

EASTERN CAPE
South Africa

SUNDAYS RIVER VALLEY

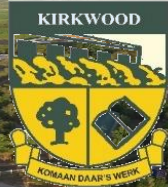
PROVINCIAL

ARTS & CULTURE FESTIVAL

12 - 23 AUGUST 2019

EMAIL: info@srvartsfest.co.za

WEBSITE: www.srvartsfest.co.za



PROUDLY SOUTH AFRICAN



2019

PROVINCIAL SYLLABUS

Performing Arts

Literary ARTS

FESTIVAL OF
LIVE PERFORMANCES

workshops

Visual Arts

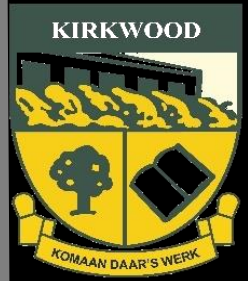


THE BIGGEST EDUCATIONAL FESTIVAL IN THE EASTERN CAPE

PROUDLY SOUTH AFRICAN



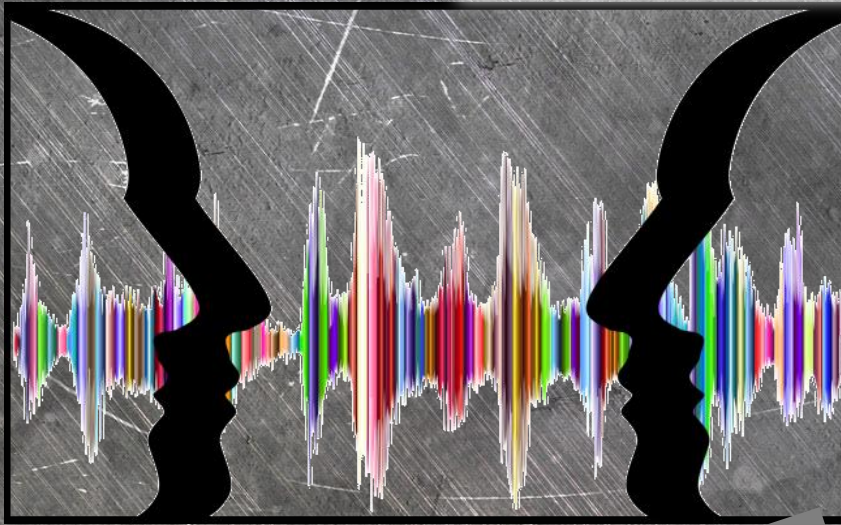
YEAR 7



Drama



Afrikaans



SPRAAK EN DRAMA

Speech and Drama





ENGLISH

SPEECH AND DRAMA

ENGLISH

CATEGORY B
SPEECH AND DRAMA

- The syllabus is available in English , Afrikaans and isiXhosa.
- **Entrants may only present two (2) items in each session.** However, entrants may present two items in English and another two items PER SESSION in Afrikaans. Separate entry forms must be completed and the appropriate fee attached to each entry.
- **Teachers are allowed to enter any number of learners per session.**
- Source material such as published novels, poems, plays etc. may be found in school or public libraries. Use of South African work is encouraged and the use of the internet is allowed.
- Entrants must not exceed the time limits provided.
- Entrants should perform in school uniform unless the content of the work allows for other clothing to enhance the work and/or to allow for a better and logical overall performance.
- See the time limits for each grade.
- **IMPORTANT NOTE: *We urge teachers and parents NOT to annoy adjudicators and audiences by teaching candidates the same poems. It is terribly frustrating to sit and listen to 10 candidates reciting the same poem. There is more than enough time for everybody to learn a poem of their own. Please pay special attention to this matter.***

PLEASE NOTE: It is not expected from teachers/candidates to attach a poem with the entry form. Poems can be submitted to the adjudicator on the day of performance.

In order to save time, space and paper, the entry forms are designed in such a way to make it easier to enter for the various sub-sessions per category. Read and complete them carefully.

SESSIONS TO CHOOSE FROM:

L7 UNDRAMATISED POETRY (OWN CHOICE)

- The selected poem must be of an appropriate length and standard for the age group.
- Movement and the use of props will not be permitted, i.e. Only facial and vocal expression may be used.
- A copy of the poem must be submitted to the adjudicator secretary.

L8 DRAMATISED POETRY (OWN CHOICE)

- The selected poem must be of an appropriate length and standard for the age group.
- The limited use of props is permitted.
- Simple movements and / or gestures may be used but must not detract from the meaning and feeling of the poem being presented, i.e. do not over-dramatize nor use meaningless gestures.
- A copy of the poem must be submitted to the adjudicator secretary.

L9 SHOW AND TELL

- Any topic of interest can be presented, but it must be kept in mind that this is a speech and not a recitation.
- Aids, such as posters, charts and objects, must be an integral part of the speech.
- The use of live animals is not encouraged as they are extremely vulnerable to stress.
- Electronic equipment will not be allowed.
- The speech must be memorised and presented solely by the participant.
- The adjudicator does not require a copy of the speech.

L10 PREPARED PUBLIC SPEAKING

- Participants may choose to speak on any topic, appropriate to their age and experience.
- Any notes used must be in point form, on postcard-sized cards.
- Simple aids may be used.
- The speech must be memorised.
- A public speech should entertain, inform, motivate, persuade or express a point of view.
- The adjudicator does not require a copy of the speech

L11 INDIVIDUAL STORY TELLING

- The story, which can either be true or invented, should be told in the participant's own words
- Participants are encouraged to draw on imagery, poetry, movement and sound effects.
- The limited use of songs, other languages, musical and percussion instruments will be allowed.
- The use of props and costumes is permitted, but must not detract from the story.
- The adjudicator does not require a copy of the story.

L12**INDIVIDUAL PROSE (PRIMARY SCHOOLS ONLY AND LIMITED TO GRADES 3 – 7)**

Spoken prose may consist of a speech, a sermon, a taped report or a radio broadcast scripted in advance and in the form of a monologue. It may be read or recited almost anywhere, but the speaker may equally be within visual contact of an audience. The extract needs to be learned and delivery should be spoken rather than acted out as for Dramatic Monologue. Supply a copy of the extract for the adjudicator.

L13**MONOLOGUE / SOLO DRAMATISATION (OWN CHOICE)**

Perform an extract of your choice from any published work. A workshop set may be used e.g. chairs, rostra, etc. The extract should be dramatized in the first person, i.e. the participant takes on one particular character. Participants are encouraged to use movement, mime and sound effects, plus limited use of languages. The piece may be the participant's own work. The candidate is also encouraged to introduce and to set the scene for the particular work. Please supply a copy of the piece for the adjudicator. School uniform is not compulsory.

L.14 MIME**This session is NOT OPEN for foundation phase learners.**

The act of using movements of your hands and body, and expressions on your face, without speech, to communicate emotions and actions or to tell a story.

HELPFUL GUIDELINE**Key Elements in Mime**

There are several important things to keep in mind when studying mime. Following these rules will make your scenes understandable and enjoyable for you audience.

