

# **GUIDELINES**

***BASWA LE MEETSE* COMPETITIONS,**

**NATIONAL AWARDS**

**&**

**THE YOUTH SUMMIT**

**“EDUCATE THE YOUTH TO EDUCATE THE NATION”**



**water affairs**

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Department:

Water Affairs

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## TABLE OF CONTENTS

Foreword .....	5-6
Introduction and Background.....	7-10
Background of <i>Baswa Le Meetse</i> Awards .....	11-12
Objectives of The <i>Baswa Le Meetse</i> Project.....	12
Theme .....	13
Categories .....	13
Competition Prizes .....	14
Process for the Build-Up to the BLM National Competition and Awards.....	15-16
Awareness Creation And Mobilisation .....	17-18
Registration for Participation in the BLM Competitions.....	19-20
Portfolios .....	21-22
Capacity Building.....	23-24
Competitions .....	25-26
District Auditions. ....	26
Preparations for The District Competitions.....	26
Provincial Competitions .....	26
Preparations for Provincial Competitions .....	27
National Competitions.....	27
Preparations for National Competitions .....	27
Tentative Programme for National Competition .....	28
Selection of Winners .....	28
General Competition Rules .....	28-29
Categories and Duration of Performance .....	30
Specific Rules for Poster Entries .....	30-31
Submission of Scripts.....	31
Art Forms .....	33

The Drama Category .....	34-36
The Music Category .....	37-40
The Poetry Category .....	41-45
The Praise Poetry Category .....	46-50
The Poster Category .....	51-55
Adjudication Panels at District Level .....	57
Adjudication Panels for Provincial and National Competitions. ....	58
Role of Educators in the Competitions .....	59-60
Role of the DWA National Office in the Competitions .....	61
Role of Regional Coordinator In The Competitions .....	62-63
Adjudication Criteria .....	63
Audit Form .....	64-65
Score Sheet for Drama .....	66-67
Score Sheet For Poetry .....	68-69
Score Sheet For Praise Poetry .....	70-71
Score Sheet For Poster .....	72-73
Score Sheet For Music .....	74-75
Appendices .....	76
Letter of Indemnity From Parent/Guardian .....	77-79
School Profile .....	80-82
Workshop Evaluation Form .....	83-85
Contact Details of <i>Baswa Le Meetse</i> Coordinators .....	86-87

## ANNEXURES

What is sanitation? .....	89
What is health and hygiene? .....	90
Checklist for organising competitions and workshops .....	91-92

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## Foreword

Dear Educator, Adjudicator and Mentor

*Baswa Le Meetse* (Youth in Water) Award is a Ministerial project which was launched in 2003. It is one of the action projects of 2020 Vision for Water Education Programme (2020VFWEP). The awards aim to recognise the role of youth in education and awareness campaigns on integrated water management, sanitation, impact of invasive alien plants and health and hygiene promotion issues.

*Baswa le Meetse* project targets grade six (6) learners, who convey sound messages on water use efficiency, water conservation, water resources protection, impact of invasive alien plants and health and hygiene. They use art as a medium to communicate messages. This is done through five different art forms i.e. **drama, music, poetry, praise poetry and posters**. Learners align their messages with the theme ***“Washing of hands, use and care of sanitation facilities for a healthy life”***.

*Baswa le Meetse* Awards commence with auditions at district level and competitions at provincial and national levels. The competitions culminate with the national awards which are presented by the Deputy Minister of Water and Environmental Affairs during the Youth Summit held in June, the youth month.

*Baswa le Meetse* competitions require a holistic and integrated approach. The key objective of the guideline document is to assist educators as they prepare learners for the district auditions, provincial and national competitions and national awards (to be held during the Youth Summit). The guideline serves as a frame of reference which guides the adjudication panels to ensure a fair selection of the winners and the implementing team to co-ordinate the project effectively.

The appendices at the end of the document include specimen of the various forms that the educator, principals and parents would be required to complete at different stages of the

preparations for auditions, competitions, award and participation in the Youth Summit. The contact details of regional and national coordinators are included for your convenience if you require more information or clarification.

We hope that you find the guidelines user-friendly and serving its intended purpose.

**Curtis Mavula Mabena**

**Director-Youth, BBBEE and Schools Interventions**

# **Introduction and Background**

# **Introduction and Background**

## **Introduction**

South Africa is a water scarce country, faced with a challenge of rapid increase of population and demand of water by all sectors. Most people are not aware of this situation; they use water inefficiently and pollute water sources.

The Department of Water Affairs has a constitutional mandate to ensure sustainable water resources for intergenerational equity. Therefore, society has to be empowered with knowledge and skills that will enable them to participate effectively in the management of water resources and sanitation, use water efficiently, protect and conserve water sources, practice good hygiene for a healthy life. Thus the engagement of the Department in strategic public education and awareness.

## **Department of Water Affairs Public Awareness and Education Programme**

The Department of Water Affairs have embarked on strategic public awareness and education programme using multimedia production and 2020 Vision for water education programme (2020 VFWE) and intervention projects. One of the Programme strategic objectives is:

- To achieve water literacy in the country through a comprehensive formal and informal public education programme, to affect positive attitudinal and behavioral change by all South Africans to water value and water use.

## **The Youth Summit**

The Department of Water Affairs recognises June as a National Youth month and has aligned its youth activities and programmes accordingly. As a result, the 2020 Vision for Water Education Programme has been aligned to the Youth Month Activities. The department has ensured alignment of its youth programmes by planning an annual week long intensive awareness and education programme that addresses integrated water management issues. The Youth summit aims to:

- a) Integrate youth education programmes within the department.



- b) Align the department's youth activities to that of the national calendar and activities planned by the national Youth Agency during the month of June.
- c) This process aligns activities to ensure cost effective planning

## **Background**

### **2020 Vision for Water Education Programme**

The 2020 Vision for Water Education Programme (previously known as 2020 vision for Water, Sanitation and Environment Education programme: 2020VFWSEP) was initiated in 1996 with a few schools participating in some parts of South Africa. The programme is currently implemented in all nine provinces of the country. It is a school based education programme which promotes water use efficiency, water quality management, increase awareness about alien invasive plants and their impact in our water resources, health and hygiene, enhance the interest of learners in water resource management and sanitation.

The 2020 VFWEPP engages the learners and educators on various educational projects. The learners identify water and sanitation related problems in their school and communities, conduct research, recommend and implement solutions. The projects of 2020 VFWEPP are *Baswa le Meetse* Awards, South African Youth Water Prize, Aqua Enduro, Curriculum Support and Intervention Projects.

The 2020 VFWEPP is implemented in collaboration with the Department of Basic Education. Educational resource materials which enable educators to implement water and sanitation activities as stipulated in the curriculum have been developed and are under review. The new curriculum requires learners to be engaged in intervention projects which promote their active participation and enable them to solve problems related to water, sanitation and invasive alien plants.

## **Aims of 2020 Vision for Water Education Programme**

- a) To implement of Action Projects i.e. *Baswa le Meetse* Awards, South African Youth Water Prize and Aqua Enduro.
- b) To celebrate special environmental days e.g. National Water Week, Arbor Week, Sanitation Week, Weed buster Week, World Monitoring Day etc.
- c) Provide support to educators and learners to enable them to implement water and sanitation activities within schools curriculum by
  - Implementing intervention projects aimed at solving problems related to water and sanitation in schools and communities.
  - Rolling out of curriculum aligned educational resource material to subject advisors and educators.
- d) Establish and sustain strategic partnerships at district, provincial national and international level.
- e) Promote careers in the water sector.

## **Objectives of 2020 Vision for Water Education Programme**

- a) To impart knowledge that water is a limited resource which must be used efficiently, protected and conserved.
- b) To encourage participation by learners and communities in the management of water resources and sanitation and make informed decisions.
- c) To empower learners and enable them to transfer knowledge and water management skills to their parents and communities.
- d) To impart knowledge of alien invasive species and negative impact on sustainability of water resources.
- e) To empower learners and communities to practice good hygiene
- f) To encourage learners to choose careers in water resource management and sanitation.

# **Background of *Baswa Le Meetse* Competitions and National Awards**

# **Background of *Baswa Le Meetse* Awards**

## ***Baswa Le Meetse* Awards**

*Baswa Le Meetse* (Youth in Water) Award is a Ministerial project which was launched in 2003. *Baswa le Meetse* national competitions feature all number one winners from the nine provinces. *Baswa le Meetse* Awards aim to recognise the role of young people in educating the society about integrated water management, sanitation and health and hygiene related issues.

The Deputy Minister of Water and Environmental Affairs presents the awards and prizes to the national winners during the Youth Summit in June annually. *Baswa le Meetse* Awards is one of the key activities and highlights of the Annual Youth Summit.

*Baswa le Meetse* Awards proceeds with auditions at district level to select provincial finalist (there are no prizes at the district auditions level), competitions at the provincial and national levels and participation in the Annual Youth Summit. The provincial winners will be selected the following year in March during water week or sanitation week. These provincial winners will participate in the national competition in June during the Youth Summit.

