



Provincial Elementary Drama Festival Guidelines for Regional Events

Updated 2015



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INTRODUCTION

This handbook provides guidelines for participation in the Provincial New Brunswick Elementary Drama Festival, held regionally. It offers information on all aspects of the event.

The success of the local festival depends on the engagement of participants and committee members. Organizers are eager to provide the best possible experience for all. If your school requires any information do not hesitate to contact the district subject coordinator responsible for the New Brunswick Elementary Regional Drama Festival.

Each Anglophone district offers opportunities for elementary students to participate in a regional drama festival to showcase the many talents of young students in New Brunswick. Local festivals build enthusiasm for live theatre and emphasize the importance of fine arts.



FESTIVAL STRUCTURE

The festival is a non-competitive two-three day event. Events are held in five regions in the Anglophone Sector. If registrations consistently exceed the capacity of a regional festival, the Provincial committee will consider the number and location of regional festivals.

All elementary schools in the regions will be encouraged to participate and will be expected to attend on one of the days only. Each day will begin with a welcome and will include recognition awards to celebrate cast accomplishments. A learning component open to students and teachers will be incorporated into the event.

FESTIVAL OBJECTIVES

The following objectives have been agreed to by the Festival committee and teacher advisors of Drama:

- To support the drama outcomes contained in the [Foundation for the Atlantic Canadian Arts Education Curriculum](#) - (See Appendix I: Key stages 1 and 2).
- To provide performance opportunities for those interested in Drama and the arts.
- To provide learning opportunities for students and teachers involved in Drama and the arts.
- To promote co-operation and teamwork among all those involved in Drama.
- To improve the quality of dramatic productions.
- To promote self-expression and a greater understanding of others among participants.
- To promote greater public awareness of dramatic activity within the schools of New Brunswick.

The Atlantic Canada arts education curricula are shaped by a vision of enabling and encouraging students to engage in the creative, expressive and responsive processes of arts throughout their lives.

*Vision of the Foundation for the Atlantic Canada
Arts Education Curriculum*

FESTIVAL RULES

All elementary schools are eligible to enter their designated Regional Drama Festival. In the event of overflow registration within a division, limits may be placed on the number of entries from each school, using a first come first served basis.

The dramatic work offered by an entrant, regardless of division must be:

- A one act play
- An excerpt from a longer play (such an excerpt must be intelligible to a member of the audience who has not seen the play from which it is taken)
- A play which otherwise conforms to the time limitations.

Each participating group is responsible for the payment of its own royalties and that [proper permissions](#) have been acquired.

The Festival recognizes three classifications of play scripts:

- Scripted drama - any work written expressly for performance and previously in a text, magazine, anthology or acting edition
- Adaptation - any staging or dramatization of material not originally written for performance which has been adapted to the stage
- Unpublished original Script – a dramatic work containing original material not adapted from another source



CATEGORIES FOR FESTIVAL RECOGNITION

Excellence will be recognized on each of the days. Each performance will receive an adjudication specific to the production.

Awards of Recognition will be determined and presented by the adjudicators.

Certificates of Special Recognition may be awarded in the following categories:

Outstanding Production - any production which in the opinion of the adjudicators represents excellent dramatic merit.

Outstanding Performance in a Leading Role strongest performance in a leading role.

Outstanding Performance in a Supporting Role - strongest performance in a secondary role.

Outstanding Vocal/Instrumental Performance in a Musical Role - strongest performance in a musical.

Outstanding Use of Costume - creative use of costume in the total dramatic effect of the production.

Outstanding Set Design - most effective incorporation of stage setting into the total dramatic effect of the production.

Outstanding Choice of Material - directors who have chosen the most appropriate material for reflecting the strength of their groups.

Special Adjudicator's Award - a group or individual whose work, in the opinion of the adjudicator, displays special merit or originality.