- 1) Exaggerated Action
 - a. Every action should be much bigger than real life in order to make events crystal clear to your audience
 - b. Use your entire body to show an emotion or to complete an action, even if doing so is a bit unrealistic. This will help the audience understand you scene
- 2) Exaggerated Emotions
 - a. Use **BIG** facial expressions (think of clowns)
 - b. Remember to use your whole body to show the emotion (ie. Jump for joy, cringe in fear)
- 3) Exaggerated Energy
 - a. Exaggerate the amount of effort required to complete an action (ie. If something is heavy then veins should be popping out of your head as you lift it)

4) Precision

- a. All of your movements onstage must be carefully thought out step by step and executed in an exact manner in order to keep the meaning clear
- b. Vague, limp, rapid or sloppy actions are easily misinterpreted
- c. Remember, the audience can not see the imaginary object the you're manipulating, so a cell phone looks exactly like a TV remote or a calculator if your actions are not exact

5) Expectations of Reality

- a. The audience will understand if YOU behave a bit unrealistically, but they won't understand if objects behave unrealistically. Don't change the laws of physics!
- b. Objects must not teleport into your hands. Everything must come from somewhere AND must be put somewhere when you are done with it

6) Consistency

- a. Once you create an object on stage, it stays where you put it
- b. Keep track of where things "are" on stage to ensure that you don't walk through a chair, or crush your dog by putting a crate on top of it

L15 PROSE (OWN CHOICE)

- Any piece chosen from any literary work
- Advisory that dialogue and descriptive and/or narrative parts form a logical unit

L15.1 DRAMATISED PROSE**L15.2 UNDRAMATISED PROSE****L16 DIALOGUE (DRAMATISED OR UNDRAMATISED) (OWN CHOICE)****TWO (2) PERSONS IN CONVERSATION****CLUES:**

- Characters should pay attention on how they convey the text.
- Pay attention to the phrasing and intonation of words and sentences.
- Make use of facial expression to support the contents of the text.
- The use of different tempi and your tone should suit the contents.
- Each character should have equal opportunity to speak.
- Costumes and Props are allowed.

L17 IMPROVISATION / CHARACTERISATION**L18****CONVENTIONAL (TRADITIONAL) SPEECH CHOIR (OWN CHOICE)**

- This type does not require the use of props, costumes, nor choreography.
- Do not edit the piece or add additional words.
- The size of the choir can be determined by the teacher/conductor but may not be less than 10 pupils and NOT more than 40 pupils.
- Poems etc. must be memorized.
- Maximum time for ALL grades: 10 minutes
- A conductor is not necessary if you are sure that your choir members really know their parts well, but most often those who win speech choir contests has a conductor. A conductor helps the focus of your pupils.
- The conductor may stand at the back of the judges. He/She may conduct in any manner he/she wants as long as he/she guides the participants for an effective speech choir presentation.
- The choir may be divided into light, medium and dark voices.
- Solo voices for effect, contrast, etc. are allowed.

- Languages: English or Afrikaans.
- A speech choir may present a work in English and another in Afrikaans. This must be clearly stipulated on the entry form and accompanied by the appropriated fee.
- No prescribed works. Own choice

L19 DYNAMIC (OR THEATRICAL) SPEECH CHOIR (OWN CHOICE)

This type of speech choir makes use of costumes and choreography to help bring the speech to life.

- Music may be used, however, we advise limited use.
- Should music be used it has to be given to the sound engineer on CD in a recognizable reading format such as mp3 etc.
- Candidates are allowed to perform one item in English and another in Afrikaans. It is important to complete the appropriate entry forms as such. A separated entry form must be used in each case and accompanied by the appropriated fee.
- Candidates will perform ON STAGE for this session.
- To enhance their experience, the sound engineer will activate the spotlights towards the stage as well as other colourful lights on the stage to enhance their experience.
- A minimum of 10 candidates and a maximum of 20 candidates are allowed for this session.
- Only ONE Diploma will be issued in this session and the Diploma will be issued to the GROUP.

L20 ONE-ACT PLAY

This is a play that has only ONE act, but may consist of several scenes. Included in this is also the well-known “10-minute” play known as the “flash drama”. In this session the festival will also allow the so-called MONODRAMA. With monodrama candidates are also free to perform only ONE SCENE from any act.

Candidates are free to use published works but are encouraged to use their own imagination and to create their own plays.

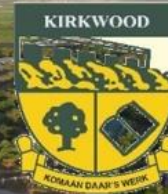
Plays may be serious, funny, heroic etc. It may take ANY FORM and may be about any topic within the rules and regulations of the festival especially the section of child protection policy.

- Candidates will perform on stage
- Lighting may be used accordingly
- Sound may be used at candidate’s discretion
- A copy of the script of the play must be handed to the Adjudicator Secretary which may not be returned.
- Candidates are limited to a minimum of 10 minutes and a maximum of 15 minutes.
- Candidates to design their own props and to take responsibility for the setup thereof. Candidates are reminded of limited space on stage, so they are encouraged to stay clear of extravagant props and décor. Rather spent time on your script, acting and other important factors.
- Costumes may be used.
- A minimum of 4 characters will be allowed on stage and a maximum of 8.
- The Festival will allow for short breaks of 10 minutes between acts (if chosen) in order for candidates to prepare the stage and to ready themselves.
- Plays may either be in English or Afrikaans OR a mixture of both languages depending on the topic and mood of the play.
- There are NO limits as to age or grades of participants for obvious reasons.
- A diploma will be awarded to each candidate involved in the play according to their involvement and participation.
- **HINT:** Ensure that all candidates get the opportunity to speak and act enough during the play in order for the adjudicators to form an opinion of each in order to award a diploma.

L21 OPEN SESSION – This session follows the same outlay and rules as all the above but the session is only for candidates aged 19 and above. It is seen and felt as an ADULT session.

NEW ADDITION

INSKRYWINGSVORM/ENTRY FORM



WEBSITE: www.srvartsfest.co.za

EMAIL: info@srvartsfest.co.za

SPEECH AND DRAMA ENGLISH

Please complete the following fields. Remember to write clearly. Your name/s and surname will appear on the Diploma according to what you write in these fields

NAME & SURNAME	GRADE	AGE	NAME OF SCHOOL

PLEASE TICK THE SESSION THAT YOU ENTER

(IMPORTANT: Should you enter more than one session and more than one piece, you should complete A SEPARATE ENTRY FORM FOR EACH ITEM THAT YOU ENTER).

