

Allegretto Teatro/ One Act Plays Section



Allegretto Inter Provincial Eisteddfod Syllabus

Carpe Diem

*Allegretto...we are the
leaders in culture...an
eisteddfod with a difference*

The Name and Mission of this Organization:

The Eisteddfod is known as Allegretto Inter Provincial Eisteddfod for All and is therefore privately managed as an Arts Club.

Mission of Allegretto Eisteddfod:

- Maximum participation for all interested
- Prestigious incentives on all levels of participation
- To ensure a high standard of performance on stage
- Maximum opportunities for all participants
- To ensure proper development of all known South African Arts Participation

Participation:

Any interested person of any age may enter,

Participation fees will have to be paid per entered item/s

Participants must adhere to the given rules as well as Terms and Conditions of Allegretto Initiative

The CEO may adjust participation schedules and dates/times/venues/adjudicators if necessary.

Adjudication:

We strive to make use of only professional people as adjudicators. Proper feedback is part of the process to ensure a true learning experience for all. 3 Levels of Participation are possible for participants (except groups/ensembles) to ensure a high standard of National Winner performances.

Adjudication Charter:



<i>95-100% A+++ Prestige</i>
<i>90-94% A++ Double Gold</i>
<i>85-89% A+ Gold plus 1</i>
<i>80-84% A Gold</i>
<i>79% A- Silver</i>
<i>77-78% B++ Double Silver</i>
<i>75-76% B+ Silver plus 1</i>
<i>70-74% B Silver</i>
<i>60-69% B- Silver</i>

General Information as well as Terms and Conditions: Regulations:

1. Participants will have to report at least 25minutes prior to the scheduled performance time/s as per attached document.
2. Participants will have to register in the foyer for each and every entered item. Pro forma should be completed in full to enable and ensure a fair eisteddfod.
3. Participants should be always at best behaviour.
4. Participants have to compete within the given participation schedule. No one will be allowed to render items before or later than the given day and time for that specific item.
5. Participants should have respect for one another as well as appreciation.

6. Participants should be loyal and respectful towards representatives of Allegretto as well as any representative of an Eisteddfod Centre.
7. Participants are more than welcome to wear either school uniform or appropriate clothes/costume for solo as well as group performances on stage.
8. Participants are responsible for any valuables brought to the eisteddfod. Allegretto take no responsibility for any losses or damages during the eisteddfod whatsoever.
9. Participants are not allowed to make use of mobile phones while engaged in any eisteddfod performance.



Regulations for Spectators:

1. Spectators will have to pay a daily Door Fee/ Ticket of R45 pp for all of the above-mentioned sections, R100 pp at Allegretto IPE Showcase Level and R120 pp at Allegretto IPE National Gala Level to assist us with costs.
2. Our Ticket Money is non-refundable.
3. Spectators should encourage participants and have appreciation for all performances rendered.

Participation Details:

1. Participants will have to respect the time limits as per attached schedule.
2. Please note that Solo performances should not exceed 3 minutes (except Public Speaking for grade10-12)
3. Duo performances should not exceed 3 minutes.
4. Performances should also not be shorter than 90 seconds.
5. Group performances should not exceed 10-15 minutes
6. Please familiarize yourselves with the genres prescribed in the syllabus.
7. Please be prepared and on time.
8. Participants must submit the Allegretto IPE Visual Literacy Evaluation Pro Forma for Visual Literacy together with each entered item.

9. All mentioned participants on the Visual Literacy Schedule must be present on the day of the Prize Giving to receive their certificates and collect their entered works

10. Out of Section Performances will be charged at an additional R99 per item at the door. You will have to arrange this with the appropriate Section Coordinator.

Terms and Conditions: CEO: The CEO has the right to-

1. Ensure a proper and fair Eisteddfod for all,
2. Reschedule performance times, venues and dates if needed so,
3. Overrule an Adjudication process if unfair,
4. Disqualify a participant if not adhered to prescription as per syllabus,
5. And lastly remain to the Right of Participation.

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Rules:

- Each school or private studio can enter one or more one-act play/s in the contest.
- The plays can be performed by one or more students.
- The plays can be any type that's suitable for high school talent.
- The school or studio is responsible for arranging royalties.
- The school or studio can't use material that's identical to what's been used in other large group events.
- The director is responsible for securing the appropriate production rights.

