

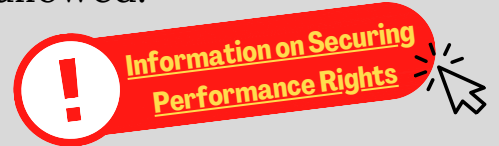
# MONOLOGUE

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

- Begin with a slate (name, troupe number, title of selections, and playwright)
- Monologues can not exceed three minutes (time begins after the slate)
- Select two contrasting monologues (approx 1.5 minutes each)
- Monologues must be from published scripts written for theatre
- Props, costumes, and theatrical makeup are not allowed.
- One chair may be used
- All entrants must wear all black or dark clothing.



*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

All categories are rated between 1-4

## MONOLOGUE RUBRIC

### ACTING TRANSITIONS

Slate, transition between characters, final moment, and transition out of character.

### CHARACTERIZATION

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

### VOICE

Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

### MOVEMENT/STAGING

Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions creating a believable character/relationship that tells a story.



# PREPARE YOUR SLATE

"Hello, my name is \_\_\_\_\_ from troupe # \_\_\_\_\_ and I will be performing a monologue from \_\_\_\_\_ by \_\_\_\_\_ and \_\_\_\_\_ by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### ACTING TRANSITIONS

Clear articulation of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

Clear articulation of name and selection; **recognizable transition** into and between characters, final moment and into exit.

Moderately clear articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

Unclear articulation of name and selection; **transition** into and between characters and/or final are **not evident**.

### CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

### VOICE

Vocal projection is **appropriately varied**, and dialogue is **consistently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **communicate** the character's emotions and subtext.

Vocal projection is **appropriately varied**, and dialogue is **frequently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **usually communicate** the character's emotions and subtext.

Vocal projection and clearly articulated dialogue are **inconsistent**; use of pitch, tempo, tone, and inflection **sometimes communicate** the character's emotions and subtext.

Vocal projection and articulated dialogue are **limited or absent**; use of pitch, tempo, tone, and inflection **rarely communicate** the character's emotions and subtext.

### MOVEMENT AND STAGING

Gestures and facial expressions **consistently communicate** appropriate character emotions and subtext; blocking is **varied, purposeful, and reflects** the character's emotions and subtext.

Gestures and facial expressions **communicate** appropriate character emotions and subtext; blocking is **purposeful and reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout the performance**; integration of voice, body, and emotions **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **sustained throughout most of the performance**; integration of voice, body, and emotions **create a frequently believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of voice, body, emotion choices **create a sometimes-believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; voice, body, emotion choices **rarely create a believable character/relationship** that tells a story.

## RATINGS

**4 - Superior**  
(Score of 20-18)

**3 - Excellent**  
(Score of 17-13)

**2 - Good**  
(Score of 12-8)

**1 - Fair**  
(Score of 7-5)

# DUET ACTING

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

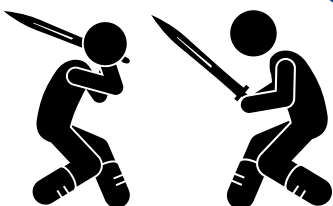
A duet is defined as a performance for two players and both participants must be actively involved in the scene chosen for performance.

- Begin with a slate (entrants' names, troupe number, title of selection, and playwright)
- Duet scenes can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre
- Each participant must be actively involved in the scene.
- Props, costumes, and theatrical makeup are not allowed.
- Two chairs may be used
- All entrants must wear all black or dark clothing.



*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

All categories are rated between 1-4



## DUET ACTING RUBRIC

### ACTING TRANSITIONS

Slate, transition between characters, final moment, and transition out of character.

### CHARACTERIZATION

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

### VOICE

Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

### MOVEMENT/STAGING

Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions creating a believable character/relationship that tells a story.

# PREPARE YOUR SLATE

"Hello, my name is \_\_\_\_\_ and I am \_\_\_\_\_ and we are from troupe # \_\_\_\_\_ and we will be performing a scene from \_\_\_\_\_ by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### ACTING TRANSITIONS

Clear articulation of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

Clear articulation of name and selection; **recognizable transition** into and between characters, final moment and into exit.

**Moderately clear** articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

**Unclear articulation** of name and selection; **transition** into and between characters and/or final are **not evident**.

### CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

### VOICE

Vocal projection is **appropriately varied**, and dialogue is **consistently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **communicate** the character's emotions and subtext.

Vocal projection is **appropriately varied**, and dialogue is **frequently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **usually communicate** the character's emotions and subtext.

Vocal projection and clearly articulated dialogue are **inconsistent**; use of pitch, tempo, tone, and inflection **sometimes communicate** the character's emotions and subtext.

Vocal projection and articulated dialogue are **limited or absent**; use of pitch, tempo, tone, and inflection **rarely communicate** the character's emotions and subtext.

### MOVEMENT AND STAGING

Gestures and facial expressions **consistently communicate** appropriate character emotions and subtext; blocking is **varied, purposeful, and reflects** the character's emotions and subtext.

Gestures and facial expressions **communicate** appropriate character emotions and subtext; blocking is **purposeful and reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout the performance**; integration of voice, body, and emotions **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **sustained throughout most of the performance**; integration of voice, body, and emotions **create a frequently believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of voice, body, emotion choices **create a sometimes-believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; voice, body, emotion choices **rarely create a believable character/relationship** that tells a story.

