



THE PLATFORM

A variety of articles can be found on the following pages - poetry, information about school programmes including Jongosi at the Witness Hilton Arts Festival and news from a studio in Mossel Bay. After reading Festival News turn to page 3 for an article by Professor Mervyn McMurtry on presenting a monologue.

If you are still receiving a black and white copy of the newsletter through the post, and would like to have it emailed in future, let me have your email address so that can be arranged.

However you receive *The Platform*, please pass it on to your school principal and other members of staff to enjoy. Remember it can also be viewed online at www.speechanddrama.co.za

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Third Term 2014

Inside this issue:

"The Thing" An original poem	2
Presenting a Monologue	3
Think Theatre's Programmes for schools	4
Jongosi at the Witness Hilton Arts Festival	4
Talent America	5

Festival News

56 festivals will be held in schools and studios throughout the province this term, and, with several already booked for the fourth term, it looks as if 2014 will be another record year.

Last term's entries showed an increase in entries in *Advertisement*, *The News at Eight* and *Dramatic Movement* as well as *Monologues*.

The article on page 3 has been written specifically to guide and assist primary school pupils in presenting monologues. Please pass it on to your pupils and keep it on file for your own reference.

Monologues also feature in Talent America, a competition that was held in New York last month. Thanks to Miné van Schalkwyk, principal of Sterland Studio, for this interesting article.

Although 2014 is rapidly drawing to an end there is still time for you to enter the Festival. Book your October dates before 31 August.

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SAVE THE DATE:

THE BRUCE PIPER AWARD MONOLOGUE COMPETITION.



SATURDAY, 8 NOVEMBER 2014 AT 2PM.
OPEN TO QUALIFYING HIGH SCHOOL CANDIDATES.
MORE DETAILS TO FOLLOW.



The "Thing"

By Beth Budke

It was a cold, rainy night.
There was thunder and lightning,
Which, quite frankly was frightening.
There was a BANG and a CLANG!
As the thunder boomed.
And then, suddenly, the "Thing" appeared,
And I knew that I was doomed.
Outside the wind howled -



Everything was just wild!
The "Thing" started to approach
me with heavy, loud footsteps.
I started to tremble, but I stood
my ground.
In case I needed defence
I grabbed a marble that I found.
The "Thing" moved closer
and closer,

until he towered right over me.
I knew I was in trouble so I threw the marble
at the beast,
And it knocked him down with a great big thud.
I leaned over my bed and looked at the "Thing".
He was covered with ugly mud.
I had defeated the "Thing",
But whether I am safe, is an unknown mystery.....

I lay back and pulled up the duvet.
I had done a pretty good job, I must say.
I felt uncomfortable, so I leaned over my bed again.
The "Thing" was still there. This is such a pain.
I just want to get to sleep
But I don't know when the "Thing" may creep.
The "Thing" could be acting dead,
But I don't trust anything, especially next to my bed.

I decided to see if the "Thing" was really dead or not,
So on his face I dropped my sock.
'Wait. Where is the "Thing"?'
I had dropped my sock on nothing.
I switched on my lamp.
It smelled quite damp.
There was mud smeared on the floor.

So the "Thing" was here after all.
The mud was also on the door.
I switched off my lamp and pulled up the duvet.
I wonder what mum's going to say.
I'll have to make up an excuse in some way.
Well now the "Thing" is gone I can finally
go to sleep
With my doggie next to me, called Meep.

There was another big BANG and a CLANG
outside.

And suddenly the "Thing" was standing
by my side.

My heart skipped a beat.

The "Thing" was leaning over my feet.

The "Thing" moved a few steps away,

As still as could be, I lay.

I heard a moan

And a groan from the "Thing".

And then, suddenly, I heard something smash.

And then the "Thing" made a dash

And hid behind my curtain.

I grabbed a bouncy ball, and this time I was
certain that I wouldn't miss.

As hard as I could I threw the ball,

And then to my horror it bounced off the
"Thing" and down the hall!

I lay dead still.

I stared at the curtain.

I couldn't see the "Thing", but to be certain,

I switched on my lamp.

The "Thing" had once again disappeared.

And yes, I think this is quite weird.

Night, night,

Don't let the "Thing" bite!

- by Beth Budke

Grade 5, Cowan House



PRESENTING A MONOLOGUE

By Professor Mervyn McMurtry

What is a monologue? A monologue is a performance by one performer (from Greek: 'mono' and 'logos', which means "speaking alone"), who performs one major character. While the presence or influence of others on that character can be enacted or spoken, the focus should be on the central persona/character.

What is the core of a monologue? The essence of a monologue is character: the more detailed and the more complex the writer's vision of the character, the greater the challenge to you as a performer. Avoid selecting a monologue, particularly from the internet, in which the character and the situation are one-dimensional, stereotypical and generalised. Make sure you hand a copy of the monologue to the adjudicator before the performance.

What does a good monologue show? The best monologues reveal the attitudes or beliefs or understanding of a major character, whether s/he is aware of them or not. That character speaks about something of importance to her/him, something that creates conflict (a core element of drama), and while speaking about that and/or searching for answers, that person reveals things about her/himself.

Why should your monologue be self-contained? Even if it is taken from a play, your monologue should be complete within itself. The listeners must be given all they need to know, without unnecessary details, within a relatively short space of time. Before you begin, prepare your listeners by introducing the character and explaining what has happened up to that point.

Why should you recreate the action in the present? Even if the events happened in the past, the monologue is not just a story being told, because the central character cares about what happened, and is connected to or participated in the experience. So the events should be relived again, in the moment of performance.