A one-act play is a play that has a full story within a single act. There's no specific number of scenes in a one-act play, but two to three scenes per act is common. Scenes usually change when the setting changes or the focus of the story shifts to new characters.

Here are some tips for writing a one-act play:

- Choose a theme
- Develop a plot
- Create your characters
- Write your dialogue
- Format your script
- Revise and edit your script

Definition of one-act play in literature

- A one-act play** is a form of drama that is written in one act, as opposed to plays that are divided into several acts. It usually has a running time of between 15-40 minutes, and focuses on a single event or problem, taking place in a single setting. Unlike full-length plays, one-act plays don't have intervals. They present a concise, focused narrative, making them a popular choice for drama festivals and competitions. An example of a renowned one-act play is *The Bear* (1888) by Anton Chekhov.
- Any play that is shorter** in duration and lasts around 10 minutes falls under the category of ten-minute play.

Background:

A distinct feature of one-act plays is that they are performed without disruption or intervals. A one-act play is usually shorter in duration than a full-length multi-act play and may contain one or more scenes within the act. Sometimes one-act plays may only have one character.

Although it sounds easier to write and produce than the longer format, theatre artists and playwrights attest to the fact that writing and performing one-act plays is extremely difficult and demanding due to limitations of the time frame and stage direction.

One-act play: elements of the story:

The one-act play tends to focus on a single **theme** or situation unfolding over the course of the play. The structure of the play is concise and close-knit. For the same reason, to be successful, the writer of a one-act play must be careful to avoid unnecessary details and scenes.

Despite having only one act, one-act plays might follow the same **dramatic structure** as full-length plays. In contrast to a full-length play, these may not be as distinct and elaborate in a one-act play. The elements of a one-act play, therefore, include a concise introduction to characters and **setting**, a rising **action** that leads to a dramatic climax, and a **denouement** that wraps up the narrative.

Satire: the use of humour, **irony** and exaggeration in works of literature to ridicule and critique a person or society.

Homeric Epic: ancient Greek epic poems attributed to Homer.

In Britain, the one-act plays were staged along with other plays during the fifteenth century but there was a gradual decline in the number of one-act plays being staged compared to the rising popularity of full-length plays.

English one-act plays:

In the **Tudor period** (1485-1603), it was a practice to perform short dramatic pieces during intervals between different events or different acts of full-length performances. These were known as interludes. Interludes were performed by both amateurs and minstrels. The subject of the interludes varied, and the plays were farcical or allegorical in nature.

Many of the plays that were performed as interludes are currently considered to be **morality plays** because of their religious themes and allegorical language. It is important to **remember** that even though these are closely associated, not all interludes were morality plays and vice versa.

Farce: a comedic performance that uses absurd and exaggerated displays and theatrics that borders on buffoonery. Farce is used in theatre as a tool for social commentary.

Allegory: a poem or a story with a hidden meaning or a moral lesson.

Morality play: a form of drama that was popular in England during the 15th century that often conveyed a moral lesson or religious message.

Modern theatre

After waning in popularity for a while, one-act plays resurfaced through the works of prominent playwrights of modern times. The Scottish playwright **Sir James Matthew Barrie** wrote some of the finest one-act plays of the twentieth century.

Short plays are popular among amateurs because of their low-production cost and the ease of retaining the audience's attention. Despite the critical acclaim, one-act plays are not as frequently staged as other plays and do not often enjoy the same popularity and prestige among theatregoers.

One-act play: examples

Here are the names of a few one-act plays that are noteworthy:

- *Battle of the Bards* (c. 3 BCE) by Theocritus
- *Salome* (1891) (French) by Oscar Wilde
- *The Flying Doctor* (1659) by Moliere
- *Krapp's Last Tape* (1958) by Samuel Beckett
- *The Goat, or Who Is Sylvia?* (2002) by Edward Albee
- *The Beggar and the King* (1921) by Winthrop Parkhurst