## RATINGS

4 - Superior

(Score of 20-18)

3 - Excellent

(Score of 17-13)

2 - Good

(Score of 12-8)

1 - Fair

(Score of 7-5)

# GROUP ACTING

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

A group scene is defined as a performance for between three to sixteen players. In each case, every participant must be actively involved in the scene.

- Begin with a slate (entrants' names, troupe number, title of selection, and playwright)
- Group scenes can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre
- All participants must be actively involved in the scene.
- Props, costumes, and theatrical makeup are not allowed.
- For group acting, one table and up to six chairs may be used.
- All entrants must wear all black or dark clothing.



*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

All categories are rated between 1-4



## GROUP ACTING RUBRIC

### ACTING TRANSITIONS

Slate, transition between characters, final moment, and transition out of character.

### CHARACTERIZATION

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

### VOICE

Projection, articulation, intonation, and other vocal techniques that reflect the character's emotions and subtext.

### MOVEMENT/STAGING

Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions creating a believable character/relationship that tells a story.

# PREPARE YOUR SLATE

"Hello, my name is \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_,  
 (insert as many names as needed) and we are troupe # \_\_\_\_\_ and we will be performing a scene from  
 \_\_\_\_\_ by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### ACTING TRANSITIONS

Clear articulation of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

Clear articulation of name and selection; **recognizable transition** into and between characters, final moment and into exit.

Moderately clear articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

Unclear articulation of name and selection; **transition** into and between characters and/or final are **not evident**.

### CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

### VOICE

Vocal projection is **appropriately varied**, and dialogue is **consistently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **communicate** the character's emotions and subtext.

Vocal projection is **appropriately varied**, and dialogue is **frequently clearly articulated throughout**; use of pitch, tempo, tone, and inflection **usually communicate** the character's emotions and subtext.

Vocal projection and clearly articulated dialogue are **inconsistent**; use of pitch, tempo, tone, and inflection **sometimes communicate** the character's emotions and subtext.

Vocal projection and articulated dialogue are **limited or absent**; use of pitch, tempo, tone, and inflection **rarely communicate** the character's emotions and subtext.

### MOVEMENT AND STAGING

Gestures and facial expressions **consistently communicate** appropriate character emotions and subtext; blocking is **varied, purposeful, and reflects** the character's emotions and subtext.

Gestures and facial expressions **communicate** appropriate character emotions and subtext; blocking is **purposeful and reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

Gestures and facial expressions **sometimes communicate** the character's emotions and subtext; blocking **generally reflects** the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout the performance**; integration of voice, body, and emotions **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **sustained throughout most of the performance**; integration of voice, body, and emotions **create a frequently believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of voice, body, emotion choices **create a sometimes-believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; voice, body, emotion choices **rarely create a believable character/relationship** that tells a story.

## RATINGS

**4 - Superior**

(Score of 20-18)

**3 - Excellent**

(Score of 17-13)

**2 - Good**

(Score of 12-8)

**1 - Fair**

(Score of 7-5)

# SOLO MUSICAL

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

In a musical theatre solo performance, the entrant must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just sung. It may contain dialogue; however, this is a primarily "sung and not spoken" selection.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Solo musicals can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre. Material from other media is not permitted.
- Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music allowed. No a cappella is permitted.
- Props, costumes, and theatrical makeup are not allowed.
- For solo musical, one chair may be used.
- All entrants must wear all black or dark clothing.



*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## SOLO MUSICAL RUBRIC

### ACTING TRANSITIONS

Slate, transition between characters, final moment, and transition out of character.

### CHARACTERIZATION

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

### SINGING TECHNIQUE

Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.

### SINGING EXPRESSION

Musical expression that communicates and reflects the character's emotions and subtext.

### MOVEMENT & DANCE

Gestures, facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions creating a believable character/relationship that tells a story.

All categories are rated between 1-4



# PREPARE YOUR SLATE

"Hello, my name is \_\_\_\_\_, and I am from troupe # \_\_\_\_\_ and I will be performing the song \_\_\_\_\_ from \_\_\_\_\_, music/lyrics/composed by \_\_\_\_\_."

**4 (Superior)**

**3 (Excellent)**

**2 (Good)**

**1 (Fair)**

**ACTING  
TRANSITIONS**

Clear articulation of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

Clear articulation of name and selection; **recognizable transition** into and between characters, final moment and into exit.

Moderately clear articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

Unclear articulation of name and selection; **transition** into and between characters and/or final are **not evident**.

**CHARACTERIZATION**

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

**SINGING  
TECHNIQUE**

**Consistently** on pitch, **appropriate** articulation and pace, **precise** rhythm and varied projection, with **skillful phrasing** and **strong** mechanical skills proven by breath support/control, tone and placement, and use of ranges; **always** follows score.

**Frequently** on pitch with **appropriate** articulation, pace, rhythm, projection, breath support and control; **follows** the score.

**Infrequently** on pitch with **inconsistent** articulation, pace, rhythm, projection, breath support and control; **usually** follows the score.

**Rarely** on pitch with **limited** articulation, pace, rhythm, projection, breath support and control; **frequently deviates** follows the score.

**SINGING  
EXPRESSION**

**Intuitively integrates** voice, lyrics, and music to **truthfully communicate** and portray and **believable** character through emotions and subtext.

**Intuitively** voice, lyrics, and music to **communicate** and portray and **believable** character through emotions and subtext.

