

## Glamorgan Drama League One-Act Festival 22<sup>nd</sup> – 24<sup>th</sup> April 2010 Rules

The Drama Association of Wales reserves the right, in conjunction with The Glamorgan Drama League (GDL) to decide on the interpretation of these rules and on any other matter not dealt with therein.

### **ENTRY**

1. The Drama Association of Wales will, as recommended by the Adjudicator(s), invite a number of plays appearing in the Area Festival to appear in the Wales Final Festival.
2. The best production in the Wales Final Festival, as decided by the Adjudicator, will be invited to represent Wales in the British Final Festival.
3. Only Companies which are paid up members of The Glamorgan Drama League, a bona fide Adult and Youth Amateur Theatre Society, which has a regular existence apart from an Area Festival, will be invited to appear in the Wales Final Festival.
4. Whilst entries from private drama schools, GCSE, ‘A’ Level and BTec drama courses are encouraged to take part in the Festival, Higher Education Courses offering training for the professional theatre are not eligible.
5. The members of a Company must therefore be amateurs, i.e. no one whose main occupation is in the Professional Theatre may be included in the cast. A Company may employ a Professional Director.
6. Any Festival entry with children under 18 in the cast should have a Child Protection Policy in place. Checks will be made and any group not able to comply with the checks will be refused performance.
7. The Glamorgan Drama League reserves the right to select Companies from the entries and to arrange the day and time for each selected Company to appear, also a Company to act as a reserve. The GDL’s decision shall be final.
8. Entries must be submitted by **Friday 5<sup>th</sup> March, 2010**, and accompanied by the **Production Guarantee Cheque of £25.00; this shall be refunded in full on completion of performance.** Cheques to be made payable to: - The Glamorgan Drama League.
9. Should any Company selected decide to withdraw, written notification must be given to the Festival Organiser at least **6 weeks before the festival (on or before Thursday 11<sup>th</sup> March 2010)**, **if companies withdraw after this date, the Production Guarantee fee will not be refunded.**
10. Each participating Company must forward to the Festival Organiser two copies of the play which it is proposing to present, **by Friday 5<sup>th</sup> March, 2010. A brief synopsis and cast list must also be sent to the Festival Organiser, no later than Saturday 13<sup>th</sup> March, 2010.** Photocopies will not be accepted unless prior written permission has been obtained by the author/publisher.
11. The Wales Regional One-Act Festivals form part of the UK National Festival of Community Theatre, which happens at three levels in Wales, i.e. Local Regional Festivals, Wales Final and British Final. Participating at regional levels assumes availability and commitment to the Wales Final and the British Final. The Wales Final will be held on the 4<sup>th</sup> and 5<sup>th</sup> June 2010 at the Taliesin Arts Centre, Swansea, the British Final will be held on 25<sup>th</sup> and 26<sup>th</sup> June 2010 at the Village Theatre, East

Kilbride, Glasgow. Should a group not be available or not wish to participate in stage two the Festival Committee **must** be informed before taking part. **Appearance at the Wales Final assumes availability at the British Final.**

## **PLAYS AND PERFORMANCE**

12. A play maybe either a complete One-Act Play or an extract from a longer work. An extract must be intelligible to any member of the audience who is unfamiliar with the play from which it is taken. Permission must be sought from and presented to the Festival Committee from the Authority/Publisher with the application to perform. No introduction by way of spoken or printed synopsis is permitted.
13. Singing is permitted in a play, where the inclusion of a song is an addition to the drama, as an enhancement to the story i.e. a Play-with-Music. Musicals are not permitted i.e. where songs are integrally included within the storytelling, and their inclusion is necessary to further the plot. The same applies to dance i.e. dance used to enhance the drama of a play, or as is demanded within a play script is permitted, but integrated story-telling through the medium of dance is not.
14. No play may be entered more than **once** by the same company within a period of **five years**.
15. The play must contain at least **two** characters that **appear** and **speak**.
16. All performances are subject to the Theatres Act 1968 and must comply with its provisions regarding Plays which might be considered obscene, seditious or libellous, or likely to incite racial hatred or breach of the peace.
17. Companies are responsible for obtaining any necessary permission to perform the Play or Extract offered, and will be required to certify to the Festival Organiser that they have done so by 13<sup>th</sup> March 2010 so the Adjudicator may be informed. The royalty receipt/licence and any required PRS Licence must be submitted to the Festival Stage Manager during the Consultation meeting on 18<sup>th</sup> April 2010.
18. A performance shall be **not less** than **twenty minutes** and **not more** than **fifty minutes** in length. Performance time includes time to change the scene during a performance.
19. No change in cast will be permitted after the qualifying performance without the sanction of the Drama Association of Wales Festival Committee/Director.
20. An official Timekeeper and Stage Manager will be available for all backstage matters and he/she will direct teams before and after rehearsal periods. No other team member must interfere.
21. All companies must be ready to commence their performance by the stipulated time **promptly**.
22. Under no circumstances must a member of another Society enter the Wings and Stage area while a competing team is in performance. All adjustments to sets and properties must be attended to during the technical rehearsal and members of other teams remain in the dressing rooms until they are scheduled to appear.
23. Smoking on Stage: Under no circumstances will the smoking of any substance be allowed on stage or, indeed, anywhere in the theatre. In Wales, the smoking on stage ban relates to ANY substance which can be lit and smoked. That includes "stage" cigarettes and therefore these will not be permitted at the festival. (This is a matter of law and the GDL cannot make any allowance for the purpose of the festival).