<u>CODE</u>	<u>TICK</u>	<u>SESSION</u>	<u>CODE</u>	<u>TICK</u>	<u>SESSION</u>
L7		UNDRAMATISED POETRY	L8		DRAMATISED POETRY
L9		SHOW AND TELL	L10		PREPARED PUBLIC SPEAKING
L11		<u>INDIVIDUAL STORY TELLING</u>	L12		<u>INDIVIDUAL PROSE (PRIMARY SCHOOLS ONLY AND LIMITED TO GRADES 3 – 7)</u>
L13		<u>MONOLOGUE / SOLO DRAMATISATION</u>	L14		MIME
L15		<u>DRAMATISED PROSE</u>	L16		<u>UNDRAMATISED PROSE</u>
L17		DRAMATISED DIALOGUE	L18		UNDRAMATISED DIALOGUE
L19		<u>IMPROVISATION / CHARACTERISATION</u>	L20		<u>CONVENTIIONAL (TRADITIONAL) SPEECH CHOIR</u>
L21		<u>DYNAMIC (OR THEATRICAL) SPEECH CHOIR</u>	L22		<u>ONE-ACT PLAY</u>

KINDLY NOTE: THIS ENTRY FORM IS ONLY VALID FOR THE ENGLISH SPEECH AND DRAMA CATEGORY. PLEASE USE THE APPROPRIATE ENTRY FORM FOR SPECIFIC LANGUAGES.

AFRIKAANS

SPRAAK EN DRAMA (AFRIKAANS)

MET TROTS GEBORG

DEUR:



ATKV-tak Kirkwood

ALGEMENE RIGLYNE

- Deelnemers mag slegs vir twee (2) items per sub-sessie inskryf.
- 'n Inskrywingsvorm moet vir elke item ingevul word en moet telkens met die korrekte inskrywingsfooi vergesel word.
- Onderwysers mag enige hoeveelheid leerders per sessie inskryf.
- Die gebruik van Suid-Afrikaanse werk word sterk aanbeveel.
- Onderwysers/Leerlinge/Ouers mag hul eie werke skryf, maar dit moet voldoen aan die algemene reëls van die verskeie genres.
- Deelnemers mag nie die voorgeskrewe tyd oorskry nie.
- **KOSTUUMS OF SKOOL UNIFORM?** Deelnemers mag in skool uniform optree, maar dit is ook belangrik dat onderwysers en ouers moet oplet na die tipe gedig asook die inhoud van die gedig. Indien die INHOUD van die gedig van so 'n aard is dat kostuums 'n meer dramatiese en betroubare vertolking van die gedig sal bewerkstellig en/of sal bydra tot 'n beter en meer logiese algemene uitvoering, dan word kostuums sterk aanbeveel. Die **INHOUD** van die gedig sal in hierdie verband die bepalende faktor wees.
 - **Die sluitingsdatum vir alle inskrywings is 24 JUNIE 2019.**
- **BAIE BELANGRIK: *Ons versoek onderwysers en ouers om nie die beoordelaars en gehoor te verveel deur dieselfde gedig vir u leerlinge aan te leer nie. Dit is ongelooflik frustrerend om na 10 of 20 deelnemers te sit en luister wat dieselfde gedig voordra. U ontvang hierdie sillabus maande voor die tyd. U het dus meer as genoeg tyd om te sien dat u leerders elk 'n unieke gedig kry wat by die karakter/persoonlikheid van die leerder pas. Enige gedig pas beslis nie by enige mens nie. MOET ASSEBLIEF NIE 'N GRAAD 12 GEDIG VIR 'N GRAAD 7 LEERDER GEE NIE. BEOORDELAARS HET GROOT PROBLEME MET DIT. PASOP DAT DIE BEOORDELAAR NIE DALK DIE DIGTER IS NIE!!!!***

LET OP: *Daar word nie van onderwysers/deelnemers verwag om die gedigte tesame met die inskrywingsvorm in te dien nie. Onderwysers moet slegs verseker dat die inskrywingsvorm korrek voltooi is, maar die gedig kan die dag van optrede by die sekretaresse ingehandig word.*

TEN SLOTTE

Ek hoor jaarliks by Kunsfeeste dieselfde vraag oor en oor. Die vraag word veral onder ouers gevra en dit is duidelik dat daar nie regtig duidelikheid hieroor vanaf onderwysers gegee word nie. Die vraag oor die verskille tussen **POËSIE en PROSA**.

Daar is heelwat elemente wat digkuns van prosa onderskei. Digwerk beskik oor n aantal kenmerke wat duidelik van prosa verskil naamlik:

1. Idees en begrippe word baie bondiger uitgedruk in n gedig. Beeldspraak en poëtiese vergelykings word deur die digter gebruik.
2. Met digwerk word die woordorde dikwels verander (dus ook die sinsbou) sonder om die betekenis te benadeel, en bereik so n sekere stemming in die digwerk.
3. Verder word digkuns hoofsaaklik in verse geskryf, genoem sy struktuur, komposisie of bou.
4. Meeste digvorme maak gebruik van rymklank (taalverwringing moet vermy word) terwyl prosa dit juis probeer vermy. Klankherhaling vorm ook n belangrike boumiddel.

Soorte rym

Slagrym, paarrym, omarmende rym, binnerym, dubbelrym, glydende rym, gekruiste rym en selfs rymverdoeseling is alles effekte wat die digter aanwend wat nie in prosa voorkom nie.

Verder kan digwerk epiese (oftewel verhalend) singende of dramatiese elemente inhou. Prosa kan wel verhalend wees, maar meer dikwels beskrywend, en in mindere mate dramaties. Dan praat ons nog nie van die tipes strofes in n gedig nie. Ons kry digiston (tweeëelige strofe), tersine (drie reëls), kwatryn (vier reëls) die minder gebruiklike vyf en ses reëls, die stansa (agt reëls) Dan is daar nog sonette, odes, kwatryne ens.

Prosa is 'n vorm van taal wat gebruik maak van gewone sinsbou en natuurlike vloei van Spraak eerder as ritmiese strukture soos bv. tradisionele poesie. Prosa bevoordeel die meer informele metriese struktuur van verse wat omtrent altyd in tradisionele digkuns gevind kan word. Geigte bevat normaalweg 'n metrum en/of rymskema. Prosa, daarteenoor, bestaan uit volledige grammatikale sintaksis, wat paragrawe tot gevolg het en estetiese aantreklikheid laat vaar. Sommige prosawerke bevat tekens van metriese struktuur of versbou en 'n doelbewuste vermenigening van di etwee vorme staan bekend as prosagedig. Die seining heers dat vers meer sistematies of formulegebonde is, terwyl prosa meer verteenwoordigend is van gewone Spraak. **ALLES WAT NIE PROSA IS NIE IS VERS, EN ALLES WAT NIE VERS IS NIE IS PROSA.**

Ek vertrou dat bogenoemde beknopte opsomming baie meer duidelikheid vir u sal gee.



SESSIE: M

M1 ONGEDRAMATISEERDE POËSIE / EIE KEUSE

M2 GEDRAMATISEERDE POËSIE / EIE KEUSE

- 'n Gedig word gedramatiseer met gemotiveerde bewegings, gebare en verhoogbeplanning.
- Bewegings mag egter nie die gesproke woord oorheers nie.
- Rostrums en/of stoele toelaatbaar – geen rekwisiete.

