

2020/  
2021



Program &  
Curriculum  
Guide



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# INTRODUCTION





## Dear Teachers and Parents,

Welcome! Thank you for your interest in the **Marilyn Bianchi Kids' Playwriting Festival (MBKPF)** in-school literacy workshop program.

Since 1979, the MBKPF has been an integral part of Dobama Theatre's mission to provide educational outreach programming that builds new audiences for the arts while provoking an examination of our contemporary world. Our goal is to provide a platform for kids and teens to express their thoughts, dreams, and creativity through the writing of original plays. Part of this goal is providing students with the necessary tools to do so.

The importance of literacy cannot be overstated, as it is a direct predictor of graduation rates and future opportunities.

Programs that reinforce literacy in unique ways are incredibly valuable, and we are now able to offer these workshops to public schools in Northeast Ohio at no cost thanks to a generous grant from the Martha Holden Jennings Foundation.

The materials in this guide provide an overview of the program, a detailed breakdown of the workshops' contents, and resources for educators, parents and students at every step in the process. I would love to answer any questions you may have, and I look forward to finding new ways to incorporate our program into your curriculum.

Sincerely,

**Carrie Williams**

**Education Director**

[youngplaywrights@dobama.org](mailto:youngplaywrights@dobama.org)

### About the MBKPF

Founded in 1979 by Marilyn Bianchi, the **Marilyn Bianchi Kids' Playwriting Festival (MBKPF)** is Cleveland's in-school theatre education program specifically devoted to writing.

Each year, students in grades 1-12 from all over Northeast Ohio submit original plays to be evaluated blindly by a panel of qualified artists. Select outstanding plays receive recognition in press, on our website, and in the annual Festival weekend where they are professionally produced on Dobama's stage.

We have expanded the MBKPF in the past three years to include in-school literacy workshops, expanding the scope and value of the program.

### Step #1

Students in grades 1-12 write original short plays (with optional help from virtual or in-school workshops led by Dobama's education staff).

### Step #2

Students submit completed plays to the MBKPF, where they are evaluated blindly by 3 readers and winners are chosen for the annual Festival.

### Step #3

Dobama celebrates the year-long program by professionally producing outstanding plays in a performance weekend that is free to the public.

# LEARNING OUTCOMES

## Literacy

The MBKPF workshop program gives students multiple ways to engage with the writing process, including lessons in structure, tone, and point of view. It also allows students to write in a familiar voice: their own.

Playwriting workshops offer students variety and have been proven to notably increase proficiency with regard to developing a clear thesis, organizing information within paragraphs, providing logical and sufficient evidence to support ideas, developing coherent sentences with accurate use of vocabulary, and staying on topic.

## Critical Thinking

Playwriting, while grounded in language arts, is inherently interdisciplinary. Students can write about what interests them, from physics to government to social justice. The application of these topics to the writing process reinforces retention throughout the STEAM curriculum.

In leading students through the revision process, workshops also encourage critical analysis and creative problem-solving in a supportive arena.

## Social-Emotional Learning

Writing in almost exclusively dialogue teaches students to approach each character's point of view empathetically in order to write realistic conflict. Workshops teach students self-awareness and communication skills by leading them in revising each other's plays respectfully and constructively.

This vulnerability with a common goal builds strong relationships in the classroom by encouraging trust, and workshops have been shown to increase students' confidence by an average of 10% overall.



# DID YOU KNOW?

Dobama receives hundreds of play submissions from Northeast Ohio students each year.



The MBKPF workshop program is offered to all Northeast Ohio public schools free of charge.

The Marilyn Bianchi Kids' Playwriting Festival is the oldest event of its kind in the United States, celebrating 43 years in 2021.

## WHAT TO DO NEXT

1

### Get started!

Contact the Education Director for more information and to set up a workshop, or request access to our online playwriting tutorial videos.

2

### Bring Dobama to the classroom, even virtually!

Can't fit us into your schedule? No problem! We have resources for easy integration into your curriculum.

