATISED CHORAL VERSE**

Grades 1 – 3
Grades 4 – 7
Grades 8 – 12
Open

1. TIME: Maximum **10 minutes**.
2. NUMBER OF PARTICIPANTS: Unlimited.
3. THEME: Own choice.
4. STYLE: This is no drama, but a dramatized poem that is performed by a group. Add-ons and changes to the poem are allowed.
6. APPLICATION OF UNITED VOICES will be the focus, not gestures and movements: See recommendations of Choral Verse.
6. MOVEMENT: Functional movements by one or more participants are allowed. Miming may also be accepted.
7. DECOR: See Choral Verse recommendations.
8. DRESS CODE: Costumes that will enhance the performance will be allowed.

[Please read the guidelines for Formal Choral Verse and Informal Choral Verse \(Dramatised Choral Verse\) below.](#)

## A few guidelines regarding Choral Verse and Dramatised Choral Verse

- ❖ **CHOICE OF POEM:** The poem must suit learners' age and experience. Choose poems that are challenging. Participants should understand the poem and be able to convey the atmosphere of the poem. As it is choral verse (a group performing the poem together) the producer is allowed to direct the group. Repetition of words or sections, add-ons and small changes in the structure of the poem to contribute to the final outcome, is allowed.
  
- ❖ **DIRECTIVES:** The basic requirements regarding the interpretation of a poem (solo performance) can also be applied to choral verse. However, choral verse offers more possibilities to take into consideration. Grouping of voices, uniforms (dramatized choral verse), as well as the grouping of choir members should also be taken into consideration. Study the text. Read and reread the words of the chosen poem. Ensure that you understand the content. Create a suitable atmosphere. Pay attention to phrasing, pauses, emphasis, tempo, tempo changes and articulation. Be careful of being too loud (no shouting).
  
- ❖ **GROUPING:** Application of united voices will be the focus. Try to divide the choir into two groups – boys and girls. Older learners, with more developed voices can be split into three or more groups with a light, medium and darker tone. All choir members should be visible throughout the performance and should therefore be grouped on different levels. Choir members can also stand, sit or lie down to create different levels. Choir benches and rostrums may be used, but participants should be able to move it around themselves.

### Arrangement of the choir members depends on the content and meaning of the chosen poem and can be (1) formal or (2) informal.

1. Formal Choral Verse	2. Informal Choral Verse (Dramatised Choral Verse)
<p><b>Formation:</b> Use normal formations such as <b>block, triangle, pyramid, crescent</b>, etc.</p> <p><b>Sound and Rhythm:</b></p> <ul style="list-style-type: none"> <li>• Create as much variation and expression as possible using <b>sound and rhythm</b>.</li> <li>• Incorporate <b>unique sound effects</b> made by the performers.</li> <li>• <b>No musical instruments or electronic equipment</b> are allowed.</li> </ul>	<p><b>Arrangement:</b></p> <ul style="list-style-type: none"> <li>• <b>Informal setup</b> with <b>freedom of movement</b> for performers.</li> </ul> <p><b>Presentation:</b></p> <ul style="list-style-type: none"> <li>• The <b>entire choir</b> can participate, OR</li> <li>• A <b>group of narrators</b> can tell the story while the rest of the choir performs actions.</li> </ul> <p><b>Formations:</b></p>