REGIONAL FESTIVAL COMMITTEE RESPONSIBILITIES

For all participating groups the Regional Festival Committee will provide:

- Organization for registration and scheduling
- Theatre facilities with appropriate stage lighting and sound system
- Festival adjudicators
- Festival publicity
- Workshops for students and teachers
- Certificates of special recognition
- Certificates of participation acknowledging each student involvement
- An information package explaining food services available, school logistics, and accommodations will be forwarded to each participating school.

Each group is responsible for arranging for its own transportation through normal district channels.

No rehearsal time on stage can be allotted to groups during the festival.

Each cast is responsible for providing their own set and props.

It is the responsibility of each group to see that scenery is correctly positioned and the set is struck within proper time limits.

All groups are required to meet deadlines for registration. Failure to meet a deadline will be interpreted as withdrawal and fees will be forfeited.

Responsibilities of the District Subject Coordinator or Designate

- Work in liaison with Department of Education and Early Childhood Development (EECD)
- Locate host school for each regional festival
- Update letters to schools, principals and directors each year with information on each festival
- Discuss regional festival budget with EECD liaison
- Order and distribute buttons, certificates for participation and recognition
- Organize submission of logo design (shared duties with provincial team)
- Attend the regional festival(s)
- [Any other duties that are required to make the festivals a success](#)

FESTIVAL ADJUDICATION PROCESS

Each year the District Planning Committee seeks the commitment of adjudicators who are of the highest quality. The committee considers the most important function of the adjudicator is to educate and offer positive reinforcement.

The committee also recognizes that an effective adjudicator requires extensive knowledge of all styles of drama and an understanding of the physical theatre with special concern for the limitations often imposed upon groups by the facilities in their school. Adjudicators must be able to discuss plays in a firm and courteous manner. Adjudicators must be objective, direct and detailed in their critiques without imposing their own opinions dictatorially.

The adjudicator has the special responsibility of evaluating seriously the efforts of the director and cast, and of treating them and their performance with respect. Each play is the culmination of many hours of voluntary creative work; every student has given time, energy, and imagination to a difficult and demanding project. To treat such effort casually would defeat the primary function of adjudicating.

The adjudicator must provide a public or private adjudication, or both, for each play. This will be determined by the District Planning committee.

For each division, the adjudicator will select those plays, performers and support staff worthy of recognition.

GUIDELINES FOR ADJUDICATORS

The committee provides each adjudicator with the following guidelines which are discussed each year with individual adjudicators who adjudicate at the New Brunswick Provincial Theatre Festival:

- Adjudicators are secured by the Festival Committee to give participants the benefit of their professional experiences.
- Adjudicators are reminded the primary function of the adjudication process is educational, positive, and constructive.
- Students who have performed should be given concrete suggestions that will enhance their acting techniques.
- It is important that students are critiqued so that they feel supported.
- If adjudicators have problems with the material chosen or the decisions made by the director, these should be discussed with the director in a private session without students present.
- Students should be encouraged to participate in the discussion with the adjudicators.
- If a play extends beyond the time limit, the play and the director are not eligible for recognition at the awards ceremony. The student performers are still eligible for recognition at the awards ceremony and will not be penalized for problems with time.
- The New Brunswick Elementary Regional Drama Festival is not competitive in that there is no winner in any category; however, certificates are given to students and teachers who are deserving of special recognition for their efforts. (Please see "Categories for Recognition"). It is the intention of the Committee that each production in the festival is recognized in some way.
- There is no set limit on the number of recognition certificates given in any category.
- Adjudicators are asked to use this process to encourage individuals and schools. The Committee is aware that too many recognition certificates may diminish the value of the recognition. The adjudicators are advised to use their discretion.
- Each adjudicator should speak at the public and/or private adjudication.
- Any concerns the adjudicators have should be addressed Festival Coordinator (District Subject Coordinator or designate). The Co-ordinator will advise the Committee, if necessary.

Adjudicators may also consider the following:

Voice - Could the actors be heard distinctly? Was the rate of delivery too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation evident for each character? If dialect was used, was it done correctly and naturally?

