



## **Ottawa Little Theatre**

400 King Edward Avenue, Ottawa Ontario K1N 7M7

### **69<sup>TH</sup> CANADIAN ONE-ACT PLAYWRITING COMPETITION**

Open to original one-act plays in English, encouraging literary and dramatic talent in Canada.

#### **Competition Details**

The Ottawa Little Theatre is now accepting submissions for the 69<sup>th</sup> Canadian One-Act Playwriting Competition. The competition is open to plays with a maximum playing time of 60 minutes, and a minimum playing time of 25 minutes. The play must be previously unproduced OR have been produced no earlier than in the current year, 2009.

#### **Deadline for Entry**

Friday October 30, 2009 by 5:00 p.m.

#### **Prizes**

- First Prize – The Ottawa Little Theatre Award:  
\$1000 plus a workshop of the play directed by Peter Hinton, Artistic Director of English Theatre, National Arts Centre.
- Second Prize – The Dorothy White Award awarded in memory of Mrs. Louis White:  
\$750 plus a rehearsed reading of the play
- Third Prize – The Gladys Cameron Watt Award sponsored by the Canadian Federation of University Women – Ottawa Chapter in memory of Mrs. Roy McGregor Watt:  
\$500 plus a rehearsed reading of the play
- Special Prize – The Sybil Cooke Award for a play written for Children, awarded in memory of Sybil Cooke:  
\$500 plus a rehearsed reading of the play

#### **Workshop of Winning Script**

The First Prize winning play will have a week-long workshop under the direction of Peter Hinton, Artistic Director of English Theatre, National Arts Centre, in April 2010. Actors will be drawn from Ottawa Little Theatre's company of performers. The workshop will culminate with a public presentation at the Ottawa Little Theatre.

## **Rehearsed Readings of Second, Third and Special Prize Winners**

Directors and actors drawn from Ottawa Little Theatre's company will present rehearsed readings of the other winning entries.

## **Travel Bursaries**

In honour of the 100<sup>th</sup> Anniversary, the Canadian Federation of University Women – Ottawa Branch has sponsored a special bursary program which will allow the Ottawa Little Theatre to provide some travel assistance to the winning playwrights to attend the rehearsed readings and workshops.

## **Adjudication**

At least one adjudicator will read all of the submitted plays. The identity of the adjudicator(s) will be withheld until the awards are announced. The adjudicator will not know who the plays are written by until after the winners have been selected. A blind submission process will be used.

## **Submission Fee**

Each play entered into the competition must be accompanied by a submission fee of \$25. If the playwright wishes to receive a one-page written critique of their play from the adjudicator, they may opt to pay an additional \$25 to receive this feedback.

## **Submission Process**

1. The play must be an original one-act stage play in English with a maximum playing time of sixty (60) minutes and a minimum playing time of twenty-five (25) minutes. The play must be either previously unproduced, or produced for the first time during the year 2009
2. The manuscript shall be printed on one side of the page only and double-spaced. A page showing only the title of the play and the author's pseudonym must cover the manuscript. Include a list of characters before the first page of dialogue. Number the first page of dialogue page 1.
3. A stamped, self-addressed envelope is required for each play submitted if you wish to have your script returned. Otherwise, all scripts which do not place in the competition will be destroyed. Scripts which win one of the prizes will be placed in the National Archives of Canada as part of the Ottawa Little Theatre archive collection.
4. Accompanying each envelope shall be a sealed envelope containing the entry fee, the title of the play, the author's pen name, and the author's real name, address, phone number and email address. If the play has been produced, information on the performance date(s), location, producer and festival(s) (if applicable) at which it was produced should also be included in this sealed envelope.
5. ENTRY FEE: \$25. Payable by cheque, money order, MasterCard, Visa, or American Express. Please include credit card account number and expiry date in sealed envelope.
6. CRITIQUE FEE: \$25. The playwright may opt to pay an additional \$25 which will entitle them to receive a one-page critique about their submitted play prepared by the adjudicator. This is an optional service and is not a requirement to enter the competition.

7. A contestant may make multiple entries of up to three plays, but must use a different pen-name for each entry.
8. The appearance of the playwright's name or any other identification mark on the manuscript shall disqualify the manuscript.
9. Prize-winning plays in any previous year for this or any other competition are not eligible for entry.
10. Musicals or any manuscript where song or dance is the focus of the material will not be eligible for entry.
11. Manuscripts may be submitted from July 1, 2009 to October 30, 2009. Those postmarked later than October 30, 2009 will not be eligible for the Competition.
12. Please address manuscripts and all correspondence to:  
Canadian One-Act Playwriting Competition,  
Ottawa Little Theatre,  
400 King Edward Ave.,  
Ottawa, Ontario,  
K1N 7M7
13. The decision of the adjudicator(s) of the Competition will be final. The identity of the adjudicator(s) will be withheld until the awards are announced.
14. The Competition is open to professional and non-professional Canadian playwrights residing in Canada, including landed immigrants.

### **Adjudication Criteria and Guidelines**

All plays will be evaluated on a blind basis – the name of the writer will not appear on the scripts received by the judge(s). Each play submitted will be given a score of 1-4 for each of the following elements on a scale where: 1=poor, 2=adequate, 3=good, 4=excellent

#### Concept/Theme

The idea behind the story. What the play is about.

Does it work as a stage play? Will it hook and hold an audience? Is it revealed effectively through plot, character and visual elements?

#### Structure

Acts, Scenes, Interludes, Episodes, the framework for the script

Does the structure enhance the story, helping to drive it forward? Does the initial scene draw in the audience?

#### Plot

The actions, events and turning points of the story that move it forward.

Is it effective and believable and a good fit in the context of the world created by the play? Does it show, not tell, the story? Is there a clear climax, and an effective wind-up of loose ends. Does it show originality? Is it predictable or does it offer some interesting surprises?

#### Pacing

The timing of the actions, plot-line and character development.

Does the story-line move forward quickly enough to keep the audience interested and focused?

Do the revelations of plot and character development help build the story towards its climax? Is there enough variation in pacing for actors and audience to sustain momentum?

### Characters

The antagonist, protagonist and other personalities that inhabit the world of the play.

Do the characters have distinctive personalities? Do they have clear and active goals? Are they full, multi-layered depictions of people the audience can believe in and/or do they fit the style and concept of the play?

### Dialogue

The lines delivered by the characters to propel the plot forward.

Does the dialogue flow naturally and/or fit the style of the play? Does each character have a distinctive voice? Is language used effectively and articulately. Does the dialogue create/drive the action rather than describing it?

### Style

Overall quality of writing.

Is there a consistent style of writing? Is it distinct/unique? Does it effectively convey an atmosphere or mood for the play? Are tools such as allegory, sub-plots or multi-layering used effectively?

### Innovative/Unique Elements

An exceptional and/or distinct quality in the play.

Is there something that makes this play stand out? Or that will make it particularly memorable?

### Potential for success

Easy to produce. Audience appeal.

Is the play ready to be produced? Is it ready for a workshop? Is the play accessible to audiences of varying levels of sophistication? Does it have characters to which an audience can relate? Is there an emotional reaction which can enhance its marketability? Will it be easy for theatre companies to meet its production and technical needs? Are the roles playable by actors of average skill?