	<ul style="list-style-type: none"> <li>• More flexibility in <b>movement and patterns</b>, including: <ul style="list-style-type: none"> <li>○ <b>Diagonal lines</b></li> <li>○ <b>Creative and free formations</b></li> </ul> </li> </ul> <p><b>Props &amp; Equipment:</b></p> <ul style="list-style-type: none"> <li>• Use of <b>stepladders, chairs, blocks, musical instruments, and other props</b> is allowed.</li> </ul>
<p><b>Dress Code:</b> Wear <b>comfortable, coordinated, and practical attire</b> that allows for ease of movement and a uniform appearance.</p>	<p><b>Dress Code:</b> Simple costumes and supporting props are allowed but not required.</p>
<p><b>Movement Guidelines:</b></p> <ul style="list-style-type: none"> <li>• Keep all movements <b>natural and simple</b>.</li> <li>• Use <b>limited movements</b> such as: <ul style="list-style-type: none"> <li>○ <b>Head movements</b></li> <li>○ <b>Gentle body rocking</b></li> <li>○ <b>One or two simple gestures</b></li> </ul> </li> </ul> <p><b>Adjudication Criteria:</b></p> <ul style="list-style-type: none"> <li>• <b>Voice, facial expression, and atmosphere</b> will be judged.</li> <li>• <b>Acting, décor, and props</b> are <b>not</b> included.</li> </ul>	<p><b>Movement and Stage Use:</b></p> <ul style="list-style-type: none"> <li>• Movements and stage use are <b>allowed</b> but should <b>enhance</b> the poem’s content <b>without overpowering it</b>.</li> <li>• Remember, this is <b>not a play</b> but a <b>dramatised poem</b>.</li> </ul> <p><b>Adjudication Criteria:</b></p> <ul style="list-style-type: none"> <li>• <b>Voice, facial expression, and atmosphere</b> will be judged.</li> <li>• <b>Acting, décor, and props</b> are <b>not</b> included in the evaluation.</li> </ul>

**CATEGORY: CABARET**

Grades 4 – 7
Grades 8 – 12
Open

1. TIME, NUMBER OF PARTICIPANTS, THEME, DÉCOR, SOUND EFFECTS AND LIGHTING: See ONE ACT PLAYS.
2. DIRECTIVES: This form of art differs from the Revue only because it used to be performed in pubs and bars. Being decadent is important, especially when referring to the immoral “sins” committed in the community. This causes merciless teasing and joking. Cabaret is a secular form of art that aims to inform while it entertains in a secular way. Singing is important and comments especially on the politics of the times. It is a complex form of art to attempt with children as an adult crowd of spectators and mature actors can deal with the genre much better.

## **CATEGORY: PUPPET SHOW**

Grades 4 – 7
Grades 8 – 12
Open

1. TIME, NUMBER OF PARTICIPANTS, THEME, DÉCOR, SOUND EFFECTS AND LIGHTING: See ONE ACT PLAYS.
2. DIRECTIVES:

The unique features of this medium must be exploited. One can play around with magic like ghosts; life under the sea, witchcraft, fairytales, legends, myths, folktales, adventure stories, fables and fantasy. A program consisting of a number of poems, rhymes and/or songs can also be compiled. The text must suit the age of the actors and audiences. Puppetry is a game of movement and therefore it should include a lot of physical activity in the script. The dialogue should complement the actions and not the other way round.

## **CATEGORY: MONOLOGUE**

Grade 7
Grades 8 – 12
Open

1. TIME: Maximum **8 minutes**.
2. THEME: Own choice.
3. DIRECTIVE: The content, theme and language should comply with the age and level of experience of the participants.
4. DRESS CODE: A costume may be used to depict a character.
5. APPROACH: The presentation must depict the participant's interpretation of the text. Originality will be applauded as long as the meaning of the text is not changed.
6. DECOR, SOUND EFFECTS AND LIGHTING: Props and basic décor will be allowed if necessary but should be kept to a minimum.
7. DIRECTIVES: The full spectrum of gestures, movement and intonation must be used. This is a drama and not prose and must be presented as such.