3

### Submit!

Send complete students' plays and application forms to the Festival before the deadline, where they can receive feedback and be considered for production.



## From the Artistic Director

*"Play is often talked about as if it were a relief from serious learning. But, for children, play is serious learning. Play is really the work of childhood."* - Mr. Rogers

Schoolwork is often thought of as solving math problems, memorizing history, or reading assigned novels. Yet the modern world requires other skills: critical thinking to synthesize information, the ability to innovate, being able to communicate with others face-to-face, and social and emotional learning that fosters empathy and self-care. Playwriting, particularly when working in concert with other subjects, provides a unique and engaging vehicle to develop these tools. It allows young people to use learned information and apply it through play, promoting growth in new and important ways.

Dobama is focused on new plays and nurturing theatre artists. This is one reason why the Marilyn Bianchi Kids' Playwriting Festival is at the center of our education programming: the core program helps students write plays through workshops, supplemental materials, and feedback. The capstone event is the festival weekend when select winning plays are brought to life onstage, but it's in the writing process, when students tell their stories, where the true success lies. We hope you'll be a part of this exceptional opportunity.

With Love and Respect,

**Nathan Motta**

Artistic Director, Dobama Theatre



# The Festival Weekend

**Dobama produces the Annual Marilyn Bianchi Kids' Playwriting Festival the first weekend in June each year, where select outstanding plays from students in grades 1-12 are professionally produced on Dobama's stage in a weekend of performances that are free to the public.**

**Submitted plays are accepted each spring, then evaluated blindly by a panel of local theatre artists including Dobama staff and nationally recognized playwrights. Outstanding plays are then directed, designed, and performed by local professionals.**

**Outstanding playwrights have the opportunity to observe rehearsals, meet with directors, and receive advice from Dobama's professional playwriting unit, the Playwrights' GYM. This provides students a clear picture of how their work is interpreted by a director and actors, giving a deeper understanding of context, tone, and structure.**

# FAQ

When is the deadline to submit for the MBKPF?

The deadline is always in early March. Check [dobama.org](http://dobama.org) for the most up-to-date information.

We can't have visitors in the classroom. Are remote workshops available?

Absolutely! We can provide workshops over a virtual service like Zoom, or we have a series of online tutorial videos. We are here to meet your needs.

My high school student wants to submit a play, but it has adult themes and/or strong language. Is that allowed?

Yes! Students should explore topics that are important and relevant to them, and we encourage them to write in their own authentic voice. For specific circumstances, you or the student can always contact us.

What age group is appropriate for the program?

We offer the program to grades 1-12, and we tailor the material to meet students where they are. Younger students focus on imagination and storytelling, while older students focus on nuance and structure.

How much does an MBKPF workshop cost? Is there a cost for other resources?

Thanks to a generous grant from the Martha Holden Jennings Foundation, workshops and materials are free of charge for all Northeast Ohio public schools. For private schools, please contact Education Director Carrie Williams for pricing information.

How many outstanding plays are honored at each year's Festival weekend?

The number of plays varies from year to year depending on length, quality, and number of submissions. We focus on selecting plays from multiple grade levels.



20/21  
Schedule &  
Deadlines

1. **Right Now**: The full 20/21 MBKPF Program & Curriculum Guide is available by email, including all necessary forms and contact information to request resources.
2. **All Academic Year**: Dobama staff is available for virtual workshops and to provide video tutorials. We are available to you throughout the year for consultation, questions, and updates.
3. **March 1, 2021**: All completed student plays must be received by Dobama staff along with application forms to be considered for the June 2021 MBKPF Festival weekend.

For more information and to  
download application forms,  
visit or click:

[dobama.org/marilyn-bianchi-  
kids-playwriting-festival](https://dobama.org/marilyn-bianchi-kids-playwriting-festival)





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# CURRICULUM

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# START WRITING!