## **Objectives of *Baswa le Meetse***

- a) Increase awareness of learners on issues of integrated water resource management.
- b) To encourage active participation of learners in the management of water resources in their schools and communities.
- c) Stimulate interest of the youth in water and sanitation and encourage them to pursue careers in water resource management and sanitation.
- d) Promote health and hygiene awareness and education.
- e) Promote good hygiene practices.
- f) Increase awareness about invasive alien plants.
- g) Revive the arts & culture.

## ***Baswa le Meetse Theme***

***“Washing of hands, use and care of sanitation facilities for a healthy life”.***

## ***Baswa Le Meetse Target Group***

*Baswa le Meetse Awards* target grade six (6) learners. Learners demonstrate creativity and innovation to artistically sensitise their communities on water use efficiency, water conservation, water resources protection, invasive alien species and health and hygiene. Young people have been identified as the primary target audience because they play a crucial role in changing the mindset of the communities. “Educate the youth to educate the nation”.

## ***Baswa Le Meetse Five Categories***

Art is recognised as powerful tool for educating the society about water, sanitation, invasive alien plants and health and hygiene. *Baswa le Meetse* five categories are:

- a) Drama.
- b) Traditional music.
- c) Poetry.
- d) Praise poetry.
- e) Poster

## Competition Prizes

Provincial and national winners are eligible for prizes. The prizes are for the benefit of both the learners and the school. Half of the cash prize money shall be directly used to purchase educational materials for the winning learners. The remaining half shall be used by the winning school for other school resources. A report detailing expenditure of the cash prize should be forwarded to the Department of Water Affairs. Details of the prizes are also contained in the competition brochure.

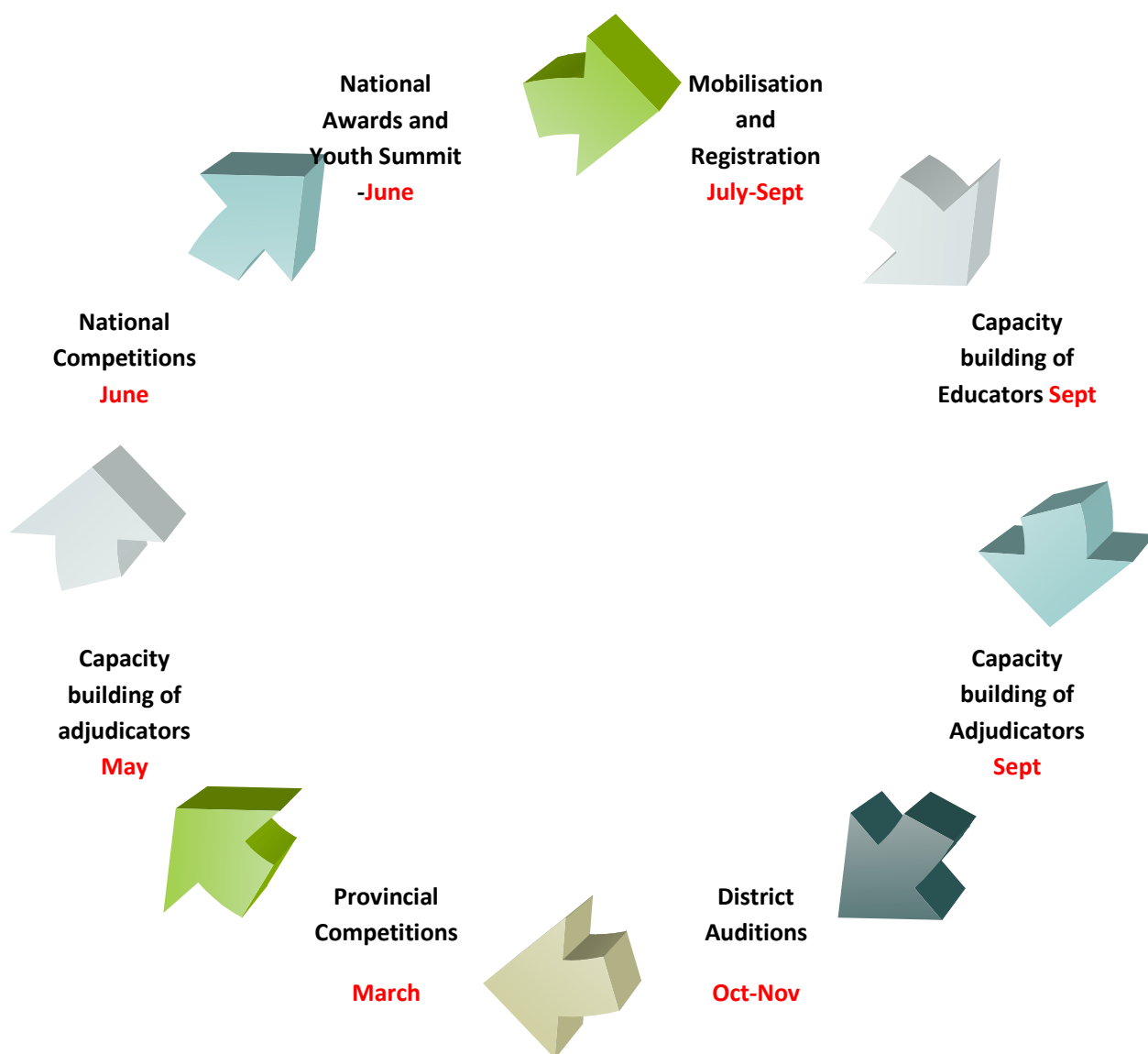
**NB. Prizes are subject to change on an annual basis (refer to the brochure)**

<b>Provincial Level</b>	<b>1<sup>st</sup> Prize</b>	<b>2<sup>nd</sup> Prize</b>	<b>3<sup>rd</sup> Prize</b>
Music	• R4000	• R3000	• R2000
Drama	• R4000	• R3000	• R2000
Praise Singing	• R4000	• R3000	• R2000
Poetry	• R4000	• R3000	• R2000
Poster	• R4000	• R3000	• R2000
<b>National Level</b>			
Music	• R6000 • Media classroom	• R5000	• R4000
Drama	• R6000 • Media classroom	• R5000	• R4000
Praise Singing	• R6000 • Media classroom	• R5000	• R4000
Poetry	• R6000 • Media classroom	• R5000	• R4000
Poster	• R6000 • Media classroom	• R4000	• R3000

***Baswa Le Meetse***

**Process to  
National Awards  
And  
The Youth  
Summit**

## Baswa Le Meetse Process to National Awards and Annual Youth Summit



***Diagram: Baswa le Meetse cyclic process.***



# **Awareness Creation And Mobilisation**

## **Awareness Creation and Mobilisation**

The aim of this phase is to market *Baswa Le Meetse* Awards to schools to encourage them to register and participate in the project.

Awareness creation and mobilisation of schools shall be done using a number of strategies including the following:

- a) Distribution of brochures through district offices of the Department of Education (DOBE).
- b) Posting of brochures to schools.
- c) Media campaign to mobilise entries via print and electronic media (radio and television).
- d) National, provincial and district coordinators will coordinate and communicate with schools to provide them with the necessary information and support.

# **Registration for Participation In *Baswa Le Meetse* Competitions**

## **Registration for participation in *Baswa Le Meetse* Awards**

The aim of this phase is to register the participating schools in the Department of Water Affairs database. The database is an important tool for logistical arrangements of competitions and monitoring, evaluation and assessment of the impact of awareness created.

- a) Participating schools must complete the registration forms for competitions obtainable from the Department of Water Affairs and the Department of Basic Education (district and provincial offices).
- b) Completed forms must be submitted or posted to the Department of Water Affairs (refer to *Baswa Le Meetse* brochures for details).
- c) Department of Water Affairs will forward acknowledgement letters and *Baswa le Meetse* guidelines to educators in schools registered for the competitions.
- d) Educators must use the guidelines to prepare for district auditions, provincial competitions, national competitions and awards (to be held during the Annual Youth Summit).
- e) The school may enter a maximum of two categories.

# **Information Required from Schools Prior to the Competitions**

## **Portfolios**

All registered schools must submit portfolios prior to the district auditions, provincial and national competitions.

The portfolio must contain the following:

- a) Indemnity Forms.
- b) Competition rules signed by the principal.
- c) Letter signed by the principal confirming that learners are in grade 6.
- d) Personal information of the learners.
- e) Background information of the school (School Profile).
- f) Script and synopsis if the script is not in English of the Art Form.

# **Capacity Building**

## Capacity Building

The aim of capacity building is to empower Educators, Adjudicators and Mentors through workshops to have a common understanding of *Baswa Le Meetse* Award in its intended context.

Department of Water Affairs in collaboration with other stakeholders will conduct capacity building workshops for the participating Educators and selected adjudicators and provincial mentors using the guidelines. The provincial mentors are specifically workshopped to assist the educators in their preparation of the learners.