### **A few guidelines regarding performing a monologue:**

- ❖ A one man's show/conversation with an imaginary character or item (I.e. potted plant or a telephonic conversation) may be used to express and verbalise one's personal experiences, thoughts and ideas.
- ❖ A short drama performed by one character/actor will also be accepted.
- ❖ A one way conversation with someone or something as an imaginary listener. NOT THE AUDIENCE! It is performed in a definitive setting, clearly indicated to the audience.
- ❖ The material is not automatically a monologue if written in the first person perspective. It might be better to keep the fourth wall in mind.
- ❖ The participant should therefore enact a character by means of body language, facial expression and gestures, and not simply be a verbal rendition.
- ❖ Participants should be familiar with the content of the total text or drama in order to clearly understand and interpret the extract.
- ❖ Movements should be supple, motivated and rounded off. All gestures and movements should be natural and suit the monologue.
- ❖ Theatre conventions for movement will apply.
- ❖ Costumes, props and furniture will be allowed.

- ❖ The extract should preferably be taken from a drama. Prose may be used, but only if it has been adapted into a monologue. (A good reason for this is the fact that there are only a few suitable dramas available for some age groups.) Extracts from monologue anthologies may be used, as well as texts generated by the actor/actress themselves. Texts must be announced beforehand: Title ... by... ...from (Drama and author)
- ❖ A copy of the text should be handed to the adjudicator.
- ❖ Monologues should be memorised and presented in a clear voice suitable to the character who is portrayed.
- ❖ Full or partial costume, props, background music etc. will be allowed, but it must suit the monologue.
- ❖ Practise and master the miming of the opening of a door beforehand. The door and windows should always be "in the same place". Do not walk through walls!

### **CATEGORY: ONE ACT PLAYS**

Grades 4 – 7
Grades 8 - 12
Open

1. TIME: Maximum **8 minutes** (unless special permission has been obtained in advance).
2. NUMBER OF PARTICIPANTS: Unlimited
3. THEME: Own choice
4. STYLE: Choose something on a level suitable for the participants. It may be entertaining, educational, funny or sad.
5. APPROACH: The presentation must reflect the director's interpretation of the scriptwriter's intentions as well as the director's originality.
6. DECOR, SOUND EFFECTS and LIGHTING: May be used if you provide it yourself. Make arrangements for tables, chairs etc. Only 10 minutes will be allowed to change décor. Own assistants must be provided.

### **CATEGORY: GROUP PROJECT**

Grades 1 – 3
Grades 3 – 7
Grades 8 – 12
Open

1. TIME: **8 Minutes.**
2. NUMBER OF PARTICIPANTS: Unlimited
3. THEME: Own Choice
4. STYLE: A combination of art forms may be used, i.e. prose, poetry, reading, miming, music, singing and dancing. Spontaneous creativity, originality and entertainment must be the focus. Themes must be relevant and suited to the age and experience of participants. It may even be educational with a theme of something like nature conservation.
5. DECOR: No decor or rosta will be allowed. Participants may use a CD player and chairs if they can move it around speedily themselves.
6. DRESS CODE: Comfortable, uniform and functional clothing, excluding school uniform and costume, is recommended.

Grades 4 – 5
Grades 6 – 7
Grades 8 – 12
Open

### **CATEGORY: DIALOGUE**

1. A maximum of 8 entries per school per grade and per category will be allowed, e.g. 3 girls and 5 boys or 2 boys and 6 girls, gr 8 Home Language AND 3 girls and 5 boys or 2 boys and 6 girls, gr 8 Additional Language. Boys and girls compete in casual clothes.
2. ONLY learners from grade 4 – 12 may participate.
3. Learners participate in casual wear. All dialogues are own choice and must correspond with the pupil's age and field of experience. It is the responsibility of the participating school to supply their own suitable dialogues. The Eisteddfod or hosting school does not supply any dialogues.
4. Extracts may be from a drama or prose.
5. Basic décor, props and costumes are allowed.
6. A learner may enter for both Languages. One must be a Home Language e.g. English and one the Additional Language e.g. Afrikaans.
7. A copy of the dialogue must be handed to the adjudicator beforehand.
8. Communication and the interaction during the communication is equally important.
9. Allowed time frame:  
**Grade 4 – 5: 4 minutes**  
**Grade 6 – 7: 5 minutes**  
**Grade 8 – 12/Open: 6 – 8 minutes**