**Inconsistently Intuitively** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

**Rarely integrates** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

**MOVEMENT &  
DANCE**

Gestures and facial expressions **consistently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **frequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **infrequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **generally reflect** the character's emotion and subtext.

Gestures and facial expressions **limited/absent and rarely communicate** suitable character emotions; blocking and movement/dance are **does not reflect** the character's emotion and subtext.

**EXECUTION**

Concentration and commitment to moment-to-moment choices are **sustained throughout**; integration of singing, movement/dancing, and acting **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **mostly sustained**; integration of singing, movement/dancing, and acting **often create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of singing, movement/dancing, and acting **occasionally create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; singing, movement/dancing, and acting are **rarely integrated to create a believable character and relationship** that tells a story.

**RATINGS**

**4 - Superior**  
(Score of 24-21)

**3 - Excellent**  
(Score of 20-15)

**2 - Good**  
(Score of 14-9)

**1 - Fair**  
(Score of 8-6)



# DUET MUSICAL

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

In a musical theatre duet performance, the entrant must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just sung. It may contain dialogue; however, this is a primarily "sung and not spoken" selection. A duet is defined as a performance for two players and both participants must be actively involved in the scene chosen for performance.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Duet musicals can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre. Material from other media is not permitted.
- Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music allowed. No a cappella is permitted.
- Props, costumes, and theatrical makeup are not allowed.
- For duet musical, two chairs may be used.
- All entrants must wear all black or dark clothing.

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

Information on Securing Performance Rights

All categories are rated between 1-4

## DUET MUSICAL RUBRIC

### ACTING TRANSITIONS

Slate, transition between characters, final moment, and transition out of character.

### CHARACTERIZATION

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

### SINGING TECHNIQUE

Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.

### SINGING EXPRESSION

Musical expression that communicates and reflects the character's emotions and subtext.

### MOVEMENT & DANCE

Gestures, facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions creating a believable character/relationship that tells a story.



# PREPARE YOUR SLATE

"Hello, my name is \_\_\_\_\_, and I am \_\_\_\_\_, and we are troupe # \_\_\_\_\_ and I will be performing the song \_\_\_\_\_ from \_\_\_\_\_, music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### ACTING TRANSITIONS

Clear articulation of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

Clear articulation of name and selection; **recognizable transition** into and between characters, final moment and into exit.

Moderately clear articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

Unclear articulation of name and selection; **transition** into and between characters and/or final are **not evident**.

### CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

### SINGING TECHNIQUE

**Consistently** on pitch, **appropriate** articulation and pace, **precise** rhythm and varied projection, with **skillful phrasing** and **strong** mechanical skills proven by breath support/control, tone and placement, and use of ranges; **always** follows score.

**Frequently** on pitch with **appropriate** articulation, pace, rhythm, projection, breath support and control; **follows** the score.

**Infrequently** on pitch with **inconsistent** articulation, pace, rhythm, projection, breath support and control; **usually** follows the score.

**Rarely** on pitch with **limited** articulation, pace, rhythm, projection, breath support and control; **frequently deviates** follows the score.

### SINGING EXPRESSION

**Intuitively integrates** voice, lyrics, and music to **truthfully communicate** and portray and **believable** character through emotions and subtext.

**Intuitively** voice, lyrics, and music to **communicate** and portray and **believable** character through emotions and subtext.

**Inconsistently Intuitively** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

**Rarely integrates** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

### MOVEMENT & DANCE

Gestures and facial expressions **consistently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **frequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **infrequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **generally reflect** the character's emotion and subtext.

Gestures and facial expressions **limited/absent and rarely communicate** suitable character emotions; blocking and movement/dance are **does not reflect** the character's emotion and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout**; integration of singing, movement/dancing, and acting **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **mostly sustained**; integration of singing, movement/dancing, and acting **often create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of singing, movement/dancing, and acting **occasionally create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; singing, movement/dancing, and acting are **rarely integrated to create a believable character and relationship** that tells a story.

## RATINGS

4 - Superior

(Score of 24-21)

3 - Excellent

(Score of 20-15)

2 - Good

(Score of 14-9)

1 - Fair

(Score of 8-6)

# GROUP MUSICAL

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

In a musical theatre groups performance, the entrants must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just sung. It may contain dialogue; however, this is a primarily "sung and not spoken" selection. A group scene is defined as a musical theatre performance for three to sixteen players that are actively involved.

- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Group musicals can not exceed five minutes (time begins after the slate)
- Material must be from published scripts written for theatre. Material from other media is not permitted.
- Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music allowed. No a cappella is permitted.
- Props, costumes, and theatrical makeup are not allowed.
- For group musical, two chairs and one table may be used.
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*



All categories are rated between 1-4



## GROUP MUSICAL RUBRIC

### ACTING TRANSITIONS

Slate, transition between characters, final moment, and transition out of character.

### CHARACTERIZATION

Emotional/physical believability and commitment to the character, choices/tactics towards objective that creates a clear relationship with real or implied partner(s).

### SINGING TECHNIQUE

Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.

### SINGING EXPRESSION

Musical expression that communicates and reflects the character's emotions and subtext.

### MOVEMENT & DANCE

Gestures, facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions creating a believable character/relationship that tells a story.

# PREPARE YOUR SLATE

"Hello, my name is \_\_\_\_\_, and I am \_\_\_\_\_, and we are troupe # \_\_\_\_\_ and I will be performing the song \_\_\_\_\_ from \_\_\_\_\_, music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### ACTING TRANSITIONS

**Clear articulation** of name and selection; **intuitive transition** into and between characters, **distinctive final moment and transition** out of character into exit.