The workshops should ensure that the adjudicators and the mentors have a common understanding in assessing the work of the learners. The provincial capacity building workshops are done by the Regional Coordinators with the support of national office. The national capacity building workshops are done by the national office.



# COMPETITIONS

## **Competitions**

The aim of the competitions is to assess the young people's knowledge and understanding of integrated water resource management. The emphasis of the competitions is on water use efficiency, protecting the water resource, practicing good health and hygiene and the impact of alien plants on the water sources. The best competitors will be awarded for their knowledge, understanding and creativity to encourage them to be ambassadors of water and sanitation.

### **District Auditions**

The district auditions aim to audition and shortlist schools which will proceed to provincial competitions. The district auditions are held in October to November annually.

### **Preparations for the District Auditions**

- a) The Educator must prepare the learners for the district auditions.
- b) The school must arrange own transport and catering to the district auditions venue.
- c) The Educator must have completed and signed the registration forms prior to the closing dates.
- d) The Educator must have completed and submitted the portfolios for their schools, two weeks before the set date for district auditions.
- e) Only position ones per category will proceed to the provincial competitions.

### **Provincial Competitions**

The aim of provincial competitions is to select no one (1) winners in different categories to represent each province in the National competitions and participate in the Annual Youth Summit.

### **Preparations for Provincial competitions**

- a) On the basis of the recommendations made by the panel after the district competitions, it may be necessary to refine the original scripts further in preparation for the provincial competitions.
- b) The Educator must submit a portfolio two weeks before the provincial competitions.
- c) Department of Water Affairs will arrange transport if and when necessary.
- d) Only position ones winners per category will proceed to the national competitions.

### **National Competitions**

The aim of national competitions is to select the national winners to be awarded and participate in the Annual Youth Summit.

### **Preparations for National Competitions**

- a) On the basis of the recommendations made by the panel after the provincial competitions, it may be necessary to refine the original scripts further in preparation for the national competition.
- b) The Educator must ensure that the learners continue with rehearsals in preparation for the national competitions.

## **Tentative Programme for National Competition and Annual Youth Summit**

<b>Day</b>	<b>Activity</b>
<b>Day 1</b>	Arrival of participants
<b>Day 2</b>	Rehearsals
<b>Day 3</b>	National competitions and adjudication
<b>Day 4</b>	Training and rehearsals in preparations for the Annual Youth Summit
<b>Day 5</b>	National Award ceremony and Annual Youth Summit
<b>Day 6</b>	Departure of participants to various destinations

### **Selection of Winners**

The *Baswa le Meetse* competitions start at district level with auditions in order to select finalists for the provincial competitions. All winners obtaining **position one** in the provincial competitions automatically become national finalists.

## **GENERAL COMPETITION RULES**

### **All participants are bound by the rules and regulations below.**

- Only grade 6 learners in government or private schools may enter for the auditions and competitions.
- A school shall participate in the maximum of 2 art forms only
- Provincial winners who obtained positions one (N<sup>o</sup> 1) in the previous year shall not participate again for a year.
- The *Baswa le Meetse* organisers reserve the right to verify the grade and age of the child.

- e) Scripts for all categories must be relevant to the Theme.
- f) All schools shall submit portfolios (refer to forms in the appendices) before provincial competitions according to the time frames stated by the project coordinators. If portfolio is not submitted within the stipulated time frames the school will be disqualified. The project coordinators will communicate with schools regarding time frames
- g) The *Baswa le Meetse* competitions are not open to immediate family members of the *Baswa le Meetse* organising team or immediate family members of provincial or national panels.
- h) All participants are bound by these competition rules.
- i) The decision of the *Baswa le Meetse* organisers or adjudicators shall be final and binding.
- j) Learners are required to present their own work for adjudication.
- k) Learners must be prepared to answer questions from adjudicators should the need arise.
- l) Arrangement for an interpreter will be made in situations where the learner will be using a language other than English to explain his/her work to the adjudicators.
- m) Educators are not allowed to be adjudicators
- n) Department of water and Environmental Affairs organising team at provincial or national level are not allowed to be adjudicators, but can be observers.
- o) Mentors to educators ( people supporting the educators in the preparation of learners prior to the competitions) are also not allowed to be adjudicators, but can be observers
- p) Clustering of schools for the district auditions will be the discretion of the project coordinators and the Department of Education.

## **Categories and duration of Performance**

Table below shows the categories, number of learners and performance time allowed.

<b>Category</b>	<b>Maximum number of learners per category</b>	<b>Duration of performance</b>
1. Drama	10	10 min
2. Music	10	10 min
3. Poetry	3	5 min
4. Praise singing	1	5 min
5. Poster	1	0 min

## **SPECIFIC RULES FOR POSTER ENTRIES**

- a) The required poster size is A1
- b) Digitally produced images for poster work will not be accepted for the competitions and educators must communicate this to their learners.
- c) Learners are required to produce hand made posters that show evidence of:
  - Exploration of their own level of creativity.
  - Usage of images and/or objects found in their immediate environment.
- d) Pupils must present their own work
- e) Pupils must title their work and attach their names at the back of the poster
- f) Adjudicators will determine the authenticity of the learners' work and will pose questions where necessary.

- g) Learners should bring their artworks to the competitions.
- h) Learners must be prepared to answer questions from the adjudicators
- i) In situations where the learner uses a language other than English to explain his/her work to the adjudicators, arrangement for an interpreter should be made.
- j) The poster should be designed as a vertical composition (NOT landscape).

## **Submission of Scripts**

**All scripts for art forms to be submitted must have the following information**

- a) Name of the piece.
- b) Brief description of the entry.
- c) The script should be **no more than 1 page**.

# **PREPARATIONS FOR THE COMPETITIONS**



## **ART FORMS**

### **The arts as communication**

Each art-form is a language. Each language has its own rules which when adhered to, communicates best. As we often say in the arts – it is not wise to break the rules when you do not know them. Therefore these guidelines are meant to provide you with some basic rules that will assist you in coming up with a work of art that WORKS. What does this mean?

In the final analysis art is meant not only for the expression of the artist, but also for the enjoyment of the audience or the viewer. On opening night the work must ‘speak for itself’ without the artist’s help or intervention. Therefore, we strongly advise educators to familiarize themselves with the selected art-forms to ensure that there is a common understanding between the educator, the learners and the adjudicators.

For the competition, the final test is whether the work of the learners effectively communicates the message as articulated in the theme; and does it do so artistically.

# THE DRAMA CATEGORY

## What is drama?

Simply stated then – a drama is a stage presentation of a slice of life using theatrical elements of which the actor is central. Examples of dramatic presentations are radio theatre and television plays. The key elements of a play are:

**Characters:** Every person in a play is an individual with specific or unique characteristics that separate them from all the other people in the play.

**Psychological:** The innermost mind and soul of the character. This can be seen in the character's interests & dislikes, attitudes and their motivation.

**Physical:** A lot can be said by a character simply by the way they carry themselves physically. Consider elements such as posture, age, the way they walk etc.

**Moral:** Ethical standards that a character holds inform the decisions they make. You should ensure that each character in the play has qualities that present the inner.

**Social:** The character's standing in their social environment. This informs the authority they carry with their words, actions, presence in a situation.

**Dialogue:** A character says something as an expression of what is going on internally. Different characters have different speech patterns, language registers and idiosyncrasies (things that a person always does/says without noticing). You should ensure that characters have a clear uninterrupted dialogue. This should also be done to look like a natural

interaction. It would be an advantage to include characters and dialogue that is *recognisable* to the target audiences.

**Conflict:** Drama thrives on problems, challenges and vices in human nature. Conflict can therefore be internal, between characters, or between character and environment.

**Plot:** Simply stated – a plot is how you have chosen to organize the sequence of events in your play. When you tell a story you generally go from A to B to C up to the end of the story. In a play you can start anywhere. The plot is then structured to keep the interest in the story.

## **The Impact of drama in conveying message**

Drama also makes us remember what that person did and said. The message lives on long after the event. It can be an excellent tool for educating whilst entertaining. Those people who would not come to a rally or a lecture will come to a performance. It is therefore recommend that you find creative ways to perform in different settings.

## **What things need to be considered in creating a drama?**

- a) Drama is a language with its own rules. These rules are not there to stifle you but to assist characters in speaking in a manner that clearly conveys to the audience. Entrances and exits are part of that language.
- b) Drama is a collaborative art. The creative team (Writer, director, choreographer, music director) should all be working towards the same vision. The director leads that team. In most cases one person does all these things. Please remember that each role needs attention.
- c) All artistic elements are there to enhance the production. Costumes are meant to assist the actor and the audience to understand the character better. All these

elements – including sound, lighting, set, props etc. should serve the ‘magic’ of the production. For the competition less is more.

- d) Acting is not always being busy. Try to create a journey that has its highs and lows, and gets attention by what is said even in those silent moments. Similarly, shouting is not projection.