## Helpful Hints

- **Start with a topic or situation that interests you.**
- **Every play needs characters.** The characters can be people, animals, monsters, robots, plants, anything. If they think, speak, or make decisions, they are a character.
- **Every story needs action.** What are the characters trying to do? What stands in their way? How do they try to solve the problem? (Remember that a play is different from a movie, so think about whether your story can be acted out onstage)
- **Write your idea as short story first**, then put it in play format. Go to page X for an example of what play formatting looks like.
- **Try reading the play out loud** with friends or family. Does the dialogue sound natural? Does the audience have the information they need to understand what's happening? Do all the characters contribute to the story?
- **Time your play** as you read it. Is it 10 minutes or shorter?
- **There is no wrong way to write a play!** As long as you like it and the readers/watchers can understand it, the sky's the limit!

## Did You Know?

Alumni of the MBKPF include Carter Bays, writer of "How I Met Your Mother," and Tony Phelan, producer of "Grey's Anatomy."

## Writing Prompts

- **Your best friend suddenly turns into a turtle.** What do you do?
- **Your new job requires you to move to an alien planet.** What happens when you get there? What are the aliens like?
- **You wake up with a brand new superpower.** What do you do next? What are the consequences of having that superpower?
- **You're walking through the forest and you find a hidden cave** with something unexpected inside. What do you do?
- **Pick a creature. Pick a color. Pick an adjective.** Put them together and write about that character. (ex. Tiny Pink Dinosaur, Grumpy Blue Goose)
- **Pick an object on your desk.** Write down as many adjectives to describe it as possible (rough, large, uneven, sharp, impressive, etc). Pick one of those adjectives, and use it to describe a character, and how they act.



# PROGRAM OPTIONS

## Workshops

The Young Playwrights Workshops consist of up to 4 days of interactive instruction from Dobama teaching artists, either in person or via remote online platforms like Zoom or Google Meet. The workshops allow students to delve deeper into specific topics and steps of the playwriting process. Offered from October through February, educators can choose the workshop package that best suits their needs. Workshops are ideally 45-60 minutes and are adapted for each grade level. See pages 10-13 for more details.



## Videos

Created with Dobama's resident filmmaker Endeavors Productions, this series of MBKPF video tutorials is a great place to begin! These short videos introduce students in different age groups to the basic mechanics of writing and fleshing out an idea into a script, and they are available with or without a workshop. Visit our Youtube page at [www.youtube.com/user/dobamatheatre](http://www.youtube.com/user/dobamatheatre) or email [youngplaywrights@dobama.org](mailto:youngplaywrights@dobama.org) for more information.



## Festival Submission

Whether or not students participate in a workshop, all Northeast Ohio students in grades 1-12 are encouraged to write and submit original plays for consideration in the annual Festival production! This option provides an incentive for students to work toward understanding the writing process and producing their best work. Check out the appendix for entry forms, title pages, and other helpful information. Full rules are available at: [dobama.org/marilyn-bianchi-kids-playwriting-festival](http://dobama.org/marilyn-bianchi-kids-playwriting-festival)



# THE WORKSHOPS

## WE'RE HERE FOR YOU

All workshop options are flexible and fully-tailored to your curriculum needs. **We can mix and match the following workshop options, spread them over different weeks, and adjust for your class's instructional times, size, and grade levels.**

To arrange the workshop or combination that best suits you, simply email [youngplaywrights@dobama.org](mailto:youngplaywrights@dobama.org) with your request and Education Director Carrie Williams will follow up with details. If you don't know where to start, email the same address and let us help you make a plan!