**Clear articulation** of name and selection; **recognizable transition** into and between characters, final moment and into exit.

**Moderately clear** articulation of name and selection; **transition** into and between characters and/or final moment **may or may not be present**.

**Unclear articulation** of name and selection; **transition** into and between characters and/or final are **not evident**.

### CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics** toward an objective **prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices and tactics** toward an objective **prompt some reaction** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices, tactics, objectives and a relationship** to real or implied partner(s) are **not evident**.

### SINGING TECHNIQUE

**Consistently** on pitch, **appropriate** articulation and pace, **precise** rhythm and varied projection, with **skillful phrasing** and **strong** mechanical skills proven by breath support/control, tone and placement, and use of ranges; **always** follows score.

**Frequently** on pitch with **appropriate** articulation, pace, rhythm, projection, breath support and control; **follows** the score.

**Infrequently** on pitch with **inconsistent** articulation, pace, rhythm, projection, breath support and control; **usually** follows the score.

**Rarely** on pitch with **limited** articulation, pace, rhythm, projection, breath support and control; **frequently deviates** follows the score.

### SINGING EXPRESSION

**Intuitively integrates** voice, lyrics, and music to **truthfully communicate** and portray and **believable** character through emotions and subtext.

**Intuitively** voice, lyrics, and music to **communicate** and portray and **believable** character through emotions and subtext.

**Inconsistently Intuitively** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

**Rarely integrates** voice, lyrics, and music to **communicate** and portray a character through emotions and subtext.

### MOVEMENT & DANCE

Gestures and facial expressions **consistently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **frequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **varied, purposeful, and reflect** the character's emotion and subtext.

Gestures and facial expressions **infrequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **generally reflect** the character's emotion and subtext.

Gestures and facial expressions **limited/absent and rarely communicate** suitable character emotions; blocking and movement/dance are **does not reflect** the character's emotion and subtext.

### EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout**; integration of singing, movement/dancing, and acting **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **mostly sustained**; integration of singing, movement/dancing, and acting **often create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**; integration of singing, movement/dancing, and acting **occasionally create a believable character and relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**; singing, movement/dancing, and acting are **rarely integrated to create a believable character and relationship** that tells a story.

## RATINGS

**4 - Superior**

(Score of 24-21)

**3 - Excellent**

(Score of 20-15)

**2 - Good**

(Score of 14-9)

**1 - Fair**

(Score of 8-6)

# MUSICAL THEATRE DANCE

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

- Solo Musical Theater Dance is one student, Duet Musical Theater Dance is two performers and group musical theater dance includes three to sixteen performers.
- Sound system will be provided.
- The dance must present clear character development.
- Songs must be from a published musical.
- Performers must use prerecorded music. Singing may be on the recording for dance.
- The performance can not exceed five minutes.
- Time will start once the performers start or when the music starts after concluding the slate.
- If time is exceeded, entry will be disqualified.
- This is a dance category. **No singing will be done.**
- **No lip syncing is allowed** in this competition.
- Up to sixteen chairs and one table can be used and will be provided.
- Props are not permitted in the competition.
- All entrants must wear all black, or dark clothing.



*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## SKILLS MEASURED

### *Clear character development*

Demonstrates understanding of importance of clear character development in musical theatre dance

### *Selection*

Demonstrates strong material selection specific to the performer

### *Technique*

Demonstrates proper technique fitting the style of the musical and/or musical

### *Overall Presentation*

Performance demonstrates strong commitment to the selection.

## CATEGORIES

### **Solo**

(one dancer)

### **Duet**

(two dancers)

### **Group**

(3-16 members)



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I/we will be presenting a solo/duet/group dance from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### TRANSITIONS

Clear articulation of name and selection; **intuitive transition** into characters, **distinctive final moment and transition** out of character into ext.

Clear articulation of name and selection; **recognizable transition** into characters, final moment into exit.

**Moderately clear** articulation of name and selection; **transition** into characters and/or final moment **may or may not be present**.

**Unclear articulation** of name and selection; **transition** into characters and/or final moment are **not evident**.

### CHARACTERIZATION

Character is **consistently** emotionally and physically believable; **committed choices prompt intuitive reaction** to real or implied partner(s).

Character is **frequently** emotionally and physically believable; **committed choices and tactics prompt identifiable reaction** to real or implied partner(s).

Character is **infrequently** emotionally and physically believable; **choices prompt some reactions** to real or implied partner(s).

Character is **rarely** emotionally and physically believable; **choices and tactics**, are **not evident**.

### TECHNIQUE

**Consistently poised and confident** with **precise rhythm and pacing** with **mastery** of balance, flexibility, range of motion, body positioning and use of space. Movement **illuminates the score**.

Demonstrates **confident movement** with **appropriate pace and rhythm** with **competent control** of balance, flexibility, range of motion, body positioning and use of space. Movement **follows the score**.

Demonstrates **some appropriate pace and rhythm with partial control** of balance, flexibility, range of motion, body positioning and use of space. Movement **mostly aligns** with the score.

**Infrequently uses appropriate pitch and rhythm** with limited control of balance, flexibility, range of motion, body positioning and use of space. **Movement is frequently misaligned** with the score.