### **Things to consider when preparing characters for a Drama**

- a) You cannot achieve ‘opening night’ performances in one week. Therefore you should try to work incrementally:
- b) Use games to build group dynamics.
- c) Use improvisation & workshops to develop the script.
- d) Read the script around the table.
- e) Block (Work on actors’ movements) with script in hand.
- f) Work on performance with cast off-book (script memorised).
- g) Add all other elements as the play dictates (Costumes, props etc.)
- h) Run the play as often as possible – focussing on different elements.
- i) Build your cast’s confidence for the big day – no new things close to the big day.
- j) Ensure that the cast performs for audiences. A play is complete when it has incorporated audience responses.

# THE MUSIC CATEGORY

## What is Music?

Music can be defined as ‘sounds organized in a regular, planned, and worked out way which produces tuneful sounds’. It is interesting to note that music is closely related to people as it is an integral part of our communities or society. It plays an important or pivotal role in keeping, shaping and progressing people's cultures. It is rooted in people's being.

It is used for various purposes within a particular framework or setup. For an example at weddings, birthday parties, funerals, certain hospitals for music therapy, churches, traditional ceremonies etc. Music can be used as a vehicle for communication purposes. Different cultures have music that they identify with. They work hard to advance their musical styles by working at them regularly.

## Elements of Music

It is important to consider the following music elements when creating music.

**Pitch:** This is defined as the highness or lowness or even depth of sound. It plays an important role as it guides the creator of a song about the range of how high or low a song should be. This is crucial for a song to be sung by appropriate voices for a particular key. It makes sense to place pitch where it is reachable by all voices. This is where knowledge of keys will be necessary and essential.

**Key:** A key is any one of the seven notes that are used in music. For example “Do, Ti, La, So, Fa, Mi, Re,” used in choral music or “A, B, C, D, E, F, G” as used in instrumental music. These notes determine the pitch of a song and enable singers and musicians to have the

same reference point to avoid discord in the music. A discord is the unpleasant combination of musical notes which affects how the music is appreciated by the listener.

**Melody:** A melody is an idea/theme that carries a tuneful combination of sounds. It is recognizable and easily remembered within a composition. It can also be developed further to create different sections of a song. These sections will then determine the structure of the music piece. It is always best to do this in conjunction with your text so as to adjust it according to the melody. An idea of what you sing about should be clearly pronounced by your melody.

**Harmony:** Harmony is in simple terms, a four part arrangement of voices singing simultaneously. Our national anthem is a classical example in this regard. There are sopranos (1st part), altos (2<sup>nd</sup> part), tenors and basses singing together. Most traditional music tends to follow this pattern of 4 parts although at times it uses lesser parts. The use of traditional instruments such as *marimbas*, *dyembes*, other types of drums provide an interesting accompaniment.

**Rhythm:** The accompaniment we referred to when discussing harmony necessitates rhythmic patterns that can bring a spark to a song. A combination of these different instruments creates cross rhythms or beat patterns that make a song to be effective. We have all heard how beat patterns are used together with words by rap artists, praise poets etc, to enrich their communicating style.

In creating music, a good sense of what is played should be exercised. This is particularly so with traditional music where choirs and other local popular music groups have taken a lead to be more creative in developing wedding songs. This can be an opportunity to gain and acquire knowledge and inspiration to come up with something great.

**The Dynamics/Variations:** This element can be simplified by analyzing how people handle a conversation. We realize that in speech it is good to avoid saying the same thing the same way repeatedly.

It will be wise to bring similar variations when singing a song in a presentation. These variations are the soft and loud levels within a piece. A music piece can be boring without these elements.

### **The Impact of Music in Conveying Messages**

Remember music is a form of communication. When it is expressed, articulated well it becomes very effective. A performer expresses him/her brilliantly and with confidence and is able to captivate the audience for a while. Music can be therapeutic to the soul. It also allows both parties to go through several emotions and feelings during a performance. A good choice of words should be used as this will bring growth, development and an enhancement of the moral fibre of our communities.

### **Preparing for a Presentation in a Competition**

- a) Clearly consider all the elements of music and encourage discipline in your rehearsals.
- b) Always maintain a positive attitude and create a team effort for better results. A contribution from everybody will enhance the creative process in music making.
- c) Inclusion of dance or choreography will advantage the diversity of the song. The language used must be fully and clearly understood. It has to be interpreted very well to develop good levels of confidence and concentration in performance.
- d) Always plan ahead for rehearsal, appoint part leaders and clarify their roles to avoid overworking yourself.
- e) Different voices must listen to each other very well to maintain good balance and blending.

## **Tips on how to make music Interesting and captivating**

- a) Be vibrant when performing and be convincing that the music is exciting and enjoyable.
- b) Follow the mood of the song and its context. Listen to it repeatedly to make any adjustments. This platform will surely show you that your song is interesting and captivating.
- c) Try to develop music education awareness. The competition should not be the only incentive for your musical growth.
- d) Choosing a particular genre will also help you to check yourself with the spirit of the song.

**N.B. Remember to create a lively atmosphere when working with music. Motivate your team, invite new ideas and be flexible. Keep a continual relationship with music and have lots and lots of FUN.**



## **THE POETRY CATEGORY**

### **What is poetry?**

Poetry is your truth. The moment you deviate from telling your truth you have strayed from the foundation of why you are writing a poem. It is your heart spilling on paper, as honestly as possible, with or without fear of losing a piece of yourself but braving the page to do so. Poetry is about honouring every element of what makes you human. It is also about honouring both your strengths and weaknesses that make you survive your circumstances. It is the ability to use words to communicate your message in beauty and creativity.

Poetry is an art form, thus a poem should inspire and make us think about what it means to be a member of the human race. A poem should have the ability to introduce us to new worlds yet not too far from reality, be imaginative but relevant.

A poem should take the reader through a journey where they feel, cry, and laugh. The reader should experience the range of emotions that the poet felt in the moment of creating the poem. The poem makes use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

### **When is poetry appropriate for conveying messages?**

Poetry, by nature, delivers a message. It is never inappropriate at anytime for a poem to be created to deliver any message. What can make poetry inappropriate is the choice of words used depending on whom it is meant for. It is also very important to know before the presentation where you will be presenting.

- a) It is important to know what type of event it is.
- b) You must know what is the main purpose of that particular event?
- c) Who else will be on the same stage with you on that event?
- d) What type of audience will be coming to that event?

These questions are absolutely important, as they would be able to inform you on whether it would be an advisable decision or not to perform your poem. People are not always keen to listen to poetry some people don't even like poetry. Some people find it boring whilst others find it intimidating. Unless your motive on the day is to attempt through your performance to persuade people into appreciating poetry, always investigate your possible performance setting.

Poetry is accessible, all you need is a poem and someone who is willing to listen or read. Poetry is one of the pillars of our cultural heritage. It is an important part of our identity. It is enjoying a rise in popularity among the youth, particularly in the area of performance poetry. Poetry can be used as an educational tool, as a motivational tool and as intellectually stimulating entertainment.

### **How to compose a poetry piece?**

- a) Understand what it is that you want to communicate
- b) Conduct research if necessary to familiarise oneself with the subject matter, to have some insight on the chosen theme
- c) Do not limit yourself by trying to be too perfect in the first draft
- d) Find new and innovative ways to express your thoughts, purely original ideas
- e) Explore the language to all possible extremes, look for new words to use, create your own figures of speech, original similes and metaphors
- f) Always remember what inspired you to want to write a poem, as that will always be your first and most important source in the creation process
- g) Find the voice / character / style of the poem – is it a quiet poem? Is it an angry poem? Is it a loud poem? Is it a slow poem?

## **Important tips on creating a Poem**

Once you have discovered the character or the voice of the poem, it is important that you maintain it throughout from beginning to end.

- a) Always double check your grammar and spelling.
- b) Edit your poem a number of times, if possible give it to someone you trust to edit.
- c) Be creative, find a rhythm for your poem, you can use many tools like rhyming (not a necessity in qualifying a poem) or alliteration or any creative form you can think of
- d) Be honest – with both yourself and with your audience
- e) Always ask yourself - what would you like your audience to hear or learn from your poem? And if you are achieving that?
- f) Always write in a language that will best express your message
- g) Never assume that you know or understand your reader's ability to interact with your work.
- h) Always write to the best of your ability to impress and not to belittle your audience
- i) There must be a clear and workable structure to your poem

## **What things need to be considered when creating a poetry piece?**

- a) Always give setting or context to your poem
- b) The mood or emotion of your poem must be made clear
- c) You must use imagery – paint pictures using words
- d) The poem must be relevant to the poet and to the audience
- e) The poet must have an original voice
- f) The poet must not attempt to sound or read like another poet

**N.B. Poets must be passionate about reading. They must be able to feed themselves with other writer's work for inspiration which could influence their poetry. Reading is also important for the poet to grow his/her vocabulary)**

## **The impact of poetry in conveying messages to young people, a community, or the country at large**

A poem can only be effective if it is truthful whilst being subjective. It should never succumb to taking sides politically or otherwise. It should be used to express the opinions of the poet and his/her time but it can never be used as a tool of propaganda. A good poet is one who watches, takes in, analyses, understands and then creatively uses his/her voice to write what is bubbling inside him/her.