- *A Marriage Proposal* (1890) and *The Boor* (1888) by Anton Chekhov
- *Porcelain and Pink* (1922) by F. Scott Fitzgerald
- *Line* (1974) by Israel Horovitz
- *Pariah* (1889) by August Strindberg
- *The Long Christmas Dinner* (1931) by Thornton Wilder
- *The Sunset Limited* (2006) by Cormac McCarthy
- *No Exit* (1944) by Jean-Paul Sartre
- *A Memory of Two Mondays* (1955) by Arthur Miller
- *Art* (1994) by Yasmina Reza
- *The Bald Soprano* (1950) by Eugène Ionesco

One-Act Play - Key takeaways:

- A one-act play is a form of drama that is written in one act, as opposed to plays that are divided into several acts. It usually has a running time of between 15 minutes to an hour.
- Compared to full-length plays, the plot and character development are limited in one-act plays.
- Around the fifteenth century, short plays known as interludes used to be performed during intervals at events and banquets.
- Due to the convenience of staging and duration, one-act plays are popular among amateurs and emerging theatre practitioners.
- Examples of one-act plays are *The Bear* (1888) by Anton Chekhov, *Krapp's Last Tape* (1958) by Samuel Beckett, and *A Memory of Two Mondays* (1955) by Arthur Miller.

Question: What are the elements of a one-act play?

Answer: The one-act play has the same elements of composition as the plays that have three or five acts. The stages of the plot may not be as distinctive or separate, but the elements include a concise introduction to characters and setting, a rising action that leads to a dramatic climax, and a denouement that wraps up the narrative.

Question: What is the difference between a play and a one-act play?

Answer: A one-act play is a play with only one act. Full-length plays might have two or more acts. The three-act play is the classic model, and the Shakespearean model contains five acts.

Question: How do you write a one-act play?

Answer: Writing a one-act play involves fitting all the character and plot development into a single act. Writers must be careful to eliminate superfluous details and detours that may take up stage time.

Question: What are the three types of one-act play?

Answer: There are no specific categories of one-act plays. One-act plays could be of any genre and dramatic structure. Since one-act plays are shorter, it has limitations on the techniques and subject matter it is able to explore.

Question: What is one act play?

Answer: A one-act play is a form of drama that is written in one act, as opposed to plays that are divided into several acts. It usually has a running time of up to one hour, and focuses on a single event or problem, taking place in a single setting. Unlike full-length plays, one-act plays don't have intervals.

- Schools are more than welcome to enter for more than one one-act play in the contest.
- The play can be performed by one or more students.
- The play can be any type that's suitable for high school talent.
- The school is responsible for arranging royalties.
- The school can't use material that's identical to what's been used in other large group events.
- The director is responsible for securing the appropriate production rights.

A one-act play is a play that has a full story within a single act. There's no specific number of scenes in a one-act play, but two to three scenes per act is common. Scenes usually change when the setting changes or the focus of the story shifts to new characters.

Here are some tips for writing a one-act play:

- Choose a theme
- Develop a plot
- Create your characters
- Write your dialogue
- Format your script

- Revise and edit your script

Criteria Descriptions for our One Act Play Eisteddfod:

The following descriptions give you a more concrete idea of the tangible and intangibles at which adjudicators are looking.

Theme – Understanding of Piece

- Did the play strongly challenge the ability (potential) of the actors?
- Were the main idea concepts (unwritten dialogue) of the play brought out clearly and communicated to the audience WITHOUT insulting its intelligence?

Voice – Voice, Pitch, Texture, Diction

- Could the actors be heard? Did they project/throw their voices?
- Was there a variety of rate and inflection? (Avoid overly patterned tempo/meter – when one is unsure vs. panicked, and monotone ONLY when a character demands it.)
- Were pronunciation and articulation correct for each character? (NEVER let them know you are a Texan.)

Tempo – Pace and Rhythm

- Was it too fast to follow intelligently? Was it too slow? (Underestimate your audience)
- Was the pace in keeping with the mood and atmosphere of the play?
- Were climaxes well developed? (Conflict clearly identified? Moments of truth? Denouement?)

Movement – Movement, Presence, and Setting

- Was there logical reason (What's my motivation?) for all movement by the actors which was consistent and in keeping with the characters portrayed?
- Was movement well executed? (awkward crossings vs. natural composure of characters)
- (Don't let "what's your name" get in the way of the relationship between your character and his/hers) Lose yourself on stage, let go of inhibitions . . . some of the greatest actors we know are shy/insecure/physically flawed. What makes them great is they leave that person in the dressing room and bring the role they were cast to play to life on stage.