M3 ONGEDRAMATISEERDE PROSA / EIE KEUSE

- Gekose gedeelte uit letterkundige werk.
- Aanbeveel dat dialoog en beskrywende of verhalende dele 'n sinvolle eenheid vorm.
- Geen dramatisering, slegs stem en gelaat spel (sit of staan).

M4 GEDRAMATISEERDE PROSA / EIE KEUSE

- 'n Afgeronde gedeelte uit 'n prosawerk word gedramatiseer met funksionele bewegings.
- Behalwe vir rostrums en/of stoele, geen rekwisiete.

M5 IMPROVISASIE / KARAKTERUITBEELDING

- 'n Dramatiese vertolking deur een (1) persoon waar deur middel van woord, gebaar, beweging en gesigspel twee (2) of meer karakters uitbeeld.
- 'n Samehangende gedeelte uit 'n toneelstuk of 'n verwerking uit 'n prosawerk kan gebruik word. Slegs dialoog toelaatbaar.

M6 MONOLOG (DRAMATIES / KONFLIKDIALOOG / KOMIES) / ALLEENSPRAAK / EIE KEUSE

- Een (1) karakter speel teenoor 'n denkbeeldige karakter(s) en die stuk kan humoristies of dramaties van aard wees.
- Slegs een (1) karakter word deurgaans uitgebeeld.
- **Kostuums en rekwisiete is toelaatbaar.**
- Swart teaterdrag is toelaatbaar.

M7 DIALOOG (GEDRAMATISEERD OF ONGEDRAMATISEERD) / EIE KEUSE

Twee of meer mense is in gesprek met mekaar

LEIDRADE VIR DIALOOG

- Karakters moet aandag gee aan hoe die teks oorgedra word.
- Let op na die frasiering en intonasie van die woorde en sinne.
- Maak gebruik van gesigspel om die inhoud van die teks te ondersteun.
- Die tempo moet afgewissel word en die stemtoon moet by die inhoud pas.
- Elke spreker moet 'n gelykmatige spreekbeurt kry.
- Kostuums en rekwisiete is toelaatbaar

M8 OPENBARE REDEVOERING

- Eie keuse
- Voorbereide onderwerp
- Aantekeninge puntsgewys op kaarte word wel aanvaar.
- Kandidate word daaraan herinner dat hierdie 'n toespraak is, en nie 'n opstel uit die kop uit geleer nie.
- **Hierdie sessie is nie oop vir Grondslagfase leerlinge nie.**

M9 MIMIEK

Hierdie sessie is nie oop vir Grondslagfase leerlinge nie.



M10**KONVENSIENELE (TRADISIONELE) SPREEKKOOR / EIE KEUSE**

- Hierdie tipe vereis nie rekwisiete ens. nie.
- Die grootte van die koor kan deur die afrigter/onderwysers bepaal word, maar mag nie minder as 10 en meer as 50 persone wees nie.
- Gedigte ens. moet gememoriseerd wees.
- 'n Dirigent is nie nodig indien u seker is dat alle persone die voordrag baie goed ken nie. Ons vind (gereeld) dat spreekore wat kompetisies wen wel 'n dirigent het. 'n Dirigent help leerlinge om te fokus.
- 'n Dirigent moet AGTER die beoordelaars staan. Hy/Sy mag op enige manier dirigeer solank hy/sy die spreekoor lei tot 'n effektiewe en suksesvolle vertoning.
- Die koor mag verdeel word in ligte, medium en donker stemme.
- Solo stemme vir effek, kontras ens. word toegelaat.
- 'n Spreekoor MAG 'n werk in Afrikaans voordra en dan weer 'n ander werk in Engels. Aparte inskrywingsvorme moet hiervoor gebruik word.
- Geen voorgeskrewe werke nie. Eie keuse
- **Slegs EEN Diploma sal toegeken word aan die groep. Indien die afrigter/onderwyser vir elke kandidaat 'n diploma wil gee, dan moet dit so aangeteken word op die inskrywingsvorm en 'n addisionele fooi van R20.00 per kandidaat moet betaal word.**

M11**DINAMIESE SPREEKKOOR / EIE KEUSE**

Hierdie tipe spreekoor maak gebruik van kostuums.

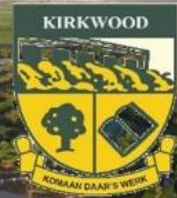
- Musiek mag gebruik word.
- Sou u musiek wil gebruik, moet u asseblief die musiek op 'n CD, DVD ens. skryf en aan die klankingenieur oorhandig.
- Die spreekoor moet die uitvoering op die verhoog doen.
- Beligting mag gebruik word.
- 'n Minimum van 10 kandidate en 'n maksimum van 50 kandidate word toegelaat vir hierdie sessie.
- **Slegs EEN Diploma sal toegeken word aan die groep. Indien die afrigter/onderwyser vir elke kandidaat 'n diploma wil gee, dan moet dit so aangeteken word op die inskrywingsvorm en 'n fooi van R20.00 per kandidaat moet betaal word.**

M12**OPE AFDELING**

LET OP: Hierdie afdeling is vanaf 2019 oop vir alle volwassenes. Algemene riglyne vir M1 tot M12 is ook op hierdie afdeling van toepassing.



INSKRYWINGSVORM/ENTRY FORM

WEBSITE: www.srvartsfest.co.zaEMAIL: info@srvartsfest.co.za

KATEGORIE: B
SPRAAK- EN DRAMA

Voltooi asseblief die volgende kolomme volledig. Skryf asseblief duidelik. U naam en van verskyn op u diploma na aanleiding van wat u hier gaan voltooi. Voltooi dus elke kolom duidelik en volledig.

NAAM & VAN	GRAAD	OUERDOM	NAAM VAN SKOOL

PLAAS ASSEBLIEF 'N ✓ IN DIE KOLOM VAN U KEUSE

BELANGRIK: INDIEN U VIR MEER AS EEN SESSIE INSKRYF EN MEER AS EEN ITEM PER SESSIE GAAN LEWER, DAN MOET U ASSEBLIEF 'N AFSONDERLIKE INSKRYWINGSVORM VOLTOOI VIR ELKE ITEM WAT U INSKRYF.

KODE	TIK	SESSIE	KODE	TIK	SESSIE
M1		ONGEDRAMATISEERDE POËSIE / EIE KEUSE	M2		GEDRAMATISEERDE POËSIE / EIE KEUSE
M3		ONGEDRAMATISEERDE PROSA / EIE KEUSE	M4		GEDRAMATISEERDE PROSA / EIE KEUSE
M5		IMPROVISASIE / KARAKTERUITBEELDING	M6		MONOLOOG (DRAMATIES / KONFLIKDIALOOG / KOMIES) / ALLEENSpraak / EIE KEUSE <u>Spesifiseer asseblief die TIPE Monoloog</u>
M7		DIALOOG (GEDRAMATISEERD)	M8		DIALOOG (ONGEDRAMATISEERD)
M9		OPENBARE REDEVOERING	M10		MIMIEK
M11		KONVENSIONELE (TRADISIONELE) SPREEKKOOR / EIE KEUSE	M12		DINAMIESE SPREEKKOOR / EIE KEUSE

LET OP ASSEBLIEF: HIERDIE INSKRYWINGSVORM IS SLEGS GELDIG VIR DIE SPRAAK EN DRAMA (AFRIKAANS) KATEGORIE.
MOET ASSEBLIEF NIE ENGELSE VORMS VIR AFRIKAANS GEBRUIK NIE.