A poem can only have an impact on young people, if it is written in a language that they can understand. If the young people do not feel as if they are being instructed or preached to by the poem or if the poem does not judge or condemn them. The rhythm of the poem must be in line with what the youth of the time are into.

## **Things to consider when preparing for a poetry presentation or competition**

- a) You must take your time to choose the right poem to be performed as not every poem can be performed.
- b) Remember that nothing beats preparation, so make it point to rehearse thoroughly.
- c) Always keep eye contact with your audience and be aware of your body language.
- d) Always reflect on the moment where the poem was created, it gives you the appropriate emotion to attach to the performance.
- e) If a microphone is being used then make sure that you practice with it in order to learn the techniques of the instrument.
- f) Dress appropriately for the presentation.
- g) Perform the poem slowly and set an easy pace. Performing a poem slowly is the best way to ensure that it is heard clearly and understood by the audience. Learning to perform a poem slowly will make the poem easier to hear. It will also underscore the importance in poetry of each and every word.

- h) Pause for a few seconds between the title and the poem's first line. Most adolescents speak rapidly, and a nervous performer will tend to do the same in order to get the performance over with.
- i) Perform in a normal, relaxed tone of voice. If the tone of the poem is dramatic, then perform it to the level of the drama in the written word but always remember that nothing is more important than the words.

## **THE PRAISE POETRY CATEGORY**

### **What is Praise singing?**

Praise singing is an oral art-form where words created in honesty, beauty, realism and relevance are used to celebrate, discipline or, at times, criticise a person, a place, an event or a belief system. It is created with the intention of being heard to bring attention and a profound understanding to that which is being honoured.

Praise singing is part of the African tradition. The legacy of this oral tradition is as ancient as the story of the continent and its people. It is a spiritual entity, prophecy, and it is a tool for the muse to inspire the inhabitants of the land for direction. It is the poet's commitment through words to his/her people, to his/her kings, to his/her children and to his/her time.

It is language used if a thing is known, but not spoken of, in the community. The praise singer informs without fear of being appropriate or fear of embarrassment, but at all times, prioritising the truth. He does this through proverbs, through humour or through sarcasm. The praise singer has the ability to inspire and to uplift the spirits of his people. The praise singer is seen as a watcher with wisdom who understands the importance in the occurrences of the community.

Often times praise singing is very improvisational. The praise singer is able to articulate, in detail, the events of that particular day or event.

His praise will consist of content that is inspired by that moment, and thus the praise is able to see, analyse, listen and then finally speak all at the same time. It is a spontaneous reaction to the moment.

The praise singer is a passionate performer, mostly very animated, with a varied range of expression. The praise singer's recital is very melodic, the rhythm is as important as the

content. He/she is the bearer of the ultimate truth. He/she is expected to be a representative of the community through the words that come out of the mouth.

### **When is praise singing an appropriate medium for conveying messages?**

Everywhere and anywhere where there are ears to listen, then praise singing is appropriate for conveying messages.

- a) Weddings
- b) Funerals
- c) Tombstone unveiling
- d) Social events
- e) Parliament
- f) Poetry readings
- g) Inaugurations
- h) Community meetings
- i) School gatherings
- j) Theatre, television and radio
- k) Corporate functions

Praise singing needs a lot of energy and constant focus. It is about the impact it has on the audience. It is about translating culture. It can be enjoyable and entertaining, it is the reaction of the body to the unfolding of the spirit. The praise singer sometimes uses arrogance and self proclamation to command attention. He/she must always be willing to listen to the muse to get advice on the best time to recite. The praise singer chooses to recite based on what is being said in his/her environment that might provoke his/her response to set things right.

Control is important, as much as the praise singer might be led to speak, it is important that the structures of that specific event are respected. Beyond entertaining, which praise singing is, its main purpose is embedded in its desire to articulate the heart of a message in a format that is easily accessible to the people. It is acceptable in any environment only if

that environment will respect it for what it stands for in context of African history and tradition.

### **How to compose a praise song?**

- a) You must be open to get inspired.
- b) You must have a good grasp of the language you create in.
- c) You must be rooted and understand your culture, you can do this by speaking to your elders.
- d) You must learn as many African proverbs as you can.
- e) You must learn to be spontaneous, be able to improvise, you learn this by continuous practice.
- f) You must constantly be trying to think innovatively.
- g) You must always remember in your creation process that your piece is created to be performed and not read.
- h) You must be able to say both favourable and unfavourable things about your subject matter.
- i) You must memorise your work.
- j) You must do thorough research on your subject matter.
- k) You must explore the language to all possible extremes, look for new words, fresh phrases, create your own figures of speech – make up your own similes and metaphors.
- l) You must be creative and find your own unique rhythm.

**N.B** It is important to note that there are no technical rules to structuring a praise song. It is more associated to spirituality than to academics, thus knowledge of your culture and ancestry is more valuable as a tool than book learning.

### **What things need to be considered when creating a praise singing Piece?**

- a) You must possess a desire to speak from a personal point of view.
- b) Take responsibility for every word you utter.



- c) Take risks and be able to cross the lines drawn by critics.
- d) Read books, newspapers and everything else on a daily basis.
- e) You must know what is going on with your leaders.
- f) You must know what is going on in your country.
- g) Know your politics and how it affects the normal person on the streets.
- h) Move with new developments in order not to lose relevance.

**The following are important to note:**

- a) Imagery
- b) Context
- c) Articulation
- d) Humility

**The impact of praise singing in conveying messages to young people and the national at large.**

Praise poets have the ability to impart a lot of knowledge on history about the people and the land which are crucial in sustenance of our culture and traditions. Praise singing has the ability to bring remembrance and creation of history. The moment gets highlighted to a point where it is difficult to forget if it is presented or introduced by praise singing. If a praise song is performed in its highest register it gives pride to people who need encouragement. It brings respect and showcases the beauty of African people, their culture and the richness of their colourful languages. Praise singing is a voice for the lost, a cry of redemption and the expression of freedom.

**Things to consider when preparing for a praise song presentation.**

- a) Your piece must have an introduction, a body and a conclusion.
- b) If repetition is used, it must be used effectively.
- c) Scrutinise your work to find opportune moments to repeat

- d) Always keep eye contact with your audience and be aware of your body language – your hands must be used for emphasis
- e) Rehearse! Rehearse! Rehearse! you must remember that nothing better than thorough preparation
- f) You must project yourself, be assertive and be clear
- g) Dress appropriately for your performance. Find attire that would be add value to your message and communicates and fits in with the culture and your chosen language.
- h) Do voice exercises in order to learn to control and not strain your voice.
- i) Drink water to avoid straining your throat.
- j) Prepare your body through exercises because the presentation can be a high energy activity.

## **THE POSTER CATEGORY**

### **What is a poster?**

A poster is a medium of communication through the use of images and text. It is usually communicated on two-dimensional surface (i.e. paper /fabric /plastic) to draw attention of people to a forthcoming event/happening, stating the date and time underpinning such a public announcement. Posters can vary in size from A4, A2, and A1 etc. They are often designed through the use of monochrome (i.e. one colour) bio chrome, (two colours) or polychrome (more than two colours). They are intended to draw public attention through visual impact.

### **When is a poster appropriate?**

A poster becomes an appropriate or suitable vehicle for creating awareness on current events for a given space, venue, date and time. These events include:

**Entertainment:** Music shows/performances, beauty contests

**Arts and Cultural Events:** Art Exhibitions, National Festivals etc.

**Trade and Industry:** Trade Fairs /Exhibitions

**Health:** HIV & AIDS, Sexually Transmitted Diseases and General Health awareness campaigns

### **How to creatively develop a poster**

The following are important in the creative development of a poster:

- a) Adherence to the theme.
- b) Explore possible options that would address both the theme and brief.

- c) Choice of appropriate palette/ colours to be used (e.g. black and white, colour etc.) and design sense.
- d) Basic and calculated simplicity for maximum impact and distinct communication of the poster.

**N.B. Communicating the message should be the main goal of the learners.**

## **Materials to be considered in creating a poster**

- a) Art material ideally identified for creation of a poster.
- b) Cartridge paper
- c) Poster Board / Triplex Board
- d) Mounting Board
- e) **Pencil can** be used for drawing preparatory sketches and the final idea on the paper/cartridge before it is painted. (recommended pencils are 2B or 6B)
- f) **Eraser:** Helpful in adjusting or correcting images on paper.
- g) **Black Ball Point Pen:** For writing personal details of learner at the back of poster.
- h) Tempera , Acrylic paint, oil pastels
- i) Plastic container (e.g. 2 litre plastic bottles cut in the middle)
- j) Brushes (ideal for water colours and acrylics)
- k) Cutter, glue , craft glue
- l) Board/Painting Surface
- m) A2 Triplex Board/Project Board or paper is the prescribed
- n) Layout pads (with 30 sheets)
- o) Poster Painting/ Designing Colours

## **Care for brushes**

- a) After using water colours always rinse brushes in water for cleaning
- b) After using paints always turpentine or thinners to clean the brushes.
- c) Old rags or pieces of fabric are used to help in cleaning of brushes.