Setting:

- Within arena limits, did stage arrangement satisfactorily represent the idea of the play?

Business:

- Were exits and entrances properly timed?
- Did the actors frequently block each other?
- Was the designated stage business adequate to support the idea of the play?

Characterization – Presence (from above) and Ensemble

- Was there a complete physical and mental re-creation of the character by the actor?
- Was there apparent understanding of objective (want, intentions), obstacle, tactic, expectation? (That is that unwritten dialogue mentioned above.)
- Were his/her reactions to the other actors correct and effective? (A “good” actor is a good “RE-ACTER”) Reactions to others action/dialogue is crucial to making audience believe!
- Was the actor’s characterization believable the entire time he/she was on stage? Were emotional transitions natural and effective? Ensemble:
- Was there smoothness of action which indicated adequate rehearsal and close cooperation and understanding among the actors?

Overall: * Stage harmony, true ensemble, coordination, synchronized timing, upstaging vs. balance, blending, believability, monologue/aside, exposition (intro – background information), 4th wall (imaginary between audience and actors), falling action (climax to end), genre, hero/heroine, lighting plot, properties, diagonal (actors on different planes of playing space), protagonist (character with which audience most identifies), sight lines, spectacle, stage business, stage pictures, strike, tableau (silent/motionless depiction), transitions, adjust proscenium to arena

Sections:

A: Pre-Primary Section:

Theme: “Let’s have fun with Drama!” or “Fairytale gone wrong” or Own Choice

Cast: No limitations

Props, Wardrobe, Sound and Lights: Allowed

Time Limit: 5-15 minutes

B: Primary School Section: Grade 1-3

Theme: “Cinderella” “Under the Sea” or Own Choice

Cast: No limitations

Props, Wardrobe Sound and Lights: Allowed

Time Limit: 5-15 minutes

C: Primary School Section: Grade 4-7

Theme: “Seussification of Romeo and Juliet” or Own Choice

Cast: No limitations

Props, Wardrobe Sound and Lights: Allowed

Time Limit: 5-15 minutes

D: Secondary Schools Section: Grade 8-12

Theme: *Drop Dead, Juliet!* – Juliet tries to change her inevitable death at the end of the play and engages in a battle of wills with William Shakespeare.

Circus Olympus – A collection of Greek myths come to life. The script encourages liberal use of circus skills – what's more theatrical than a Greek myth & circus mashup?

Rebootilization – Not a one act, but this clever play incorporates a ton of fairytale and literature-based characters.

Or Own Choice

Cast: No limitations

Props, Wardrobe Sound and Lights: Allowed

Time Limit: 15-40 minutes



Entry Fees:

Pre-Primary One Act Plays: R650 per group

Primary School One Act Plays: R750 per group

Secondary School One Act Plays: R850 per group

Allegretto Teatro/ One Act Plays Section

Allegretto Teatro Entry Pro Forma:

Please complete in full Please use this form for Afrikaans Spraak en Drama Entries **ONLY**

1. Name of Participant (In case of a Group attach list of names): **2. Grade/s of Participant/s:**

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3. Name of School/Studio:

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4. Contact Details:

Cellular Number:	Landline:
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E mail:

Participation Information:

SECTION:	MARK WITH AN X	AMOUNT PAYABLE:
Pre-Primary Drama Ensemble		
Primary School Drama Ensemble		
Secondary School Drama Ensemble		
Any Other: One Man/ Woman Play		

TOTAL ITEMS ENTERED: _____ **TOTAL AMOUNT PAYABLE: R** _____

Method of Payment: INTERNET ONLY

Kindly provide us with Proof of Payment when entering for our Eisteddfod to ensure proper participation.

One Act Play Information:

Theme/ Topic	
Time limit	
Published Work:	YES/ NO
Own Work:	YES/ NO
Author:	
Producer:	
Director:	
Stage Manager:	
Technical Team:	
Technical Team:	
Technical Team:	
Cast:	
1	
2	
3	
4	
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