## **STAGING**

24. A basic setting of Full Stage Drapes or wings will be provided, and cyclorama if required and requested.
25. Basic lighting and sound equipment will be provided. **Two special effects** for lighting will be allowed, an effect is typically one or more lanterns that are used to create one visual effect, and the

decision of the Festival Stage Manager is final. The Festival Committee will normally allow Companies to bring to the Theatre any additional items of lighting, sound or other equipment (subject to them complying with PAT regulations), which are necessary and cannot be provided by the Theatre. The Festival Stage Manager will need to be notified by **10<sup>th</sup> April 2010** in advance of the consultation meeting on **Sunday 18<sup>th</sup> April 2010** of the use of any outside equipment.

26. Companies will be sent out a request for technical and stage information to be supplied by **13<sup>th</sup> March, 2010** in advance of the consultation meeting on **Sunday 18<sup>th</sup> April 2010**. This is to include a **Completed Stage Plan, a list of properties, lighting and sound.** The Festival Stage Manager will need to be notified in advance of the use of festival technicians during performance. **Festival technicians can not be held responsible for any mistakes made if they are asked to operate the sound, lights or cue during a performance.**
27. The stage will be controlled by the Festival Stage Manager and his/her decision on all matters relating to the stage and use of the facilities and equipment provided is final.
28. Subject to the approval of the Festival Stage Manager and meeting Health and Safety requirements, Companies may bring to the Theatre such items of Properties and Scenery as are required for the productions.
29. The Organisers will not be responsible for any claims arising from any accident that may occur during the setting-up, performing of the Play or striking of the Set. No liability can be accepted by the Organisers for loss of or damage to any property of a Company brought to the Theatre. Companies are advised to take out appropriate Insurance Cover.
30. Each Company will be allowed a **30 min 'Get In'** and technical rehearsal of **60 minutes** on the day of the Festival, to be used as agreed with the Festival Stage Manager.
31. Companies will be responsible for the Stage Management i.e. Setting, Striking etc., and cueing Festival Stage Staff of their own production.
32. Festival Staff will be available to operate the Sound and lighting equipment provided, cued by the Company Stage Manager as arranged at the technical rehearsal.
33. **Ten minutes** will be allowed for setting and **five minutes** for striking. The Festival Stage Manager will note on an official schedule the time for setting and striking and the time occupied by the performance. His/Her decision on these times is final.
34. Companies which exceed these times or whose performance is outside the limits allowed under the rules will be penalised as follows: -

	<u>Time Exceeded</u>	<u>Marks Deducted</u>
❖	<b>Up to 1 Minute</b>	<b>1</b>
❖	<b>Up to 2 Minutes</b>	<b>3</b>
❖	<b>Up to 3 Minutes</b>	<b>6</b>
❖	<b>Up to 4 Minutes</b>	<b>10</b>
❖	<b>Up to 5 Minutes</b>	<b>15</b>
❖	<b>Over 5 Minutes</b>	<b>20</b>

35. Under no circumstances should Companies nail their set to the floor or paint any part of their set on stage. Stage weights and braces etc should be used at all times.