**N.B. Turpentine and thinners are highly inflammable and learners should only use them under close supervision of the educator or mentor. Use of inflammable substances must be kept to a minimum.**

### **Basic useful colour mixing**

Yellow                      + Red                      = Orange

Red                         + Blue                      = Maroon

Yellow                    + Blue                      = Green

Black                      + white                     = Grey

Black can be used to make a colour darker (e.g. Red + Black = Dark red.

White can be used to make colour lighter (e.g. Red + White = pink/light red.

N.B. Reference materials are very important as feeders towards concept/idea formation. Old magazines and posters can help learners with ideas in order to design poster. BLM literature should be your primary source-material. Available materials from libraries on poster/poster design can be very useful for ideas and inspiration.

**The poster has to communicate the following keywords:**

- a) **Source:** the originator of the poster
- b) **Message:** what is it communicating?
- c) **Targeted audience** target group communicated to

A good poster will spark immediate positive response from the target group, which should in turn spread the message. It should also engage the community in the change of behaviour and the solving of the problem.

### **Important support of learners to aid the poster design:**

- a) Learners should be provided with supporting visuals that will ensure clarity on the theme.
- b) Learners should be encouraged to explore group dynamics and individual originality.
- c) Learners should be advised against overworking their entries, as this will grossly affect the overall impact of the poster.
- d) Learners should be given a thorough brief for them to understand what they need to do in designing the poster.

### **Tips on designing an effective poster**

- a) The poster must be straight to the point.
- b) It should at least be visible from four or more metres away from viewer.
- c) A poster must have bold text (avoid flamboyant letter types) and simplified but readable imagery that supports the communicated message.
- d) The poster should not be cluttered or overworked.

### **Critical stages in preparing a poster**

- a) Be guided by the theme of the competition.
- b) Make sure reference material is organised/ available.
- c) Use preparatory drawings and sketches or montages as a step towards the final work.  
Have at least three or more preparatory sketches/visual ideas from which to select the best idea for the final idea for the poster.
- d) Avoid overworking your poster.

- e) Do not sign your poster. Write your details (i.e. name in full and school) at the back of the poster, using your ball point pen.
- f) Be very neat in the arrangement of images and text.

# Adjudication



## **ADJUDICATION PANELS AT DISTRICT LEVEL**

The adjudication panel shall select the winners at district level in accordance with these guidelines. The panels shall comprise representation from the following provincial and national institutions:

- Department of Basic Education - DoBE
- Department of Arts and Culture - DAC
- Department of Water Affairs -DWA
- Department of Environmental Affairs -DWE
- Department of Tourism
- Municipalities
- Water Boards
- Department of Health - DOH
- NGO's
- Tertiary Institutions
- Private sector

**N.B: There will be no remuneration at this level.**

## **ADJUDICATION PANELS FOR PROVINCIAL AND NATIONAL COMPETITIONS**

- a) The adjudication panels will be established at provincial and national levels.
- b) The provincial panels will be responsible for district and provincial selection of winners.
- c) The national panel will be responsible for selecting winners at national competitions
- d) The adjudication panels will be guided by the selection criteria which are in line with the Curriculum Statement of Arts and Culture learning area.
- e) The adjudication panels comprising five people per panel shall be composed of three professional artists, one official from the water and sanitation sector and one official from curriculum development sector. These people will be appointed by the provincial coordinators of the DWA. The total number of panel members per province shall be 25 people (i.e. 15 professional artists and 5 officials from DWA and 5 other officials from DoBE)
- f) The DWA will ensure that all adjudication panels are capacitated to be able to professionally select the winners. This shall be achieved through adjudication workshops will be conducted in all nine provinces.

## **Role of Educators in the Competitions**

1. Ensure that acknowledgment letter and guidelines from the regional coordinators after registration of their schools.
2. Prepare the learners for the competitions (refer to section on preparation).
3. Arrange own transport to district competition venue.
4. Liaise with the regional coordinator regarding transport for learners to provincial and national competitions.
5. Confirm catering for learners participating in provincial competitions with the regional coordinator,
7. Complete learners' profile, scripts and indemnity forms before the set date for district and provincial competition.
8. Submit profiles and indemnity forms for each learner at district and provincial level to the regional coordinator at least **two weeks before the competitions**.
9. Submit scripts and their summaries in English at district and provincial level to the regional coordinator **at least two weeks before the competitions**.
10. Take full responsibility for the learners at all times during the competitions.
11. Confirm with provincial coordinators in arranging accommodation for national competitions.
12. Ensure that the learners are well prepared at all levels of the competitions.
13. Obtain permission from their respective Principals and District Managers for learners to participate in the competitions.
14. Ensure that learners use affordable and available materials.
15. Ensure that learners arrive at the venue at **least two hours before the beginning of competitions**.

16. Assist learners with further refinement of original entries based on recommendations of the adjudicating panel.

**NB: Educators may contact the DWA offices in their district or province for further information and assistance. They also advised to keep the copies of all documents submitted for future reference.**

## **Role of the DWA National Office in the Competitions**

Department Water Affairs shall support competitions at all levels through a National Project Coordinator who shall be tasked with the following:

1. Creating awareness of the *Baswa le Meetse*
2. Compiling database of all participating schools
3. Compiling database of winners at all levels
4. Compiling database of profiles of all winners
5. Arranging logistics for National Competitions.
6. Arranging the venue, catering, transport and accommodation for all learners and educators participating in the National Competitions.
7. Organising workshops for adjudication panels and educators.
8. Maintaining constant communication with the provincial coordinators.
9. Establishing national adjudication panels.
10. Arranging videography and photography for the competitions
11. Overseeing media and publicity of the competitions
12. Ensuring that schools are provided with all information required to aid preparation for the competitions and the National Awards.
13. Maintaining constant communication with participating schools
14. Preparing progress reports as well as the final report prepared after the National competitions.
15. Arrange and coordinate prizes for the award ceremonies.
16. Ensuring that schools use the prize money according to the rules of the competition
17. Overseeing mobilisation sponsorship for competitions at all levels.

## **Role of Regional Coordinator in the Competitions**

Each province has a regional coordinator who is responsible for overseeing the organisation of district and provincial competitions. This person is charged with the following:

1. Ensuring that acknowledgement letters are sent to participating schools.
2. Ensuring that BLM guidelines are sent to participating schools.
3. Establishing the district and provincial adjudication panels.
4. Arranging workshops for adjudicators and educators in liaison with Project Coordinator.
5. Communicating with educators and learners on matters relating to competitions.
6. Overseeing logistics relating to the competitions including transport and accommodation for schools participating in the provincial competitions.
7. Arranging transport and accommodation for winners of the provincial competitions and their educators participating in the BLMA.
8. Liaising with the winning schools regarding transport for learners to provincial and national competitions.
9. Communicating with the schools to arrange own transport to district competition venue.
10. Confirming with participating schools about catering for learners participating in provincial competitions.
11. Ensuring that participating schools submit learners' profile, scripts and indemnity forms before the set date for district and provincial competition.
12. Ensuring that participating schools submit profiles and indemnity forms for each learner at district and provincial level to the regional coordinator **at least two weeks before the competitions.**
13. Ensuring that participating schools submit scripts and their summaries in English at district and provincial level to the regional coordinator **at least two weeks before the competitions.**

14. Confirming with participating schools in arranging accommodation for the national competitions.

## **Adjudication criteria**

The adjudication criteria embrace the critical developmental and learning outcomes for the arts and culture learning areas in order to:

- a) Provide a common understanding of what the adjudicators will be assessing in order to achieve consistency and objectivity of the adjudication process.
- b) Provide the adjudicators with a uniform interpretation of the criteria.
- c) Avoid undue conflicts between the adjudicators on their criteria and their scores



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**BASWA**  
**LE MEETSE**  
YOUTH IN WATER  
AWARDS

## **AUDIT FORM**

**(STRICTLY FOR AUDITORS ONLY)**

**AUDITOR:** \_\_\_\_\_

**NAME OF SCHOOL:** \_\_\_\_\_

**ART FORM:** \_\_\_\_\_

NO.	CRITERIA	MAX POINTS	POINTS ALLOCATED
1	RELEVANCE	30	
2	CREATIVITY	30	
3	INTEPRETATION	30	
4	PRESENTATION	10	
	TOTAL	100	



**COMMENTS:**

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**RECOMMENDATIONS:** \_\_\_\_\_

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**SIGNED** ----- **DATE** -----



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**BASWA**  
**LE MEETSE**  
YOUTH IN WATER  
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## **SCORE SHEET FOR DRAMA**