Before, during, and after all workshops, we are available as a resource. Please reach out with any questions, discoveries, or requests for extra resources. **Each workshop concludes with a survey to gauge students' experience and depth of learning, and we will follow up with you throughout the year to learn more about the impact the program on your class and find areas for improvement.**



## Learning Outcomes

- Students **explore** essential narrative elements - Setting, Plot, Character, Resolution, Theme, Central Idea, etc.
- Students **analyze** how and why characters, events, and ideas develop throughout the course of a story
- Students **develop** literacy skills
- Students **implement** story structure
- Students **understand** point of view as the creators of their world
- Students **refine** critical thinking skills

# ONE-DAY WORKSHOPS

## A. Elements of a Play

Participants will recognize the elements and vocabulary of a play and will be ready to begin the writing process. **Ideal for students new to the playwriting process.**

1. **Introduction** of teaching artist(s) and objectives.
2. **Narrative v. Play**
  - a. Teaching Artist(s) will tell a simple story; students are encouraged to listen carefully and gather as much information as possible (Who are the characters? What happens next? How does the conflict resolve?).
  - b. The class retells the story, identifying as many narrative elements as possible.
  - c. More volunteers act out the whole story using voice (dialogue) and movement (action) rather than narration to communicate all important points from the story.
  - d. Discussion: How did the story feel different each time it was presented? What makes a performance interesting to watch? What is the difference between narration, dialogue, and action? What elements were the most memorable?
3. **Elements of a Play:** Students explore the components of a play (Scene, Characters, Conflict, Setting, Beat, Dialogue, Climax, Resolution, Action, Stage Directions - these are expanded or simplified based on grade level).
4. **Closing:** Students then each write down their own setting, character, and conflict to begin drafting plays.

## B. Get Inspired!

Participants will be lead through a series of activities geared to awaken creativity and curiosity. **Ideal for students new to the playwriting process.**

1. **Introduction** of teaching artist(s) and objectives.
2. **Get Moving:** Teaching Artist(s) lead the class in a Character Exploration; students move around the available space while physical changes and emotional adjustments are cued (“Now move as slowly as you can. How does it feel to move like this? Now try leading with your forehead. How does this change your mood?”) The class then discusses the group’s observations.
3. **Mystery Box:** A volunteer will close their eyes, pull an object from the box, and will describe for the class (size, shape, texture, etc) while someone records the adjectives listed. Another volunteer does the same with a different object. Teaching artist(s) then ask participants to describe potential characters using the adjectives.
4. **Freewrite:** Teaching Artist(s) will provide a short prompt from the previous activities, and students quickly write a 10 second play.
5. **Closing:** Students share and comment on as many of the 10 second plays as possible, and classmates give each other potential ways to expand the plays to include more story elements.

# ONE-DAY WORKSHOPS

## C. Revision

Participants will gain rewriting experience, language for constructive feedback, and begin the next/final draft of their plays. **Ideal for students who have already begun the playwriting process or have a first draft ready.**

1. **Introduction** of teaching artist(s) and objectives.
2. **Share** : Everyone in the class shares one thing they like about the play they've written so far – a character, a line of dialogue, an action, etc.
3. **What is Revising?**
  - a. Teaching Artist(s) guide students through the goals of rewriting (Is the story clear? Are there characters that don't contribute to the plot? Does the conflict/resolution make sense?).
  - b. Teaching Artist(s) then guide students through constructive feedback in order to help each other answer the above questions (ground rules for feedback are established; each playwright has final say about whether or not they choose to follow suggestions).
4. **Groupwork**: Students break into small groups to read each other's plays, ask questions, and provide feedback according to the ground rules established.
5. **Closing**: Students share any breakthroughs that they had, things they enjoyed about each other's plays, and are ready to write another draft.

## D. Stage It!

Participants will learn theatre vocabulary as well as the basics of directing and script analysis; students may see their plays read out loud. **Ideal for Students who have finished plays and/or participated in at least one other workshops.**

1. **Introduction** of teaching artist(s) and objectives.
2. **Get Moving Redux**: Teaching Artist(s) lead brief acting exercises to warm up the body, voice, and imagination.
3. **Discussion**: What is the job of the director? How does a director read a script and help actors interpret the story? (Blocking, Collaboration, Stage Directions, Cheating Out, etc).
4. **Act Out**: Two of the students' plays are selected for staging. Everyone in the class is assigned some kind of role, and Teaching Artist(s) and the classroom teacher help students briefly rehearse staged reading performances. Each group performs for each other.
5. **Closing**: Discuss the joys/challenges/surprises about the whole playwriting process, letting students' observations lead the conversation.