Characterization - Was there a complete bodily and mental re-creation of the character by the actor? Was the reaction to other characters correct and effective? Was the characterization believable?

Movement - Were the movements of the actor in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the actor appear to have a well-controlled and poised body?

Contrast - Were there clearly contrasting moods in speech? Were emotional transactions natural and effective? Were the lines delivered in a manner which seemed natural to the situation?

Ensemble - Was there a suitability of action which indicates adequate rehearsal and close co-operation and understanding among the actors?

Timing - Did the actors pick up the cues correctly? Did the movements of the actors slow down the tempo of the show? Was the production static in places because the actors seemed to lack a sense of pace?

Motivation - Was there logical reason for all business and movement of the actors which was consistent and in keeping with the characters in the play?

Set - Did the set satisfactorily represent the idea of the play? Were the set pieces appropriate in a way that assisted but did not hinder the action?

Lighting - Did the lighting effects blend harmoniously and unobtrusively into the action of the play? Were there effects that were so obvious that they called attention to themselves and took attention from the action of the play? (no play should be discounted for faulty lighting equipment for which the director could not be responsible.) It is also understood that all groups are subject to the limitations of the Festival lighting venues.

Make-up - Was the make-up suitable and in keeping with the character?

Costume - Were the costumes for each character correct as to colour, style, and period? (Note: use of elaborate costumes should not affect the final decision of the adjudicator.)

Business - Were exits and entrances properly timed? Did the actors frequently cover or block each other? Was the business properly motivated? Was the designed business adequate to bring out the idea of the play?

Tempo - Did the play as a whole drag? Was it too fast to follow? Was the pace in keeping with the general idea of the play? Were the sub-climax and climax effectively built up?

Composition - Were the actors grouped to give proper emphasis to the right character at the right time?

Theme - Did the play challenge the abilities of the actors? Was the main idea or theme brought out clearly?

Enjoyment - Did the play appear to be an enjoyable experience for the participants?

Expressive Import - Were the ideas and feelings successfully communicated by the actors? Was the depth of interpretation, characterization, communication of mood and feelings present?



SAMPLE REGISTRATION FORMS

Each year an information package is sent to all Elementary School Principals advising them of the upcoming festival. The first package includes Form A, the second, Form B. Below are samples from a recent mail out.



Elementary Regional Drama Festival 2015 Anglophone West School District

ENTRY FORM A

SCHOOL: _____

TITLE OF PLAY (if known): _____

AUTHOR OF PLAY (if known): _____

Estimated # of Participants: _____ Students
(if known) _____ Adults (1 supply day per school paid by DramaFest)

Preference of Performance: (Please circle a day and a time)

Tues. March 17 th	Wed. March 18 th	Thurs. March 19 th
AM PM	AM PM	AM PM

CONTACT PERSON:

Name: _____

Telephone: Home: _____ School: _____

School FAX: _____

E-Mail Address: (school) _____

Please submit (email or fax) on or before November 21, 2014 to:

Andrea Penney

PHONE: 506-357-4181 FAX: 506-357-4011

Email: Andrea.Penney@nbed.nb.ca

Elementary Regional Drama Festival 2015 Anglophone West School District

ENTRY FORM B

PLEASE NOTE: This form must be thoroughly completed, and submitted with the registration fee of \$100 (cheque made out to Minister of Finance with subject line: Oromocto Drama Festival) by January 30, 2015.