**ADJUDICATOR:** \_\_\_\_\_

**NAME OF SCHOOL:** \_\_\_\_\_

**TITLE OF PLAY** \_\_\_\_\_

Allocation of marks	Total	Allocated
<b>Relevance (30)</b>		
Evidence that Drama draws from learners own circumstances	<b>10</b>	
Relevance of the play to the theme	<b>10</b>	
Appropriateness of the play to the age level of the learners	<b>10</b>	
<b>Sub total</b>		
<b>Creativity (30)</b>		
Originality & Structure of Story	<b>10</b>	
How believable are the Characters	<b>10</b>	
Appropriateness of Dialogue to Characters	<b>10</b>	
<b>Sub total</b>		
<b>Interpretation (30)</b>		
Staging / Theatricality	<b>10</b>	
Set / Costume / Props	<b>10</b>	

Acting	10	
<b>Sub total</b>		
<b>Presentation (10)</b>		
Overall Presentation	10	
<b>Sub total</b>		
<b>GRAND TOTAL</b>	100	

**COMMENTS:**

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## SCORE SHEET FOR POETRY

**ADJUDICATOR:** \_\_\_\_\_

**NAME OF SCHOOL:** \_\_\_\_\_

**TITLE OF POEM:** \_\_\_\_\_

Allocation of marks	Total	Allocated
<b>Relevance (30)</b>		
Evidence that Poem draws from learners own circumstances	<b>10</b>	
Relevance of the Poem to the theme	<b>10</b>	
Appropriateness of the Poem to the age level of the learners	<b>10</b>	
<b>Sub total</b>		
<b>Creativity (30)</b>		
Originality & Structure of Poem	<b>10</b>	
Appropriate use of elements of selected poetry style	<b>10</b>	
Appropriate use of language & imagery	<b>10</b>	
<b>Sub total</b>		
<b>Interpretation (30)</b>		
Staging / Performance	<b>10</b>	
Costume / Props / Other visual elements	<b>10</b>	

Articulation / Projection elements	<b>10</b>	
<b>Sub total</b>		
<b>Presentation (10)</b>		
Overall Presentation	<b>10</b>	
<b>Sub total</b>		
<b>GRAND TOTAL</b>	<b>100</b>	

**COMMENTS:**

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**RECOMMENDATIONS:**

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AWARDS

## SCORE SHEET FOR PRAISE POETRY

**ADJUDICATOR:** \_\_\_\_\_

**NAME OF SCHOOL:** \_\_\_\_\_

**TITLE OF PRAISE POEM:** \_\_\_\_\_

Allocation of marks	Total	Allocated
<b>Relevance (30)</b>		
Evidence that Praise-poem draws from learners own circumstances	<b>10</b>	
Relevance of the Praise-poem to the theme	<b>10</b>	
Appropriateness of the Praise-poem to the age level of the learners	<b>10</b>	
<b>Sub total</b>		
<b>Creativity (30)</b>		
Originality & Structure of Praise-poem	<b>10</b>	
Appropriate use of cultural elements of selected style	<b>10</b>	
Appropriate use of language & imagery	<b>10</b>	
<b>Sub total</b>		

<b>Interpretation (30)</b>		
Staging / Performance	<b>10</b>	
Costume / Props / Other visual elements	<b>10</b>	
Articulation / Projection elements	<b>10</b>	
<b>Sub total</b>		
<b>Presentation (10)</b>		
Overall Presentation	<b>10</b>	
<b>Sub total</b>		
<b>GRAND TOTAL</b>	<b>100</b>	

**COMMENTS:**

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**RECOMMENDATIONS:**

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## SCORE SHEET FOR POSTER

**ADJUDICATOR:** \_\_\_\_\_

**NAME OF SCHOOL:** \_\_\_\_\_

**TITLE OF POSTER:** \_\_\_\_\_

Allocation of marks	Total	Allocated
<b>Relevance (30)</b>		
Evidence that Poster draws from learners own circumstances	<b>10</b>	
Relevance of the Poster to the theme	<b>10</b>	
Appropriateness of the Poster to the age level of the learners	<b>10</b>	
<b>Sub total</b>		
<b>Creativity (30)</b>		
Originality underpinning approach.	<b>10</b>	
Composition, Design & Layout.	<b>10</b>	
Creative utilisation of elements of medium.	<b>10</b>	
<b>Sub total</b>		
<b>Interpretation (30)</b>		
Immediate Impact.	<b>10</b>	



Creative use of materials.	<b>10</b>	
Visuals versus Text	<b>10</b>	
<b>Sub total</b>		
<b>Presentation (10)</b>		
Overall Visual Impact of Poster	<b>10</b>	
<b>Sub total</b>		
<b>GRAND TOTAL</b>	<b>100</b>	

**COMMENTS:**

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**RECOMMENDATIONS:**

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**SIGNED** ----- **DATE** -----



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Department:  
Water Affairs  
REPUBLIC OF SOUTH AFRICA



**BASWA**  
**LE MEETSE**  
YOUTH IN WATER  
AWARDS

## SCORE SHEET FOR MUSIC

**ADJUDICATOR:** \_\_\_\_\_

**NAME OF SCHOOL:** \_\_\_\_\_

**TITLE OF MUSIC PIECE:** \_\_\_\_\_

Allocation of marks	Total	Allocated
<b>Relevance (30)</b>		
Evidence that Music draws from learners own circumstances	<b>10</b>	
Relevance of the Music to the theme	<b>10</b>	
Appropriateness of the Music to the age level of the learners	<b>10</b>	
<b>Sub total</b>		
<b>Creativity (30)</b>		
Originality of the Composition	<b>10</b>	
Utilization of available resources for rhythm / accompaniment.	<b>10</b>	
Appropriateness of the Lyrics	<b>10</b>	
<b>Sub total</b>		
<b>Interpretation (30)</b>		
Staging / Performance (Including Choreography)	<b>10</b>	
Costume & other visual elements	<b>10</b>	
Harmonies	<b>10</b>	

<b>Sub total</b>		
<b>Presentation (10)</b>		
Overall Presentation	<b>10</b>	
<b>Sub total</b>		
<b>GRAND TOTAL</b>	<b>100</b>	

**COMMENTS:**

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**RECOMMENDATIONS:**

-----  
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**SIGNED** ----- **DATE** -----

# APPENDICES



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**BASWA**  
**LE MEETSE**  
YOUTH IN WATER  
AWARDS

## **LETTER OF INDEMNITY FROM PARENT/GUARDIAN PART A**

I \_\_\_\_\_

**Parent / legal guardian** of (please circle as appropriate)

\_\_\_\_\_

A learner at \_\_\_\_\_

Hereby authorise the person or persons in charge and mandated or authorised by the Department of WATER affairs (DWA) to be the guardian of (name of child) \_\_\_\_\_ during travel to and from district, provincial, National competitions and the Award ceremony in Gauteng. This authorisation is based on the understanding that the person or persons mandated/authorised by DWA will take all necessary precautions to ensure the safety and well being of my child. I agree to exempt the DWA and its employees, agents and all representatives from any claims resulting from injuries, illnesses or losses suffered by the guardian or my child.

I undertake to ensure that my child has some spending money, enough warm clothing and any other necessary items such as medicines, toiletries etc.

I hereby declare that I have read and understand the contents of this form and that all the information provided is accurate.

\_\_\_\_\_  
Name of Parent/Guardian                      Date                      Signature

\_\_\_\_\_  
Name of DWA official                      Date                      Signature

## PART B

### INDEMNITY FORM AND PARTICULARS OF THE CHILD

<b>Name:</b>	<b>Surname:</b>
<b>Preferred Name:</b>	<b>Date of Birth:</b>
<b>Sex:</b>	<b>Age:</b>
<b>School:</b>	<b>Home Language</b>
<b>Home Address:</b>	<b>Home Tel:</b>
<b>District</b>	<b>Province:</b>

### MEDICAL HISTORY OF THE CHILD

<b>Known chronic conditions e.g. asthma, allergies to certain foods</b>	
<b>Specific medical problem to be known by the person or persons accompanying the child</b>	

### PARTICULARS OF A PARENT or LEGAL GUARDIAN

<b>Name:</b>	<b>Surname:</b>
<b>Occupation:</b>	<b>Name of Employer:</b>
<b>Physical Work Address</b>	<b>Work Tel:</b>
<b>Cell:</b>	<b>Home Tel:</b>
<b>Relation (e.g. mother):</b>	<b>ID N°:</b>

### NEXT OF KIN OTHER THAN PARENT or LEGAL GUARDIAN

<b>Name</b>	<b>Surname</b>
<b>Relation:</b>	<b>Name of Employer:</b>
<b>Physical Work Address:</b>	<b>Work Tel:</b>
<b>Cell:</b>	<b>Home Tel:</b>

<b>Relation (e.g. uncle):</b>	<b>ID N°:</b>
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#### **MEDICAL AID HOLDER**

<b>Name of Medical Aid Holder</b>			
<b>Name of Medical Aid</b>			
<b>Member N°</b>			
<b>Family Doctor:</b>		<b>Tel:</b>	
<b>Physical Work Address</b>			
<b>Cell</b>		<b>Home Tel</b>	
<b>Signature of Parent/Legal Guardian</b>			
<b>Signature of DWA Official</b>			
<b>Date of signing by Parent/Legal Guardian</b>			
<b>Date of signing by DWA Official</b>			



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Department:  
Water Affairs  
**REPUBLIC OF SOUTH AFRICA**



**BASWA**  
**LE MEETSE**  
YOUTH IN WATER  
AWARDS

## **SCHOOL PROFILE**

### **(BACKGROUND OF THE SCHOOL)**

<b>Name of School</b>	
<b>Province</b>	
<b>District</b>	
<b>Town/City/Village/Township/Suburb</b>	

Does your school have access to water? Please tick in the box below

Yes		No	
-----	--	----	--

If the answer to the above question is yes, please indicate with a tick as to which of the following are the sources of water supply for your school.