ATKV

ATKV-tak Kirkwood

**DIE 2019 SPRAAK EN DRAMA KATEGORIE (AFRIKAANS)
WORD MET TROTS GEBORG
DEUR DIE**



ATKV-tak Kirkwood



isiXhosa

UMHOBE WOMTU NGAMNYE

- *Khetha umhobe nakuyiphina incwadi eshicelelweyo. Nceda ugqithise icwecwe kumchongi.*

IPROZI YOMNTU NGAMNOYE

- *Khetha isicatshulwa nakuyiphina incwadi eshicelelweyo. Ingasisincoko okanye ibali elifutsshane.*
- *Isicatshulwa esi masifundwe zesithethwe singabi ngomdlalo.*
- *Nceda ugqithise ikopi kumchongi.*

UKUBALISWA KWEBALI NGUMTU OMNYE

- *Balisa ibali ngamazwi akho ngendlela yeakuthi ibe nomdla. Lingawynyani okanye uliqambe.*
- *Ukusetyenziwa kwemfinaekisongqondweni, izibongo, ilizwi, ingoma, ezinye ilwimi nomculo ongabheke phi kuvumelekile.*
- *Icwecewe alifuneki nganto*

UKUTHETHA ESIDLANGALALENI OKULUNGISELELWEYO

- *Khetha isihloko, ulungise intetho ongayinika ngaso kweimeko ezukileyo okanye ezolileyo.*
- *Uvumelekile ukuba imiba ephambili uyibhale.*
- *(Akufuneki sicengcelezo)*
- *Tsala umdla wababukeli, ubenze bathyileke basho izinto bazibone ngeliso elitsha.*
- *Akufuneki cwecwe.*

UMDLALWANA OWENZIWA NGUMTU OMNYE

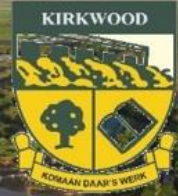
- *Khetha isiqwengana nakuwuphina umdlalo oshicelelweyo uwudlale ngokunga useqongeni okanye kumabonakude.*
- *Uvumelekile kusebenzisa imo yeworkshop umz: izitulo njalo.*
- *Sebenzisa ingxoxo yanabini, inteshukumo, isilinganisonesandi kunye nezinye ilwimi kancinane.*
- *Nceda ugqithise icwecwe kumchongi.*

IVESI ECULAYO

- *Khethani umhobe nakuyiphina incwadi eshicelelweyo.*
- *Iqela malibe nabantu abalishumi nagaphezulu.*
- *Akufuneki mbhexeshi.*
- *Nceda ugqithise ikopi kumchongi.*



INSKRYWINGSVORM/ENTRY FORM



WEBSITE: www.srvartsfest.co.za

EMAIL: info@srvartsfest.co.za

1. Ngubani igama lakho?
2. Isikolo:
3. Ibanga:
4. Mingaphi iminyaka yakho?
5. Inombolo yoqhagamishelwano

Phawula ibhokisi (✓) oyikhethayo

<u>UMHOBE WOMTU NGAMNYE</u>	<u>IPROZI YOMNTU NGAMNOYE</u>
<u>UKUBALISWA KWEBALI NGUMTU OMNYE</u>	<u>UKUTHETHA ESIDLANGALALENI</u> <u>OKULUNGISELELWEYO</u>
<u>UMDLALWANA OWENZIWA NGUMTU OMNYE</u>	<u>IVESI ECULAYO</u>

Usayine:

.....



CREATIVE WRITING



Creative Writing



OORSPRONKLIKE SKRYWERK

CATEGORY: C
SESSION: P
ORIGINAL WRITING / OORSPRONKLIE SKRYFWERK

The Creative Writing category has undergone a serious facelift and complete metamorphosis. This is implemented to assist our High School candidates with their writing skills and give them a professional platform where their writing skills can be assessed. This is indeed excellent examination preparation for all High School candidates. It is imperative that any Arts Festival must be dynamic and to this extent remain up-to-date with the latest curriculum requirements. This section is mostly in line with the latest requirements of the Curriculum Assessment Policy Statement (CAPS).

Although this category focusses heavily on High School candidates, talented Primary School learners are equally welcome to submit entries for this category.

P1
HIGH SCHOOLS / HOËRSKOLE

ESSAYS / OPSTELLE

1. 'n Kandidaat kan een of 'n maksimum van twee (2) opstelle vanuit die onderstaande opsies kies.
2. Essays can be written or typed in either Afrikaans or English
3. Length and subject of the essay is entirely the candidates own choice.
4. Primary School candidates are limited to a maximum of 300 words.

SOORTE OPSTELLE

- Die beredenerende opstel
- Die feitelike opstel
- Bespiegelende opstel
- Die beskrywende opstel
- Die verhalende opstel

RUBRIEK

5. INHOUD & BEPLANNING

- Organisering van idees vir beplanning;
- Bewustheid van doel, gehoor en konteks

6. TAAL, STYL & REDIGERING

- Toon, register, styl en woordeskat is geskik vir doel/effek en konteks;
- Woordkeuse; Taalgebruik en konvensies, puntuasie, grammatika, spelling

7. STRUKTUUR

- Kenmerke van teks
- Paragraafontwikkeling en sinskonstruksie

- **VERY IMPORTANT:** Teachers and Parents are NOT allowed to assist candidates in their writing works. This is of paramount importance. Teachers are not at liberty to rectify any spelling or grammatical mistakes for candidates. Teachers are requested to sign the declaration of oath ON THE ENTRY FORM, stating that it is indeed the ORIGINAL work of the candidate without interference of the teacher or parent. The best way for teachers to control and oversee this matter is to allow candidates to write their original work IN CLASS under supervision and to assemble all work at the end of the period. NO OUTSIDE SOURCES FOR EXAMPLE, dictionaries or internet may be used. Should the adjudicator suspect any interference of the teacher or parent, the entry will be considered invalid and will be penalised. Such a candidate will forfeit the entry fee. This equally apply to PRIMARY SCHOOL candidates as well.