### EXPRESSION

**Truthfully communicates** and **embodies a nuanced believable** character through physical expression.

**Consistently portrays a believable** character through physical expression.

**Inconsistently portrays a believable** character through physical expression.

**Rarely portrays a believable** character through physical expression.

### MOVEMENT & PHYSICALITY

Gestures and facial expressions **consistently communicate** appropriate character emotions and meaning; blocking and movement/dance are **varied, purposeful, and enhance** the story.

Gestures and facial expressions **frequently communicate** appropriate character emotions and meaning; blocking and movement/dance are **varied, purposeful, and support the story**.

Gestures and facial expressions **infrequently communicate** appropriate character emotions and their meanings; blocking and movement/dance are **mostly align with the story**.

Gestures and facial expressions are **limited and fail to communicate** suitable character emotions or meaning; blocking and movement/dance seems misaligned with the story.

### EXECUTION

Concentration and commitment to moment-to-moment choices are **sustained throughout**. All **elements** of performance work **together seamlessly** to create a **nuanced believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **mostly sustained**. Elements of performance work together to **create a believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **inconsistently sustained**. **Elements of performance occasionally work together** to create a **believable character/relationship** that tells a story.

Concentration and commitment to moment-to-moment choices are **limited or absent**. Elements of performance **rarely work together** to create a **believable character/relationship** that tells a story.

## RATINGS

**4 - Superior**  
(Score of 24-21)

**3 - Excellent**  
(Score of 20-15)

**2 - Good**  
(Score of 14-9)

**1 - Fair**  
(Score of 8-6)

# COSTUME DESIGN

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

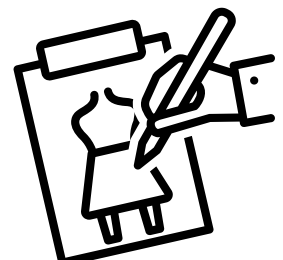
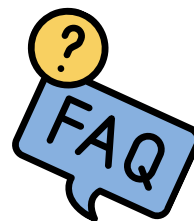
## RULES

- Only one entrant may be involved in the construction. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Presentations can not exceed eight minutes, with the overall session not exceeding 12 minutes (time begins after the slate)
- Templates/trace characters/croquis are permitted.
- Swatches must be included and attached to the lower left-hand corner of the display board (if using digital presentation, a separate physical board with the swatches is needed)
- Character renderings must each be mounted on either a 10"x15" or 11"x17" heavy stock display board or in a digital board.
- If using digital presentation, you must bring your own equipment to display your work so all judges can see it. We do not recommend use of a single laptop.
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## WHAT TO PREPARE

- Five costume renderings (either five different characters or a single character through five changes).
  - No more than five costume renderings will be permitted.
  - No finished costumes are permitted.
  - Renderings should be at least 8 inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
  - Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
    - Play or musical title and author(s)/composer(s)
    - Performance dates and facility in which it took place (if applicable)
    - Character's name, act, and scene
    - Entrant's name and troupe number (optional)
  - Template or traced character forms are permitted.
  - Renderings may be hand-drawn or computer-generated.
  - Swatches must be included.
- A portfolio of support materials (bound or digital) that must include the following:
  - One-page design statement that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the construction
    - Sources of inspiration for design and color palette (if used)
  - Budgetary requirements or other constraints and considerations
  - Preliminary sketches
  - Costume plot for the chosen character(s), showing costume changes and indicating when costume changes happen
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- An optional written essay response to share additional information about the costume design with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting costume designs for the character(s) \_\_\_\_\_ from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an **in depth understanding** of their contribution to the unifying concept.

Presentation **explains** the functional and aesthetic role of the executed design, and the creative process, demonstrating an **understanding** of their contribution to the unifying concept.

Presentation offers a **limited** explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.

Presentation **offers or no explanation** of the creative process and/or fails to explain the executed design and their contribution.

### RESEARCH

Comprehensive and detailed **research addresses** the artistic and practical needs of the production and illuminates the unifying concept.

Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.

Limited **research partially** addresses the artistic and practical needs of the production and/or **inconsistently** supports the unifying concept.

**Research fails to address** the artistic and practical needs of the production and/or lacks alignment with the unifying concept.

### INTERPRETATION

Design choices **powerfully enhance and communicate** the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.

**Design choices communicate** the mood, style, period, locale, and genre of the play and align with the given circumstances.

**Design choices partially communicate** the mood, style, period, locale, and genre of the play, and do not distract from the given circumstances.

Design choices **fail to communicate** the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.

### DESIGN JUSTIFICATION

**Comprehensive explanations** justify the design choices, **illuminating** the connection between the artistic and practical needs of the production.

**Appropriate explanations** justify the design choices and **demonstrate** the connection with the artistic and practical needs of the production.

**Partial explanations somewhat connect** the design choices with the artistic and practical needs of the production.

**Limited explanations fail to make the connection** between the design choices and the artistic and practical needs of the production.

### EXECUTION

**Detailed products communicate and enhance** artistic ideas and choices to provide **exceptional** support for the script and unifying concept.

Products **communicate** artistic ideas and choices that support the script and unifying concept.

Products **partially communicate** artistic ideas and choices and/or **inconsistently** support the script and unifying concept.

Products **lack a clear focus and/or fail to support the artistic ideas and choices, script and/or** unifying concept.