Water taps connected to the buildings	
Standpipes	
Borehole	
Windmill	
Other – please specify	



Does your Community have access to water? Please tick in the box below.

Yes		No	
-----	--	----	--

Again if the answer to the above question is yes, please indicate with a tick as to which of the following are the sources of water supply for your Community.

Water taps connected to the buildings	
Standpipes	
Borehole	
Windmill	
Other – please specify	

Does your school have access to basic sanitation? Please tick in the box below

Yes		No	
-----	--	----	--

If the answer to the above question is yes, please indicate with a tick as to which of the following system are used.

Flush system	
VIP system	
Bucket system	
Other – please specify	

**List three key problems you have experienced related to water and sanitation in your school/community including the following.**

1. Water wastage (dripping taps, leaving taps running)
2. Blocked toilets.
3. Water-borne diseases such as cholera, malaria, bilharzias etc.



**water affairs**

Department:  
Water Affairs  
REPUBLIC OF SOUTH AFRICA



**BASWA**  
**LE MEETSE**  
YOUTH IN WATER  
AWARDS

## WORKSHOP EVALUATION FORM

Name:

---

Category:

---

List three useful things you learnt from the workshop:

---

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How do you intend to apply what you learnt in this workshop?

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Did the workshop cover most of your needs?

Yes \_\_\_\_\_

No \_\_\_\_\_

If not what did it not cover: \_\_\_\_\_

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What improvements of these workshops would you like to see in the future?

How do you rate the workshop? Use the scale below with 5 being the highest and the lowest. (Please tick)

- |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 1. Facilitator well prepared?                             | <table border="1"><tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr></table> | 1 | 2 | 3 | 4 | 5 |
| 1   | 2   | 3 | 4 | 5 |   |   |
| 2. Clear objectives in what she/he was trying to achieve? | <table border="1"><tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr></table> | 1 | 2 | 3 | 4 | 5 |
| 1   | 2   | 3 | 4 | 5 |   |   |
| 3. Clear instructions and was direct to the point?        | <table border="1"><tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr></table> | 1 | 2 | 3 | 4 | 5 |
| 1   | 2   | 3 | 4 | 5 |   |   |
| 4. Materials and teaching aids for the workshop           | <table border="1"><tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr></table> | 1 | 2 | 3 | 4 | 5 |
| 1   | 2   | 3 | 4 | 5 |   |   |
| 5. Accommodation  | <table border="1"><tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr></table> | 1 | 2 | 3 | 4 | 5 |
| 1   | 2   | 3 | 4 | 5 |   |   |
| 6. Meals  | <table border="1"><tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr></table> | 1 | 2 | 3 | 4 | 5 |
| 1   | 2   | 3 | 4 | 5 |   |   |
| 7. Organisation of workshops                              | <table border="1"><tr><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr></table> | 1 | 2 | 3 | 4 | 5 |
| 1   | 2   | 3 | 4 | 5 |   |   |

Any Comments to support your ratings:

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## **CONTACT DETAILS OF BASWA LE MEETSE COORDINATORS**

### **National Office (Pretoria)**

**Programme Manager:** Vukani Mtya

Tel: 012 336 7587

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**Project Manager:** Nthuse Monyela: Tel: 012 336 7348

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## REGIONAL/PROVINCIAL OFFICES CONTACTS

Region	Regional Coordinator	Telephone	Fax number	e-mail
<b>Eastern Cape</b>	Bulelwa Phato	043 604 5531 082 908 4034	043 604 5531	<a href="mailto:phatob@dwa.gov.za">phatob@dwa.gov.za</a>
<b>Free State</b>	Vebina Mamatu	051 405 9108 082 324 9230	086 532 8026	<a href="mailto:mamatuv@dwa.gov.za">mamatuv@dwa.gov.za</a>
<b>Gauteng</b>	Sicelo Pongoma	012 392 1395 084 957 6860	086 691 5925	<a href="mailto:pongomas@dwa.gov.za">pongomas@dwa.gov.za</a>
<b>Kwa-Zulu Natal</b>	Nathi Zwane	031 336 2848 082 889 6872	031 305 9915	<a href="mailto:zwanen@dwa.gov.za">zwanen@dwa.gov.za</a>
<b>Mpumalanga</b>	Thami Mndawe	013 759 7451 082 874 8701 082 671 1484	013 759 7530 086 720 4063	<a href="mailto:mndawet@dwa.gov.za">mndawet@dwa.gov.za</a>
<b>Limpopo</b>	Matsie Molapisane	015 290 1415 083 528 6173	015 295 3215	<a href="mailto:molapisanem@dwa.gov.za">molapisanem@dwa.gov.za</a>
<b>Northern Cape</b>	Andile Flatela	053 830 8830 082 883 8304	053 831 5682	<a href="mailto:FlatelaA@dwa.gov.za">FlatelaA@dwa.gov.za</a>
<b>North West</b>	Mapela Matlhabegoane	018 387 9500 018 387 9523 082 805 7649	018 392 2998	<a href="mailto:mathlm@dwa.gov.za">mathlm@dwa.gov.za</a>
<b>Western Cape</b>	Elaine Ontong	021 950 7201 083 661 1607	021 9507149/50	<a href="mailto:ontonge@dwa.gov.za">ontonge@dwa.gov.za</a>

# ANNEXURES



## **SANITATION**

### **(1) Definition**

Sanitation refers to the principles and practices relating to the collection, removal or disposal of human excreta, household wastewater and refuse as they impact upon people and the environment. Good sanitation includes appropriate health and hygiene awareness and behaviour and acceptable, affordable and sustainable sanitation services (White Paper on basic household sanitation).

### **(2) Health Problems associated with poor sanitation**

The most common health problems associated with poor sanitation are: diarrhoea and dysentery, typhoid, bilharzias, malaria, cholera, worms, eye infection and skin diseases and increased risk from bacteria, infections and diseases for people with reduced immune systems due to HIV/AIDS (White Paper on basic household sanitation).

### **(3) Diseases transmission paths**

Many of the infective organisms are spread from hand to mouth or from hand to food to mouth. Thus understanding how infections are transmitted and how to break the cycle of infections are important public health messages (White Paper on basic household sanitation).

Most faecal- oral infections are transmitted on hands and during food preparations. Faeces provide food for many organisms that cause diseases in humans. Any action that prevents these organisms from getting to the faeces or from getting onto or into human bodies will help to break the cycle of infection (White Paper on basic household sanitation).

## **HEALTH AND HYGIENE**

### **(1)Definition of health and hygiene**

Health and hygiene awareness programmes are short term, often once off activities that will at best create short term sensitisation of sanitation health and hygiene issues.

### **(2)Health and hygiene messages**

- a) Understanding disease transmission routes
- b) Creating effective barriers to disease transmission
- c) How to keep food and water free of germs
- d) Handwashing at critical times
- e) How to purify water
- f) How to safely and effectively dispose household waste water(grey water)

## CHECKLIST FOR ORGANISING COMPETITIONS AND WORKSHOPS

ACTIVITY	DEADLINE	ACHIEVED
Compile a database of registration for competitions/workshops		
Cluster the database of registered schools/adjudicators and mentors according to districts		
Search for suitable venue for competitions/workshop		
Get three quotations from potential venues		
Seek approval on suitable venue and accommodation for participants		
Book venue, accommodation and transport for participants		
Arrange payment for the venue and transport		
Draft invitations of participants to the competitions/workshops		
Send invitations to targeted invitees		
Communicate information on accommodation arrangements to participants		
Make follow ups to mobilise participation		
Draft programme for the competition/workshops		
Compile list of confirmed participants		
Send list of confirmed participants to accommodation service providers well in advance of the event		
Oversee the setting up of the venue at least a day before the event.		

Ensure that the venue is well equipped with the required equipment e.g. video projector, flip chart, markers, etc		
Ensure that the portfolios are submitted by the participating schools three weeks before the provincial competitions and national competitions		
Arrange the printing of any required promotional material such as T-shirts, bags, banners, etc		
Arrange catering for participants		
Ensure that training materials are prepared well in advance and this may include purchasing of required stationery		
Identify Programme Director for the competitions		
Liaise with the person in charge of training well in advance to ensure that all the requirements are met and everything run smoothly		
Arrange for shooting of DVD and photos for the competition or workshop		