# MULTI-DAY WORKSHOP

## E. Playwriting Intensive (3 Sessions)

**Objectives:** Over the course of the week participants will recognize the elements of play, gain experience creating character and identifying conflicts, and will have begun the playwriting process.

### Session 1 – Introduction to Playwriting

1. **Introduction** of teaching artist(s) and objectives
2. **Group Game:** Time allowing, teaching artist(s) will choose a brief ice-breaker activity to get participants on their feet and their imaginations engaged. Examples: Grab a Prop, What Are You Doing?, etc
3. **Narrative vs. Play**
  - a. Artists will tell a simple story; students are encouraged to listen carefully and gather as much information as possible (Who are the characters? What happens first/next/last? How does the conflict resolve?).
  - b. A volunteer retells the story, perhaps with a few others silently acting out the major plot points or help from the class.
  - c. More volunteers act out the whole story using voice (dialogue) and movement (action) rather than narration to communicate all important points from the story.
  - d. Discussion: How did the story feel different each time it was presented? What makes a performance interesting to watch? What is the difference between narration, dialogue, and action?
4. **Elements of a Play:** Students explore the important components of a play (Characters, Setting, Beginning, Middle, Climax, Resolution, Action - elements can be expanded or simplified based on grade level).
5. **Group Inspiration:** Teaching artist(s) take group suggestions for a place (setting), a character, and a problem that the character has to solve (conflict), and together with the class creates an outline of possible ways these could work in a play. Students then each write down their own setting, character, and conflict to start writing their own plays.

### Did You Know?

All members of the community, including students, are invited to audition for the annual Festival weekend. Audition information is announced in April.



# THE WORKSHOPS

## Session 2: Get Inspired!



- 1. Get Moving:** Teaching artist(s) lead the class in a Character Walk to awaken the imagination; students move around the room while the teaching artist introduces changes and adjustments to indicate different moods or physicalizations (“Now move as slowly as you can. Why might someone walk like this? Now try leading with your forehead. How does this change your mood?”) Discuss the group’s observations afterwards.
- 2. Mystery Box:** A volunteer will close their eyes, pull an object from the box, and will describe for the class (size, shape, texture, etc) while someone records the adjectives listed. Another volunteer does the same with a different object. Teaching artist(s) then ask participants to describe potential characters using the adjectives.
- 3. Group Inspiration:** Teaching artist(s) take group suggestions for a place (setting), a character, and a problem that the character has to solve (conflict), and together with the class creates an outline of possible ways these could work in a play. Students then each write down their own setting, character, and conflict, and write a 10 second play including these elements.
- 4. Closing:** We’ll share and comment on as many of the 10 second plays as possible, students giving each other potential ways to expand the plays to include more story elements.

## Session 3: What’s Next?

- 1. Discussion:** What is conflict? Why do obstacles make for compelling drama? What does your character need to solve their conflict/overcome the obstacle? Does the resolution have to be positive? Etc.
- 2. Free Write:** Teaching artist(s) provide a prompt and participants must write for the allotted amount of time with no censoring, no edits, no judgement. Just keep the pencil moving and respond to the prompt.
- 3. Finished Product:** Students will read 2 or 3 examples of MBKPF winning plays from past years, then discuss differences in tone, style, and format while identifying all the story elements.
- 4. Closing:** Students will be tasked with expanding their 10 second plays into 5-10 minute plays, utilizing what conflicts, characterizations, or other elements inspired them from the workshop sessions.