## RATINGS

### 4 - Superior

(Score of 20-18)

### 3 - Excellent

(Score of 17-13)

### 2 - Good

(Score of 12-8)

### 1 - Fair

(Score of 7-5)

**TEKS Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H



# COSTUME CONSTRUCTION

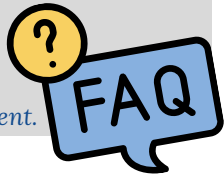
## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

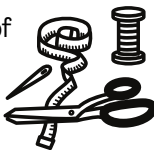
- Only one entrant may be involved in the construction. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).
- Presentations can not exceed eight minutes, with the overall session not exceeding 12 minutes (time begins after the slate). The remaining four minutes are reserved for questioning.
- Costume should be fully constructed using a publicly available pattern (for use in play or musical)
  - Pattern used for the costume construction.
    - If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included in the details of the presentation.
    - Alternatively, a pattern designed by the participant may be used, but must be included in the portfolio.
    - The costume needs to fit the person or model for which it was built. The costume may be designed to fit the participant.
  - There are no restrictions on the costume size (it simply needs to fit the person for which it was built).
- An itemized expense sheet with receipts for all materials used to construct the costume (including fabric, thread, buttons, zippers, and trim)
  - Total may not exceed \$100. If items are donated, the value must be determined and included in the budget.
  - Cost of the pattern doesn't need to be included in the \$100.
  - If millinery, the budget limit is \$50.
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*



## WHAT TO PREPARE

- A fully constructed costume that reflects the Thespian's capabilities and strengths, constructed entirely by the Thespian, using a publicly available or personally designed pattern, for use in a play or musical.
  - The garment should be presented on a hanger, mannequin, or, if an accessory, in a box. The Thespian **should not** wear the costume during the presentation.
  - The design for the costume need not be done by the Thespian who constructs it, but it should be original to the production being presented, whether theoretical or realized. If non-original material is used, sources must be cited, and receipts of purchased materials (e.g., a pattern) must be included in the presentation of the costume.
- A portfolio of support materials (bound or digital) that must include the following:
  - Research, including:
    - Summary of given circumstances from the script;
    - Functionality requirements;
    - Genre, locale, and setting of the play (or other explanation of the world of the play);
    - Artistic and practical needs that impact the construction;
    - Sources of inspiration for design and color palette (if used).
  - Pattern used for the costume construction.
    - If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included in the details of the presentation.
    - Alternatively, a pattern designed by the participant may be used, but must be included in the portfolio.
    - The costume needs to fit the person or model for which it was built. The costume may be designed to fit the participant.
  - Itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim.
- The total spent on all items used in the construction of the costume may not exceed \$100 (USD), exclusive of the cost of the pattern (if purchased).
- It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value must be determined, documented, and noted on the expense sheet.
- If showcasing millinery work, the budget limit is \$50 (if submitting both a garment and millinery item, the total limit would be \$150). If using donated materials, the value must be determined and included in the expense sheet.
- Costume production photo series that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
  - Include process photos used to document and reflect on the construction of the garment (i.e., not photos of the participant at a sewing machine).
  - Photos must depict the garment at various stages of construction and should illustrate such skills (e.g., sleeve alignment, zipper placement and insertion, seam finishes, etc.).
  - Include photos of the costume on the person or model for which it was built.
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- An optional written essay response to share additional information about the costume with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting a costume for the character \_\_\_\_\_ from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with **compelling examples**.

Presentation **explains** the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with **appropriate examples**.

Presentation **partially explains** the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with  **cursory examples**.

Presentation **fails to explain** the functional and aesthetic role of the constructed garment, unifying concept, and/or creative process.

### RESEARCH

Evidence of **extensive research** into the character, time, period, mood, style, genre, and functionality.

Evidence of **thorough research** into the character, time, period, mood, style, genre, and functionality.

Evidence of **incomplete Research** into the character, time, period, mood, style, genre, and functionality.

**Little or no** evidence of research.

### INTERPRETATION

Detailing choices **powerfully enhance and communicate** the mood, style, period, locale, and genre of the script, and **bring the character to life**.

Detailing choices **communicate** the mood, style, period, locale, and genre of the script, and **inform the character**.

Detailing choices **somewhat communicate** the mood, style, period, locale, and genre of the script, and **suggest** the character.

Detailing choices **fail to communicate** the mood, style, period, locale, and genre of the script, or the character.

### DESIGN JUSTIFICATION

Construction choices are **justified by detailed explanations** of all budgetary, practical and artistic considerations.

Construction choices are **justified** by explanations of budgetary, practical and artistic considerations.

Construction choices are **mentioned with some limited explanations** of budgetary, practical and artistic considerations.

**Fails to justify** construction choices **and/or connect** to practical and artistic considerations.

### EXECUTION

Garment construction and production collage **demonstrates precision and meticulous attention to detail; expertly reproducing** the design.

Garment construction and production collage **demonstrates skill and attention to detail; accurately reproducing** the design.

Garment construction and production collage **demonstrates limited skill and attention to detail; and/or partially reproducing** the design.

Garment construction and/or production collage **lack detail or are missing and/or fails to reproduce** the design.