## **ADJUDICATION**

36. The following marking system will be employed: -

❖	<b>Acting</b>	<b>40</b>
❖	<b>Production</b>	<b>35</b>
❖	<b>Stage Presentation</b>	<b>15</b>
❖	<b>Endeavour, Originality and Theatrical Attainment</b>	<b>10</b>

37. The system is intended to be a guide to the Adjudicator and Companies. Marks given will not be divulged in either the public adjudication or private discussion. However, companies may apply in writing to the Drama Association of Wales to obtain their own marks.
38. A public adjudication of each production will be given after the final performance of the evening.
39. No performance or adjudication may be recorded in any way without the permission of the Adjudicator and/or the author/publisher.
40. No marks or placing will be given to individual companies, other than the adjudication on the last night of the Festival.
41. The Adjudicators decision regarding marks and awards is **final**.

## **SOUTH WALES FIRE SERVICE**

42. Any hangings, curtains and scenery, which may be permitted by the Licensing Authority, shall be of non-combustible inherently non-flammable or suitable flame proofed material.

## **DRAMA ASSOCIATION OF WALES**

43. These Rules are based on those provided by the Drama Association of Wales for their Annual One-Act Festival.
44. Any dispute or complaint should be referred to the Festival Committee who may consult the director of the Drama Association of Wales as an impartial referee.
45. Any questions of penalty or disqualification will be decided by the Director of the Drama Association of Wales in consultation with the Festival Committee and the Adjudicator.
46. **Bob McTurk Bursary.** There is a Bursary available for the DAW Summer School 2010 for an 18-25 year old actor, male or female. The criteria for choosing the recipient, who will be chosen by the GODA Adjudicator based on their performance in a festival entry in one of the regional One-Act Festivals, will be the young actor who shows the most promise, enthusiasm and drive.

## **CHILD PROTECTION**

47. **It is the responsibility of all Youth Organisations with children under the age of eighteen to provide one chaperone to be back stage at all times during the Get In, Technical Rehearsal, Performance and Get Out. Only those persons who can provide a current CRB form will be allowed back stage. The Festival Stage Manager will need to see all CRB forms.**

### **All Communication to:**

Ms Teri McCarthy,  
Festival Organiser,  
Glamorgan Drama League,  
10, Brachdy Close,  
Rumney,  
Cardiff CF3 3AU

Telephone: 029 2079 9808  
Mobile: 07955 024 372  
E-mail: [teresa.mccarthy57@yahoo.co.uk](mailto:teresa.mccarthy57@yahoo.co.uk)

[www.glamorgandrama.org](http://www.glamorgandrama.org)

# GODA Marking Level Descriptors

This is the marking scheme used by GODA for festivals around the country, including the One-Act Festivals.

The list was devised by Russell Whiteley © GODA and breaks down the production into four categories, allocating total marks as follows: **Stage Presentation 15, Direction 35, Acting 40, and Dramatic Achievement 10**

## Stage Presentation

### **0-5 Poor**

- The settings and furnishings are inappropriate
- There is little understanding of the interaction of design skills
- The use of lighting and sound is inappropriate and there are problems with the execution
- The use of costume and make-up is inappropriate to the text

### **6-9 Poor with redeeming features: Fair, Moderately good**

- The settings are just acceptable but unimaginative
- There is some understanding of the interaction of design skills
- The use of lighting and sound is pedestrian and there may be problems with execution
- The use of costume and make-up is just acceptable

### **10-12 Moderately good: Good: Very good**

- The settings and furnishings demonstrate appropriate creativity
- There is a very good understanding of the interaction of design skills
- The use of lighting and sound is creative and appropriate in creating atmosphere and mood. They are executed successfully
- The use of costume and make-up communicate the characters successfully to the audience

### **13-15 Excellent: Outstanding**

- The settings and furnishings enhance the production very creatively and indicate 'place' with great immediacy
- There is an excellent understanding of the interaction of all design skills
- The use of lighting and sound underpin the production very creatively to provide mood and atmosphere. They are executed with great precision
- The use of costume and make-up have a strong impact on the audience and communicate the attributes of the characters immediately and accurately

## Direction

### **0-15 Poor**

- There is a lack of creativity and little understanding of interpretation of text
- There is little evidence of the creation of an ensemble piece
- The use of stage groupings and movement of actors is inappropriate and lack any indication of motivation
- Pacing is inadequate and there is very little attention to the shaping of the piece