• **This session is NOT OPEN FOR GRADES 1 AND 2**

• **Closing date for all entries in this Category is on Monday 24 JUNE 2019.**

P2
HIGH SCHOOLS / HOËRSKOLE

TRANSAKSIONELE SKRYFWERK

1. AMPTELIKE / FORMELE BRIEWE

- *Aan die pers*
- *Bestellings*
- *Klagtebrief*
- *Versoek van inligting*
- *Aansoek om betrekking*

2. VRIENDSKAPLIKE / INFORMELE BRIEF

- *Informele brief aan die pers*
- *Briewe aan vriende en familie*

ADDISIONELE TRANSAKSIONELE SKRYFWERK

3. VERSLAE

- *Verslae na aanleiding van grafieke en statistiek*
- *Navorsingsverslag*
- *Vorderingsverslag*
- *Ongelukverslag*
- *Formele en informele verslae*

4. KOERANTBERIG EN ARTIKELS

5. RESENSIE (*oor 'n flim, boek, musiekresensie, maatskappy, restaurant ens.*)

6. TERUGRAPPORTERING

7. ONDERHOUDE

8. DIALOOG

9. HULDEBLYK

10. TOESPRAAK

DIE VOLGENDE WENKE KAN HELP MET DIE SKRYF VAN SUKSESVOLLE BRIEWE

Het jy jou brief geredigeer na jou eerste poging?

Het jy albei adresse korrek gedoen?

Daar moet geen leestekens in die aanhef, adres en slot wees nie. Is joune korrek?

Is jou aanhef en afsluiting korrek?

Het jy 'n inhoudsopskrif na die aanhef?

Het jou brief 'n inleiding, liggaam en slot?

Het jy jou brief formeel afgesluit deur jou titel, voorletters en van te gee?

Is jou brief logies, duidelik en op die man af?

Is die taal wat jy gebruik het, nugter en formeel?

Is daar 'n punt na elke sin? Let ook op dat die ander leestekens korrek gebruik word.

Is alle woorde korrek gespel? As jy twyfel, slaan dit in die woordeboek na.

Kontroleer of die brief in duidelike paragrawe geskryf is.

Korrigeer ook sinsboufoute indien daar enige is.

Het jy jou brief oorgeskryf en alle foute reggemaak?

Is jy tevrede met die brief wat jy geskryf het?

SESSION: P3
GEDIG / POEM

PRIMARY SCHOOLS AND HIGH SCHOOLS

Poetry is writing that rhymes or has a rhythmic structure. Candidates are free to write poems in any genre, whether it be, narrative poetry, epic, dramatic, satirical, lyric, elegy, verse fable, prose poetry, speculative etc. and of any appropriated length as long as the FORM, RHYTHM, METER AND METRICAL PATTERNS found in poems are adhered to. In the higher grades, (Grades 10 – 12), the adjudicators will probe for more in- depth creativity, detailed attention to technical matters and precision of language.

- Poems to be written neatly or typed.
- Candidates are allowed to submit two poems in either language. Candidates are again reminded that two separated entry forms must be completed and accompanied by the appropriated fee.
- Language: English or Afrikaans
- Subject: Own choice
- This session is NOT OPEN FOR GRADES 1 AND 2
- Type of Poems, length and subject is entirely the candidates own choice.

GENERAL ADVICE FOR ALL CREATIVE WRITING

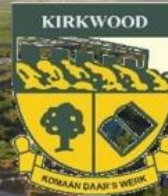
Here are eight simple guidelines for a good writing style:

- Never use a metaphor, simile, or figure of speech, when you are used to seeing it in print.
 - Never use a long word when a short one will do.
 - If it is possible to cut a word out, cut it out.
 - Never use the passive when you can use the active.
- Never use a foreign phrase or jargon if there is an everyday English or Afrikaans equivalent.
 - Write short sentences. Avoid long, complex sentences.
 - Listen to what you write.

Here are some DEADLY SINS to avoid when writing novels, BUT they apply mostly equally well to short prose:

- Never open a book with weather
 - Avoid prologues
- Never use a verb other than “said” to carry dialogue
- Never use an adverb to modify the verb “said”...
 - Keep your exclamation marks under control
- Never use the words “suddenly” or “all hell broke loose”
 - Use regional dialect, patois, sparingly
 - Avoid detailed descriptions of characters
- Don't go into great detail describing places and things.
- Try to leave out the part that readers tend to skip

INSKRYWINGSVORM/ENTRY FORM



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CREATIVE WRITING / OORSPRONKLIE SKRYFWERK

VOLTOOI ASSEBLIEF DIE VOLGENDE KOLOMME VOLLEDIG. Skryf asseblief duidelik. U naam en van verskyn op u diploma na aanleiding van wat u hier gaan voltooi. Voltooi dus elke kolom duidelik en volledig.

<u>NAAM & VAN / NAME & SURNAME</u>	<u>GRAAD / GRADE</u>	<u>OUERDOM / AGE</u>	<u>NAAM VAN SKOOL/NAME OF SCHOOL</u>	<u>TAAL / LANGAUGE</u>

CHOOSE AND THEN TICK IN THE APPROPRATE COLUMN YOUR CHOICE OF ENTRY.

REMEMBER: YOU MAY SUBMIT MORE THAN ONE ENTRY, BUT YOU NEED TO COMPLETE A SEPARATE ENTRY FORM FOR EVERY ENTRY THAT YOU SUBMIT. FORMS MUST BE ACCOMPANIED WITH THE APPROPRIATE FEE.

OPSTELLE	FORMELE BRIEF	INFORMELE BRIEF
<u>Spesifiseer asseblief die TIPE opstel:</u>		
VERSLAE	KOERANTBERIG & ARTIKELS	RESENSIE
TERUGRAPPORTERING	ONDERHOUDE	DIALOOG
HULDEBLYK	TOESPRAAK	GEDIG

VERY IMPORTANT: Teachers and Parents are NOT allowed to assist candidates in their writing works. This is of paramount importance. Teachers are not at liberty to rectify any spelling or grammatical mistakes for candidates. Teachers are requested to sign this entry form stating that it is indeed the ORIGINAL work of the candidate without interference of the teacher. The best way (in our opinion) for teachers to control and oversee this matter is to allow candidates to write their original work IN CLASS under supervision and to assemble all work at the end of the period. NO OUTSIDE SOURCES FOR EXAMPLE, dictionaries or internet may be used. Should the adjudicator suspect any interference of the teacher or parent, the entry will be considered invalid and will be penalised. Such a candidate will forfeit the entry fee. This equally apply to PRIMARY SCHOOL candidates as well.

SIGNATURE OF TEACHER:

**ENERGY NUTRITION
GREAT TASTE
ALL DAY LONG**

7:00AM

OR

7:00PM

3:00PM

12:00PM

OR

9:00AM

HERBALIFE NUTRITION

**HERBALIFE
BALANCED
NUTRITION**

- up to **30% FATS** from food and supplements
- OMEGA-3**
- LESS SATURATED FAT**
- REST**
- 30% PROTEIN** from food and supplements
- HYDRATION**
- 40% CARBOHYDRATES** from food and supplements
- FIBER 25g**
- EXERCISE**

Read-a-THON

OOPKOP LEES: ONVOORBEREID

INTELLIGENT READING: UNPREPARED

COMPETITION/KOMPETISIE

nb

UITGEWERS
PUBLISHERS

Tafelberg
Human & Rousseau
Queillerie
Kwela
Pharos
Best Books
Lux Verbi

SESSION/SESSIE P5

UNPREPARED READING/ONVOORBEREIDE LEES

In hierdie moderne eeu waarin ons onself bevind, is belesenheid 'n norm waaraan die mens gemeet word. Hoe meer gevorderd 'n samelewing raak, hoe belangriker raak leesvaardighede, juis omdat gevorderde tegnologie verhoogde vlakke van opleiding vereis waarin doeltreffende lees 'n kardinale rol speel. Ontwikkeling op verskeie gebiede is dus direk afhanklik van die mens se vermoë om doeltreffend te lees.