## RATINGS

### 4 - Superior

(Score of 20-18)

### 3 - Excellent

(Score of 17-13)

### 2 - Good

(Score of 12-8)

### 1 - Fair

(Score of 7-5)

**TEKS** Theatre I. 1F, I.1K, I.3A, I.3B, I.3D Theatre II. 1F, II.3.A, II.3E Theatre III. 1F, III.3A, III.3D, III.3E, III.5H Theatre IV. 1F, IV.3A, IV.3D, IV.3F, IV.5H

# LIGHTING DESIGN

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

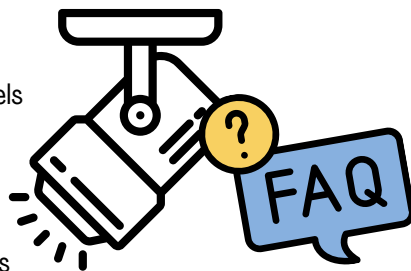
## RULES

- Only one entrant may be involved in the design. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist)
- Designs for either theoretical or realized productions are acceptable.
- The entrant must prepare a presentation no longer than 8 minutes, with an additional 4 minute Q&A summarizing the work with connections to concept, collaboration, and design decision making. The overall presentation and Q & A session may not exceed 12 minutes.
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## WHAT TO PREPARE

- A light plot (digital or physical; scale should be 1/4-inch or 1/2-inch = 1 foot), indicating all information necessary to ensure clear understanding of the designer's intentions and large enough for the adjudicators to see the details.
  - The location and identification of every instrument, accessory, and specialty unit should be represented on the light plot, along with the following information as appropriate:
    - Color medium
    - Set and masking
    - Areas
    - Lighting positions with labels
    - Type of instrument
    - Unit numbers
    - Circuit
    - Channel
    - Focus/purpose
    - Gobos/patterns/templates
    - Practicals
    - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
    - Instrument key
  - The light plot should be clearly and neatly labeled with a title block that contains the following information:
    - Play or musical title and author(s)/composer(s)
    - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space for which the plot was designed)
    - Scale
    - Entrant's name, troupe number (optional)
- A portfolio of support materials (bound or digital) that must include the following:
  - One-page design statement that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the construction
    - Sources of inspiration for design and color palette (if used)
  - Budgetary requirements or other constraints and considerations.
  - Techniques used within the design.
  - Instrument schedule.
  - Magic sheet/cheat sheet.
  - Sample color media used with explanations of choices.
  - One of the following two options:
    - Description of three light cues, organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the time of day and location of the scene (indoors, outdoors, etc.), as well as use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
    - Three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
  - If the production was realized, a photo series or short video (no longer than 1 min.) that highlights the lighting cues should be included (no dialogue or music from the play may be included in the video).
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- Optional written essay response to share additional information about the lighting design with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting lighting designs from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an **in depth understanding** of their contribution to the unifying concept.

Presentation **explains** the functional and aesthetic role of the executed design, and the creative process, demonstrating an **understanding** of their contribution to the unifying concept.

Presentation offers a **limited** explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.

Presentation **offers little or no explanation** of the creative process and/or fails to explain the executed design and their contribution.

### RESEARCH

Comprehensive and detailed **research addresses** the artistic and practical needs of the production and illuminates the unifying concept.

Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.

Limited **research partially** addresses the artistic and practical needs of the production and/or **inconsistently** supports the unifying concept.

**Research fails to address** the artistic and practical needs of the production and/or lacks alignment with the unifying concept.

### INTERPRETATION

**Design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.

**Design choices communicate** the mood, style, period, locale, and genre of the play and align with the given circumstances.

**Design choices partially communicate** the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.

Design choices **fail to communicate** the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.

### DESIGN JUSTIFICATION

**Comprehensive explanations** justify the design choices, **illuminating** the connection between the artistic and practical needs of the production.

**Appropriate explanations** justify the design choices and **demonstrate** the connection with the artistic and practical needs of the production.

**Partial explanations somewhat connect** the design choices with the artistic and practical needs of the production.

**Limited explanations fail to make the connection** between the design choices and the artistic and practical needs of the production.

### EXECUTION

**Detailed products communicate and enhance** artistic ideas and choices to provide **exceptional** support for the script and unifying concept.

Products communicate artistic ideas and choices that support the script and unifying concept.

Products **partially communicate** artistic ideas and choices and/or **inconsistently** support the script and unifying concept.

Products **lack a clear focus and/or fail to support the artistic ideas and choices, script** and/or unifying concept.

## RATINGS

### 4 - Superior

(Score of 20-18)

### 3 - Excellent

(Score of 17-13)

### 2 - Good

(Score of 12-8)

### 1 - Fair

(Score of 7-5)

**TEKS Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H

# MAKEUP DESIGN

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

- Only one entrant may be involved in the design. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Designs for either theoretical or realized productions are acceptable.
- Presentations can not exceed eight minutes, with the overall session not exceeding 12 minutes (time begins after the slate)
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## WHAT TO PREPARE

- Five Makeup Renderings (either five different characters or a single character through 5 looks)
  - More than 5 character renderings will not be accepted
  - For these purposes, teeth and hair are considered makeup
  - Renderings should be at least 8 inches tall and must be in full color; large and detailed enough for the adjudicator to easily understand the design choices (whether in person or digitally)
  - Renderings may be presented on a display board, in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
    - Play or musical title and author(s)/composer(s)
    - Performance dates and facility in which it took place (if applicable)
    - Character's name, act, and scene
- A portfolio of support materials (bound or digital) that must include the following:
  - One-page design statement that include:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including
    - Summary of given circumstances from the script
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the construction
    - Sources of inspiration for design and color palette (if used)
    - Techniques used within the design
    - Preliminary sketches
    - Makeup plot showing who wears what makeup when.
- A five-to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment)
- Optional written essay response to share additional information about the makeup design with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting makeup designs for the character(s) \_\_\_\_\_ from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an **in depth understanding** of their contribution to the unifying concept.