SCHOOL: _____

GRADE LEVEL(S): _____

TITLE OF PLAY: _____

AUTHOR OF PLAY: _____

of Participants: _____ Students _____ Adults (1 supply day per school paid by DramaFest)

Approximate length of Play: _____ minutes

Set up time needed: _____ **Strike time needed:** _____

Please note: Total time available including SET UP and TEAR DOWN = 60 minutes

Piano needed? Yes No (circle one)

Preference of Performance: (Please circle a day and a time)

Tues. March 17th Wed. March 18th Thurs. March 19th
AM PM AM PM AM PM

Director's Contact Information:

Name: _____

Telephone: Home: _____ **School:** _____

School FAX: _____

E-Mail Address: (school) _____

ON A SEPARATE SHEET OF PAPER, PLEASE LIST THE NAME OF EACH STUDENT PERFORMER AND THE CHARACTER PLAYED (in the order they appear on stage). ALSO LIST STAGE CREW, HELPERS, DIRECTORS, ETC.

For example:

[Title of Play]	
Character	Played by
Andy Anderson	Bobby Brown

Please submit on or before January 30, 2015 to: Andrea Penney (andrea.penney@nbed.nb.ca)
17 Miramichi Road, Oromocto, N.B. E2V 2P6
PHONE: 506-357-4181 FAX: 506-357-4011

DIRECTOR'S RESPONSIBILITIES

Directors are reminded of the following important points:

1. **Festival Attendance** - All students and directors are to attend scheduled events.
2. **Venue Etiquette** - Directors are asked to ensure facilities are returned to original condition and respected overall.
3. **Supervision** - Directors and accompanying adults are responsible for supervision of their group at all times.
4. **Theatre Etiquette** - Directors are asked to review theatre etiquette with their students:
 - Participants are expected to conduct themselves respectfully. Be a good audience at all times.
 - No admittance to or departure from the theatre during a performance is permitted.
 - Remain seated during a performance and avoid whispering or making noise. Treat those on stage with the same respect you would want if you were in their place.
 - Applause should be held until the end of the production.



REGIONAL PLANNING COMMITTEE PREPARATION CHECKLIST

Prior to the Event

- Create a schedule of events.
- Promote event and communicate with schools, community, and local media.
- Secure adjudicators and workshop clinicians.
- Communicate with directors.
- Create festival program.
- Monitor budget.

Registration Area

- Meet each school teacher-director at the registration area and introduce the school director to their host.
- Give the person responsible for each school their welcome bag, which contains their program, participation certificates and any other pertinent information.

Host School Liaison and Adjudicator Host

- Make adjudicators feel warm and comfortable.
- Attend to and support the festival to make it a success.
- Give directions, run errands, communicate with the school or adjudicator.

RESOURCES

Finding a suitable script is important. Some groups write an original script or adapt a well-known children's story. The following is a list of presentation and learning resources to complement the drama program in your school.

Theatre:

<https://www.theatrefolk.com/>

Ontario based company - resources for purchasing plays (mostly for middle and high school) and blog entries from directors.

<http://www.dramaresource.com/>

This is a site based out of England – many resources including free warm-ups for casts, unit/lesson plans for drama, and resources for purchase.

<https://www.dramanotebook.com/>

This is a membership site, but there are many free resources for warm-ups, theatre games, and improvisation.

<http://www.childdrama.com/mainframe.html>

This site has elementary plays for purchase and many resources for teachers/directors (including a bibliography of useful books, definitions and useful terms in Theatre).

<http://www.freedrama.net/childshort.html>

This US based site offers free elementary plays – some searching is required.

Musical Resources:

<http://johnjacobson.com/>. This is a key site for elementary musicals. His materials are sold through <http://www.halleonard.com/>

<http://www.badwolfpress.com/> is a great site for K-9 musical resources by theme.

Teacher/Director Professional Learning:

<http://www.broadwayteachinggroup.com/btw>

This workshop is in NYC, offering many great workshops and a chance to see some of the hottest shows currently on stage.

Copyright Considerations updated in 2015

http://www.cmec.ca/docs/copyright/cmec_poster_fdg_en.pdf

<http://laws-lois.justice.gc.ca/eng/acts/C-42/page-1.html> - Sections 23-30 are important. Section 28 provides guidance on altering works.

Please note: material from publishers is classed by the festival as Scripted Drama. Groups are encouraged to consider entering an original script or an adaptation by a student or teacher.