Charters 1941 - Reading is man's most potent skill. Without it his world is circumscribed by his neighbours. All he learns is what he picks up in conversations, information garbled in its transmission, delayed by the slow seepage of news through word of mouth... the world of newspapers, books, magazines and bulletins is closed against him by the massive walls of ignorance. Reading is the keystone of the arch of intelligence that the schools have been established to construct.

GENERAL GUIDELINES/ALGEMENE RIGLYNE

1. This category is only open for Grade 10, Grade 11 and Grade 12.
2. There are no restrictions as to the number of entries submitted per grade and/or per language.
3. Languages: English, Afrikaans and isiXhosa.
4. Voorbereidingstyd/Preparation time: 3 minutes
5. Leesmateriaal sal deur die beoordelaar verskaf word.
6. Terwyl die eerste deelnemer optree sal die volgende deelnemer 'n geleentheid kry om sy/haar leesstuk voor te berei.
7. Slegs kandidate met goeie leesvaardighede moet ingeskryf word.
8. Die algemene standaard van leesmateriaal sal die van Graad 12 wees.
9. Candidates are advised to read/practice a wide variety of reading material and also to cover a wide spectrum of topics. Adjudicators are at liberty to choose from a wide range of sources and topics.

HOW WILL THE ADJUDICATORS ASSESS THIS COMPETITION?

On the next page you will find a SAMPLE RUBRIC which can served as a perfect guide. I will not be the same as the one on the day of performance, however it is a perfect guide.

PRIZES

The best THREE (3) candidates identified by the adjudicators will each receive R1000.00 in cash as well as a book hamper from Oxford University Press and/or Tafelberg Uitgewers. The BEST CANDIDATE will win for his/her school the cash amount of R3 000.00. Each candidate will receive a Golden Diploma, but the BEST CANDIDATE will also receive a GOLD MEDAL and a TROPHY which will be sponsored either by The Sundays River Valley Provincial Arts & Culture Festival and/or the ATKV. Full Media Coverage.

The Sundays River Valley Provincial Arts and Culture Festival 2019 holds the right to release any photos and/or video material to the media and/or any social platforms for publication.

G

uideline

SCORE	4	3	2	1
FLUENCY	Flowed faster or slower depending on the story moods.	Smooth like a river. Knew every word!	Stopped now and then to work in a word.	Choppy, needed to stop and figure out words.
	Comfortable, speaking for experience.	Confidence shows in spots moments of enthusiasm.	Limited confidence, timid.	No confidence yet.
	Smooth, natural, rhythmic, no awkward moments - pauses are consistently where they should be.	Reading is often fluid and meaningful, but some pauses occur unnecessarily.	Reading is sometimes halting - sometimes the reader does not pause effectively at sentence ends, or commas.	Piece is hard to follow, with many stops and starts - requires rereading to gain meaning.
	Nice inflection in voice - keeps listener engaged	Voice has inflection as necessary, but has monotonous spots.	Voice has sometimes has inflection, but is often monotone at times.	Revision needed for expressive reading - Voice is always monotone
VOLUME	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces 1-2 words.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces a few words.	Often mumbles or can not be understood OR mispronounces many words.
	Volume is loud enough to be heard by all audience members throughout the presentation.	Volume is loud enough to be heard by all audience members at least 80% of the time.	Volume is loud enough to be heard by all audience members at least 60% of the time	Volume often too soft to be heard by all audience members.
READING PERFORMANCE	Groups words logically when reading aloud.	Usually groups words in a logical manner.	Reads word by word with no logical grouping.	Read word by word and must be assisted with many words.
EXPRESSION	Sounded professional. Changes voice tone to emphasize important content.	Uneven emphasis given to important content.	Read in a sing song way or did not change voice very much.	Speaks in a monotone, with little change in pace or voice inflection.
PRESENTATION SKILLS	Stands up straight, looks relaxed and confident. May move around the room in a meaningful fashion.	Stands up straight, looks relaxed and confident.	Stands up straight. Doesn't ever rock back and forth, pace, lean on board, etc.	Sometimes stands up straight, leans, slouches, rocks back and forth, etc.
	Establishes eye contact with everyone in the room. Eye contact is frequent.	Establishes eye contact with some people in the room. Eye contact is frequent.	Establishes eye contact with some people in the room. Eye contact is sporadic.	Never establishes eye contact with anyone.

Afrikaans-Engels

Vertalings word aangevul met ekstra inligting om graad 4 –7-leerders te help.

English-Afrikaans

Translations are supplemented with extra information to assist grade 4 –7 learners.



Helpful hints

a * (ə) indefinite article

'n ♦ A school is **a** place where learning takes place. 'n Skool is 'n plek waar leer plaasvind. ♦ "May I please have a glass of water?" "Mag ek asseblief 'n glas water kry?" See also **AN, THE**.



Use **a** when the next word starts with a consonant: a banana. Use **an** when the next word starts with a vowel: an apple.

Nuttige wenke

iets * (ɪts) onbepaalde voornaamwoord

♦ something ♦ Ek hoor **iets** buite in die tuin. I hear **something** outside in the garden. ♦ "Kom ons doen **iets** anders." "Let's do **something** else." **ANT** niks

♦ anything ♦ "Doen jy vanaand **iets**?" "Are you doing **anything** tonight?" **ANT** enigiets



'n Byvoeglike naamwoord wat nā **iets** staan, kry 'n -s aan die einde by: **iets** oulik.

Synonyms and antonyms

accent (əˈsent) [accents] abstract noun

♦ aksent ♦ In South Africa, English is spoken with a different **accent** than in America. In Suid-Afrika word Engels met 'n ander **aksent** as in Amerika gepraat.

♦ (grammar) klem ♦ In the word "apple" the **accent** is on the first syllable. In die woord "appel" is die **klem** op die eerste lettergreep. **ANT** stress, emphasis

abstract (əbˈstrakt) (more abstract, the most abstract) adjective

abstrak ♦ This painting is **abstract** and not realistic. Hierdie skildery is **abstrak** en nie realisties nie. **ANT** concrete; realistic

Sinonieme en antonieme

ingewikkeld (ɪnˈgeˌwɪkˌkeld)

[ingewikkeld]; ingewikkelder, die ingewikkeldste] **byvoeglike naamwoord**

♦ complicated ♦ "Hierdie is **ingewikkelde** woorde." "These are **complicated** math word problems." **ANT** moeilik, kompleks, gekompliceerd **ANT** eenvoudig

♦ complex ♦ Die **ingewikkelde** ontwerp is moeilik om te teken. This **complex** design is difficult to draw. **ANT** moeilik, kompleks, gekompliceerd **ANT** eenvoudig

♦ ingewikkeldheid s.n.ux complexity

Expressions

cat * (kæt) [cats] common noun

kat ♦ Lusinda has a **cat** and Penny has a dog. Lusinda het 'n **kat** en Penny het 'n hond.