# How Can Playwriting Help Literacy?

According to a 2009 study by Alexander Chiznik, PhD, adding a playwriting workshop to the curriculum for a middle school in southern California caused a significant improvement in students' confidence in their writing, creativity, engagement in class and standardized test scores. In the study, students were given several single-day workshops with a professional playwright. Based on evaluations and teacher interviews, students' confidence in their writing increased by an average of 10% and their test scores increased by a net of 6.08 on the District Writing Sample. This increase was with regard to "students' improvement in developing a clear thesis, organizing information within paragraphs, providing logical and sufficient evidence to support their thesis, developing coherent sentences with accurate use of vocabulary, and staying on topic" (403).

According to Chiznik, this effect is specific to playwriting because it allows students to speak in their authentic voices and the voices they hear around them. They are able to build and resolve conflicts based on their true experiences, making the material accessible and giving them a clearer understanding of storytelling and structure based on what they know. For example, after the study one teacher reported that a student performed a report as a talk-show interview rather than a PowerPoint or other presentation. Dobama's workshops provide opportunity for students to engage with the material in a similar fashion and provide tools for educators to continue the genre throughout the rest of their curriculum. Workshops provide students with an alternate form of expression that may speak to the way they learn, encouraging them to engage with it further across subject lines.

According to the Literacy Cooperative (LC), there are five levels of literacy. They include more than just reading; they encompass basic reading, writing, speaking, communicating and problem-solving skills. An individual's literacy level accurately predicts their future productivity and financial stability. According to the LC, people who fall below level three literacy are mostly excluded from work in the realms of "insurance, real estate, public administration, services, transportation, communications, utility and trade." Essentially, people below level three literacy are forced into minimum-wage labor. In Cuyahoga County alone, 18% of people neither graduate high school nor receive their GED and are therefore 35% more likely to be impoverished due to their level one or low level two literacy.

Critical thinking skills are a large factor in an individual's literacy level. The MBKPF hones these skills by engaging students creatively. Not only does the program assist in structuring and communicating a narrative effectively, a skill encompassed in level three literacy in terms of the ability to explain a problem in writing, but it encourages students to write about anything that interests them. To create an effective narrative in playwriting, students need to engage with their understanding of the subject matter and do applicable research because the format does not allow for significant portions of exposition; they must deeply understand the world that they strive to create in their play because everything must be communicated in dialogue.



## Dobama History

Dobama Theatre was founded in 1959 by Don and Marilyn Bianchi, Barry Silverman, and Mark Silverberg to present premieres of consequential plays that were deemed too controversial to be offered by any other area theatre. As Cleveland's professional Off-Broadway Theatre, its first 60 years brought the premieres of *Caroline, or Change*, *Angels in America*, *The Last Five Years*, and many others to the region.

Under Artistic Director Nathan Motta, Dobama has received 35 local awards for artistic excellence as well as the regional Kathryn V. Lamkey Award for Equity, Diversity, and Inclusion. Mr. Motta has programmed work that includes the entire community by producing a family-friendly holiday show each year. Past examples are *Ella Enchanted the Musical*, *Sherlock Holmes: The Baker Street Irregulars*, and *Peter and the Starcatcher*. All Dobama productions are part of the Pay-What-You-Can program.

Dobama's other education program is the Dobama Emerging Artists Program (DEAP). DEAP is a summer acting intensive and internship program that provides close mentorship and professional opportunity to emerging actors, designers, directors, and stage managers. As part of our commitment to accessibility, no student is turned away from the program for financial reasons.