### **16-20 Poor with redeeming features: Fair. Moderately good**

- There is some creativity and understanding of the interpretation of text
- There is some evidence of the creation of an ensemble piece
- The use of stage groupings and movement of the actors is reasonable and show some understanding of motivation
- Pacing is reasonable and there is some attempt at shaping the piece

### **21-29 Moderately good: Good: Very good**

- There is a creative approach to the understanding and communication of text to an audience
- There is evidence of the creation of an ensemble piece
- There is good command of stage groupings and the movement of actors displays a good understanding of motivation
- Pacing is appropriate and the shaping of the piece is confident and successful

### **30-35 Excellent: Outstanding**

- There is an extremely creative approach to the production and the text is interpreted with depth and insight
- The creation of ensemble playing is secure and excellent
- There is excellent command of effective stage groupings and movement is underpinned by a very firm understanding of motivation
- Pacing is relentlessly secure and the shaping of the piece demonstrates an excellent understanding of theatrical dynamics.

## **Acting**

### **0-16 Poor**

- Characterisation demonstrates a superficial approach and communication with the audience is fleeting
- There is little obvious support between members of the cast
- There is a limited command of appropriate movement and/or vocal skills
- There is a lack of confidence, and hesitancy in the performance

### **17-23 Poor with redeeming features:**

#### **Fair. Moderately good**

- Characterisation is adequate but not sustained. There is some awareness of audience
- There is evidence of some support between members of cast
- Command of appropriate movement and/or vocal skills will, occasionally, be demonstrated effectively
- At times the actors communicate some confidence in performance

### **24-31 Moderately good: Good: Very good**

- Characterisation is secure and demonstrates creativity in realisation. Performers are very aware of audience
- There is evidence of positive support between members of the cast
- There will be a positive command and control of appropriate movement and/or vocal skills
- The actors perform with confidence and skill

### **32-40 Excellent: Outstanding**

- Characterisation is created with sensitivity, originality and flair. There is a thorough awareness of the audience
- The support between members of the cast demonstrates commitment and a high degree of understanding of ensemble playing

- There is a complete command of appropriate movement and/or vocal skills
- The actors demonstrate an excellent understanding of theatre skills within their totally convincing performances

## **Dramatic Achievement**

### **0-3 Poor**

- Very poor quality communication with the audience
- Inadequate realisation and interpretation of the text
- Little or no dramatic impact
- Very little interaction between the actors

### **4-6 Poor with redeeming features: Fair~ Moderately good**

- Reasonable communication with the audience
- Just acceptable realisation and interpretation of the text
- Adequate dramatic impact
- Occasional interaction with the audience

### **7-8 Good: Very good**

- Good/very good communication with the audience
- Secure, confident realisation and interpretation of the text
- Creative and confident dramatic impact
- Good/very good quality interaction between the actors

### **9-10 Excellent: Outstanding**

- Highly developed understanding of theatrical communication
- Sensitive and imaginative realisation and interpretation of the text
- Expertise of the company is obvious in the creation of highly effective dramatic impact
- Generous unselfish and theatrical artistry ensures positive interaction between the actors

## **Mark Bands for Adjudications**

	<b>Presentation</b>	<b>Direction</b>	<b>Acting</b>	<b>Dramatic achievement</b>	<b>Total</b>
<b>Poor</b>	<b>0-5</b>	<b>0-15</b>	<b>0-16</b>	<b>0-3</b>	<b>0-41</b>
<b>Poor with redeeming features</b>	<b>6 7-8</b>	<b>16-17 18-19</b>	<b>17-20 21-22</b>	<b>4 5</b>	<b>42-48 49-56</b>
<b>Mod. Good</b>	<b>9-10</b>	<b>20-22</b>	<b>23-26</b>	<b>6</b>	<b>57-66</b>
<b>Good</b>	<b>11</b>	<b>23-26</b>	<b>27-30</b>	<b>7</b>	<b>67-76</b>
<b>Very Good</b>	<b>12-13</b>	<b>27-29</b>	<b>31-34</b>	<b>8</b>	<b>77-85</b>
<b>Excellent</b>	<b>13-14</b>	<b>30-31</b>	<b>35-36</b>	<b>9</b>	<b>86-91</b>
<b>Outstanding</b>	<b>14-15</b>	<b>32-35</b>	<b>37-40</b>	<b>10</b>	<b>92-100</b>