♦ catty (adj.) katterig

expressions let the cat out of the bag (to accidentally reveal a secret or surprise) die oop uit die mou laat; when the cat's away, the mice will play (when the person in charge is away, people will do as they please) as die kat weg is, is die muis baas

Uitdrukkings

oog * (oʊ) [ɔɪ, oʊ] selfstandige

naamwoord (soortnaam) eye ♦ Misha is blind in een oog. Misha is blind in one eye.

met die blote oog with the naked eye ♦ Dis nie moontlik om virusse **met die blote oog** te sien nie. It's not possible to see viruses **with the naked eye**.

'n oog hou oor keep an eye on, watch ♦ "Hou asseblief 'n oog oor die breëde

terug ek op diefoon is." "Please keep an eye on the stew while I'm on the phone."

UITDRUKKINGS iemand se oë is groter as sy/haar maag (iemand neem meer kos as wat hy/ sy kan opeet) someone's eyes are bigger than his/her stomach; **uit die oog, uit die hart** (mens vergeet jou van iemand wat jy nie meer sien nie) out of sight, out of mind

Animal names

camel (kæmˈel) [camels] common noun

kameel ♦ Camels can survive in very hot conditions. Kamele kan in baie warm toestande oorleef.

COLLECTIVE NOUN caravan, flock, herd, train
MALE AND FEMALE bull – cow
YOUNG calf
SOUND grunt

Homonyms and homophones Homonieme en homofone

dokter (dɒktər) [doctors] selfstandige

naamwoord (persoonsnaam) doctor ♦ As jy baie siek voel, moet jy dokter toe gaan. If you feel very ill, you should see a doctor. **ANT** geneesheer, KJK DR.

HOMOFON dokter s.n.ux (iemand met 'n akademiese graad) doctor

graze (græz) [grazing, grazed] main verb

wei ♦ The cows are grazing in the field. Die koeie wei in die veld.

HOMONYM graze n. (scrape on the skin) skaafplek



Is jy beskikbaar hierdie naweek?

Nee, ek is volgeboek!

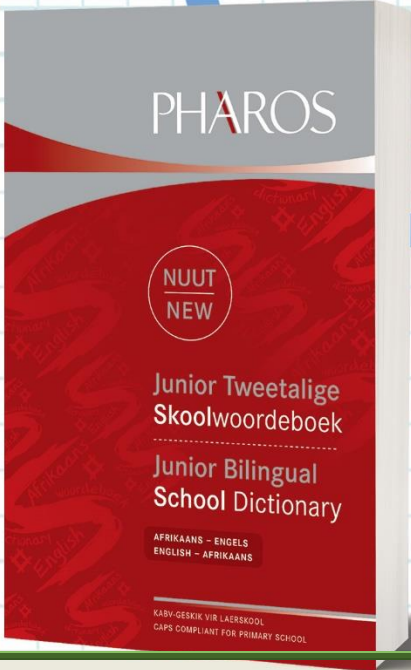


PHAROS
WOORDEBOEKE | DICTIONARIES

IDEES
VOLVREES
© KOBUS GALLOWAY

Leer om met woorde te speel in Engels én Afrikaans met die nuwe **Pharos Junior Tweetalige Skoolwoordeboek**. Dit is nêr reg vir graad 4-7 en het hope ekstra hulp om laerskool lekker te maak.

bespreek ★ (be•spreek) [het bespreek] *hoofwerkwoord*
❶ discuss ♦ Die doel van die vergadering is om die skoolkonsert te **bespreek**. The purpose of the meeting is to **discuss** the school concert. ❷ book, reserve ♦ **Bespreek** vroegetydig kaartjies vir die konsert. **Book** your tickets for the concert early.
■ **bespreking** s.nw. discussion; booking, reservation
■ **bespreekte** b.nw. (deelw., attr.) discussed (topic); booked (tickets), reserved (seats)



a ★ (a) *indefinite article*
'n ♦ A school is **a** place where learning takes place. 'n Skool is 'n plek waar leer plaasvind. ♦ "May I please have **a** glass of water?" "Mag ek asseblief 'n glas water kry?" See also AN, THE.
💡 Use **a** when the next word starts with a consonant: **a** banana. Use **an** when the next word starts with a vowel: **an** apple.

Learn to play with words in English and Afrikaans with the new **Pharos Junior Bilingual School Dictionary**. It's perfect for grades 4-7 and offers loads of extra help to make primary school a breeze.

Vir meer inligting kontak / For more information contact:
elana.bredell@nb.co.za | henk.viljoen@nb.co.za | orders@nb.co.za | www.nb.co.za

nb

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WERKSWINKEL AANGEBIED DEUR:

Henk Viljoen

Streeksverkoopbestuurder: Skole

ALGEMEEN

- *Teikengroep: Ouers, Leerders, Onderwysers en beginner drama-afrigters wat meer oor kunswedstrydvoorbereiding en -afrigting wil weet.*
- Aanbiedingstaal: Afrikaans
- Tydsduur van aanbieding: 4-5 ure afhangend van hoeveel vrae ens. Kan ook ander items ekstra bywerk.

Die kursus, aangebied deur Henk Viljoen, sal die volgende aspekte aanspreek:

- Die doel van kunswedstryde.
- Verskillende soorte items.
- Hoe kies ek die regte teks vir die leerder?
- Tegniese aspekte
- Gedramatiseerde en ongedramatiseerde items
- Verhoogbeplanning en -gebruik

Meer oor Henk Viljoen

Henk Viljoen het Spraak en Drama as Spesialisering vak as deel van sy Hoër Onderwys Diploma. Hy het vir bykans 17 jaar onderwys gegee met Afrikaans as Hoofvak. In die tydperk het hy sy eie Drama Ateljee in Kempton Park bedryf waar sy leerders en groepe verskeie toekennings tydens deelname aan die Kempton Parkse Kunswedstryd en Nasionale Eisteddfod behaal het.

Henk Viljoen was ook vir bykans 12 jaar betrokke by die Raad van Afrikaanse Beoordelaars (RAB) as lid, sekretaris en Voorsitter. Hy het ook as beoordelaar vir die ATKV, verskeie skole en kunswedstryde opgetree.

Hy het ook twee jaar aan die Suid-Afrikaanse Spraak en Dramakollege (SA) studeer.

Henk Viljoen was ook 'n vakadviseur vir Afrikaans aan die Oosrand en Interne Moderator vir Afrikaans Eerste Addisionele Taal Graad 12.

(DIE SPESIFIEKE DAG EN TYD VAN HIERDIE WERKSWINKEL SAL IN DIE FINALE PROGRAM VAN DIE KUNSTEFEESE BEKENDGESTEL WORD)