**Dobama Theatre's mission** is to premiere the best contemporary plays by established and emerging playwrights in professional productions of the highest quality. **Through educational and outreach programming, Dobama Theatre nurtures the development of theatre artists and builds new audiences for the arts while provoking an examination of our contemporary world.**



## Staff Directory

**Carrie Williams**  
Education Director  
[carrie@dobama.org](mailto:carrie@dobama.org)

**Nathan Motta**  
Artistic Director  
[nmotta@dobama.org](mailto:nmotta@dobama.org)

**Colin Anderson**  
General Manager  
[canderson@dobama.org](mailto:canderson@dobama.org)

**Elise Kuklinca**  
Patron Services Manager  
[elisek@dobama.org](mailto:elisek@dobama.org)



# APPENDIX





# 20/21 Entry Form

Playwright's First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Parent/ Guardian's First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Playwright's Phone (if applicable) \_\_\_\_\_ Home/ Parent Phone \_\_\_\_\_

Playwright's Email \_\_\_\_\_ Home/ Parent Email \_\_\_\_\_

\_\_\_\_\_/\_\_\_\_\_/\_\_\_\_\_  
Playwright's Date of Birth \_\_\_\_\_ Pronouns \_\_\_\_\_ Age \_\_\_\_\_ Grade \_\_\_\_\_

Name of School \_\_\_\_\_ School District (if applicable) \_\_\_\_\_

Teacher's Name (if applicable) \_\_\_\_\_ Teacher's Email \_\_\_\_\_

Name of Play \_\_\_\_\_ Roles (ex: 2f, 1 m, 1 any gender) \_\_\_\_\_

**Deadline for submissions to the 43<sup>rd</sup> Annual Marilyn Bianchi Kids' Playwriting Festival: **March 1, 2021** (We accept plays year round.)**

Email plays to: [youngplaywrights@dobama.org](mailto:youngplaywrights@dobama.org)

**This play is my work only. In entering it, I agree to abide by all the rules of The Marilyn Bianchi Kids' Playwriting Festival. If my play is selected, I give my permission for it to be performed by Dobama Theatre, providing my name as listed as the author.**

Signature \_\_\_\_\_ Date \_\_\_\_\_

Signature of Parent or Guardian (if under 18) \_\_\_\_\_

**EXAMPLE: Correctly Formatted Title Page**

---

**TITLE OF THE PLAY**  
**By Student McPlaywright**  
**City, State, Zip code**  
**Name of School**  
**Grade**

\*Student's name should ONLY appear on the title page, not in the script itself!



# Submission Checklist

The following materials must be sent to Dobama Theatre no later than **MARCH 1, 2021** to be considered for awards or production in the annual MBKPF weekend.

- Completed Entry Form
  
- Correctly Formatted Title Page
  
- Completed Play

Email completed submissions to [youngplaywrights@dobama.org](mailto:youngplaywrights@dobama.org) by **MARCH 1, 2021** or mail to:

Dobama Theatre  
ATTN: Carrie Williams  
2340 Lee Rd  
Cleveland Heights, OH 44118

## EXAMPLE: 4<sup>th</sup> Grade Play

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*Blaze's Bizarre Breath p.1*

### Blaze's Bizzare Breath

Character Name	Age	Description
Blaze	12	Big red dragon who gets a cold. When he sneezes, he breathes lots of fire. The fire frightens others.
Cole	11	Big orange dragon who is Blaze's friend and helps with cold issues, but not the most serious character.
Master Dragon	70's	Tries to fix Blaze's fiery breath!
Baby Spencer	6	In one scene, young dragon

Setting: (afternoon at Dragon City (On different planet) )

#### Scene 1

*(At lunchtime in school)*

**Cole:**

Hey Blaze, Jimmy, Kyle, and Bob are coming to a sleepover I'm hosting,  
Do you want to come? Aww man, my burrito is cold.