Why should you mainly focus on the listeners? Because monologues are not character-to-character based, but character-to-listener based, they almost always use direct address, because there is no one else on the stage for your listeners to focus on (except when you create or enact other characters at certain moments). So contact your listeners and engage them in the performance.

Why should you create the dramatic context? As well as understanding the subject matter, the technical devices, and the writer's intention, you must understand and create the context for the monologue in performance, by knowing why your character is describing her/his experience or feelings to somebody, who s/he is speaking to, why now, and where it is taking place.

Are the written words the most important element? Although your monologue was created by a writer, her/his words can only be brought to life by other elements: movement and gesture and facial expression and vocal variety and use of space and objects/properties.

How do you avoid a mechanical delivery? To sound as though you are saying the words and feeling the emotions for the first time, rather than performing words you have memorised, make a living connection between thought, emotion and word, by exploring and visualizing what is thought and felt, not just said, moment by moment.

How do you make the audience believe in the character on stage? Impact is derived from the sincerity and vitality with which you live the 'truth' of the character, by presenting your character's outward appearance accurately and convey her/his inner feelings convincingly.

SCHOOL PROGRAMMES FROM THINK THEATRE - AUGUST AND SEPTEMBER -

1. "Marvellous Mixtures"

Deliciously wicked, witty and intelligent original theatre for young audiences.

Inspired by Roald Dahl's popular children's book *George's Marvellous Medicine* it is narrated by two farm chickens on a desolate Karoo farm.

2. "The No-Sense Nonsense Poetry Road Show"

Now in its tenth year this play covers tricky classroom concepts of onomatopoeia, alliteration, personification, rhyme, creative license, metaphor and simile in an entertaining and ingenious way.

Suitable for Grades 3 to 5.

3. 'The Calf With No Name'

Featuring large and beautiful African puppets this heart-warming story about a young Zulu boy, Sbu, and Nguni cattle, teaches youngsters about honesty, taking responsibility for one's actions and doing the right thing.

BOOKING DETAILS (3):

Copy Dog Productions

Riaan Timson

082 696 3507/031 309 8738

riaantimson@gmail.com

copydog@artslink.com

BOOKING DETAILS & INFO (1 & 2):

doreen@thinktheatre.co.za

Phone: 033 343 4884 / 084 556 0668

Fax: 033 343 4884 / 086 402 9592

Cell: 084 556 0668

N.B.

Please make the following correction to the isiZulu syllabus: **GRADE 5, Page 15.**

"INGANE YESIKOLE" Line 10 should read: Imfundo Kgumathole

JONGOSI time is here again!

Briefly for those of you who don't know ...

The 5th annual Jongosi, a celebration of youth and the performing arts, takes place on Thursday, 18 September (for primary schools) and Friday, 19 September (for high schools) on the Hilton College Campus as part of The Witness Hilton Arts Festival.

The day is structured to ensure that pupils will be fully occupied attending a variety of age appropriate theatre. The aim is to instil a love of the performing arts, to provide enjoyment and to stimulate thought and discussion.

The cost is R198 for which learners will see three performances. (R66 pupil per production x3). Workshops are an optional extra at R60 per pupil per workshop. The hands on Graffiti workshop with Ewok is free.

For more information and photographs please visit our website

www.hiltonfestival.co.za

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Talent America

Talent America has been running for 41 years to give performing artists the opportunity to perform in front of talent scouts and casting agencies to further their career. The CEO of NY-LA-NASH, talent scouts and agents recently took over Talent America and hosted this year's competition at the New Yorker Hotel in Manhattan, New York. Each age group and category has a bronze, silver and gold medallist winner.

Mieke Oosthuizen (11 years) participated in acting with three monologues (two comedies and one legit monologue) and one tap-dance item.

The results were as follows:

- * Second place for Comedy Monologue with 'Hockey Captain'
- * First place for Comedy Monologue with 'Shoe Shopping' (she took the 2nd and 1st place in this category!)
- * First place for Legit Monologue with 'Toi Toi'
- * First place for her tap-dance 'Rock around the Clock'
- * Division winner for Acting age 9-11 years
- * Overall winner for age 9-11 years (scored highest marks over all the divisions of acting, dance, modelling, vocal and instrumental)

On top of all of this, Mieke received two call backs from Divine Management and New York Talent Club. The CEO of Divine Management asked for Mieke's portfolio and the New York Talent Club wants Mieke to do auditions for the Nickelodeon channel!

And lastly, Mieke was filmed in Times Square as part of an advert for NBC channel, for the program 'I Love Lucy'.

"Our ten days in New York were wonderful. The South African team worked very hard and a total of seven came back with Broadway contracts! We ate all the American food, almost never slept and also shopped in between it all.

We visited Central Park, the Empire State Building, Statue of Liberty and New York Film Academy where we did an acting workshop and saw a Broadway show. The lead role from 'Disney's Newsies' (Broadway show) gave us a 90 minute workshop on theatre and the acting industry. This was a life changing experience and a milestone for me as an acting coach"

Miné van Schalkwyk

Sterland Studio, Mossel Bay

Mieke came home
with five trophies
and one silver medal.



Mieke with her trophies, and with Miné after her special division
and overall winner awards





The Witness
HILTON
ARTS
FESTIVAL
18-21 September 2014



JONGOSI

~ A THEATRE EXPERIENCE
TAILORED FOR SCHOLARS

18 September 2014

JUNIOR & SENIOR PRIMARY
R 198 PER PUPIL

19 September 2014

HIGH SCHOOLS
R 330 PER PUPIL

FOR DETAILS
SEE
WEBSITE

HILTON COLLEGE

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The Witness



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