**Blaze:**

Sorry Cole but, I have the worst cold ever! It's terrible. [*sneezes loudly*]

**Cole:**

Oh, well we can go to Master Dragon's Curi-



**Blaze:**

**Ah-Ah-Ah-CHOO!**

*(when says, "CHOO," breathes fire and warms Cole's burrito)*

**Cole:**

**Oh, I see what you mean, well, as I was saying we can go to Master Dragon's Curing Cabin? [Touches his burrito] Yay! You made my burrito warm!**

**Blaze:**

**See, it's so bad I almost burned your burrito, but I really don't think It will help becau...Ah-Ah-Ah- CHOO!  
*(Breathes fire when says, "CHOO!")*  
Because I already went there with Mom.**

**Cole:**

**Well, it's still worth another shot!  
*(bell rings)***

## **Scene 2**

*(On street going to Master Dragon's Curing Cabin)*

**Cole:**

**So, you basically have the worst cold in the history of colds?  
*(walking while talking)***

**Blaze:**

**Possibly, but those are not the right words to describe my cold.  
*(walking while talking and sniffles)***

**Cole:**

**No way, we're going to be famous!  
*(walking while talking)***

**(PLAY CONTINUES)**

# EXAMPLE: 10<sup>th</sup> Grade Play

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## FIRST DATES

### Cast of Characters

<u>CHAD:</u>	CIA agent who's really bad at not talking about it. Dressed in a suit like the ones the men in black wear.
<u>VANESSA:</u>	An assassin hired by the Russian government who pretends to be a valley girl. Wears a floppy hat and sunglasses.
<u>CANDACE:</u>	A waitress. Secretly one of the Romanov children. Dressed in all black with heels and an apron.

### ACT I

#### Scene 1

*A cello and clarinet play in the background of a restaurant. The time is 8:30 p.m. VANESSA sits at a table on her phone, wearing sunglasses. CHAD enters.*

CHAD

(addressing the audience)  
So, there's this girl who lives in my apartment and I asked her to go out with me. But I have a secret I can't tell her. (*Whispers*) I work for the CIA. (*To VANESSA, normal voice*) Vanessa! Hello!

VANESSA

(slow valley girl voice)  
Hey, Chad. How's it going?

CHAD

Oh, pretty good. (*He sits down.*) You wouldn't believe what happened to me at work today.

VANESSA

Oh, really? What happened?

CHAD

Well, this guy said, "Hey, Chad, do you have those- (*He realizes he shouldn't talk about work and sputters.*) - bagels?" And, I was like, "yeah."

*Short pause.*

VANESSA

That was a great story. (*She gets up.*) I'm going to go wash my hands. (*To audience, normal voice*) So, this guy from my apartment asked me out for the sixteenth time and I agreed, but for a reason I can't let him know. I'm a hitman hired by the Russian government to kill the last living Romanov. And I know she works in this restaurant. But the only problem is that I needed an excuse to come here and I couldn't be alone. I have another secret. I know Chad works for the CIA. He's not very good at keeping secrets.

*VANESSA sits back down. CANDACE enters. She speaks with a suppressed Russian accent.*

CANDACE

Hello. Welcome to Arby's. We have the Spam. I am Candace, from Georgia. It is fall, y'all. Our special today is Spam. Everything else on the menu is also Spam. What are you hankering for, folks?

CHAD

I will have the... (*He looks at the menu.*) Spam, and the lady will have the (*He looks at the menu again.*) Spam.

VANESSA

(*valley girl voice*)

Actually, I'm vegan. So could I have the side salad on the side of my water?

CANDACE

Sure. Thank you for your orders. Once again, I am Candace from Georgia. (*To audience*) But, dear audience, I, too, have a secret. I am one of the Romanovs. But I can't let anyone know, because I am aware of a hitman on my trail. Well, that just dills my pickle. (*Whispers*) And I am not really from Georgia.

*CANDACE exits.*

CHAD

So, Vanessa, tell me, what exactly do you do for a living?

(PLAY CONTINUES)

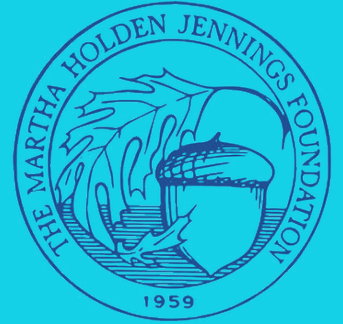
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