Presentation **explains** the functional and aesthetic role of the executed design, and the creative process, demonstrating an **understanding** of their contribution to the unifying concept.

Presentation offers a **limited** explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.

Presentation **offers or no explanation** of the creative process and/or fails to explain the executed design and their contribution.

### RESEARCH

Comprehensive and detailed **research addresses** the artistic and practical needs of the production and illuminates the unifying concept.

Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.

Limited **research partially** addresses the artistic and practical needs of the production and/or **inconsistently** supports the unifying concept.

**Research fails to address** the artistic and practical needs of the production and/or lacks alignment with the unifying concept.

### INTERPRETATION

**Design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.

**Design choices communicate** the mood, style, period, locale, and genre of the play and align with the given circumstances.

**Design choices partially communicate** the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.

Design choices **fail to communicate** the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.

### DESIGN JUSTIFICATION

**Comprehensive explanations** justify the design choices, **illuminating** the connection between the artistic and practical needs of the production.

**Appropriate explanations** justify the design choices and **demonstrate** the connection with the artistic and practical needs of the production.

**Partial explanations somewhat connect** the design choices with the artistic and practical needs of the production.

**Limited explanations fail to make the connection** between the design choices and the artistic and practical needs of the production.

### EXECUTION

**Detailed products communicate and enhance** artistic ideas and choices to provide **exceptional** support for the script and unifying concept.

Products communicate artistic ideas and choices that support the script and unifying concept.

Products **partially communicate** artistic ideas and choices and/or **inconsistently** support the script and unifying concept.

Products **lack a clear focus and/or fail to support the artistic ideas and choices, script** and/or unifying concept.

## RATINGS

### 4 - Superior

(Score of 20-18)

### 3 - Excellent

(Score of 17-13)

### 2 - Good

(Score of 12-8)

### 1 - Fair

(Score of 7-5)

**TEKS Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H

# PROP DESIGN

Non-National  
Qualifying Event  
- Pilot -

## RULES

- Only one entrant may be involved in the design. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).
- Design must be from a published play or musical.
- Prop must be fully constructed from various materials and shall not be made of any thing perishable - No Liquid, Aerosol, Food, etc.
  - ACCEPTABLE- Building the Grimmerie from *Wicked* out of cardboard, foam, fabric, and paper
  - NOT ACCEPTABLE- purchasing a pre-fabricated book and covering it with fabric or decorations.
- Props may not exceed a budget of \$100 for materials (not including adhesives and general classroom supplies)
- Item must fit the following definition of a prop:
  - **PROP:** an object used on stage by actors during a performance. In practical terms, a prop is considered to be anything movable or portable on stage.
    - If the item is not a prop entrant will be disqualified.
- There is no size restriction for props other than what you are able to easily transport, safely store and present on your own. No storage will be provided on site for your props.
- The entrant must prepare a presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q & A. The overall presentation and Q & A session may not exceed 12 minutes.
- All entrants must wear all black or dark clothing.

*Does not count towards your 15 - Fifteen allotment for ThespyS*

## WHAT TO PREPARE

- Full color rendering, including:
  - Dimensions
  - Material List
  - Name of Prop
  - Title Block (Designer, Show)
- Fully realized prop needs to be shown during presentation
- Photos of process during prop creation
- A portfolio of support materials (bound or digital) that must include the following:
  - One-page design statement that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
- Artistic and practical needs that impact the construction
- Sources of inspiration for design and color palette (if used)
- Budgetary requirements or other constraints and considerations. (Limit of \$100 on materials)
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- Optional written essay response to share additional information about the scenic design with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting a prop design from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an in **depth understanding** of their contribution to the unifying concept.

Presentation **explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an **understanding** of their contribution to the unifying concept.

Presentation offers a **limited explanation** of the functional and aesthetic role of the executed design and the creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.

Presentation **offers little or no explanation** of the creative process and/or fails to explain the executed design and their contribution.

### RESEARCH

Comprehensive and **detailed research evidence** addresses the artistic and practical needs of the production and illuminates the unifying production concept.

Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.

Limited **research partially** addresses the artistic and practical needs of the production and/or **inconsistently** supports the unifying concept.

**Research fails to address the artistic** and practical needs of the production and/or lacks alignment with the unifying concept.

### INTERPRETATION

**Design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.

**Design choices communicate** the mood, style, period, locale, and genre of the play and align with the given circumstances.

**Design choices partially communicate** the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.

Design choices **fail to communicate** the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.

### DESIGN JUSTIFICATION

**Comprehensive explanations** justify the design choices, **illuminating** the connection between the artistic and practical needs of the production.

**Appropriate explanations** justify the design choices and **demonstrate** the connection between the artistic and practical needs of the production.

**Partial explanations somewhat connect** the design choices with the artistic and practical needs of the production.

**Limited explanations fail to make the connection** between the design choices and the artistic and practical needs of the production.

### EXECUTION

**Detailed products communicate and enhance** artistic ideas and choices to provide **exceptional** support for the script and unifying concept.

Products **communicate** artistic ideas and choices that support for the script and unifying concept.

Products **partially communicate** artistic ideas and choices and/or **inconsistently** support for the script and unifying concept.

Products **lack a clear focus and/or fail to support the artistic ideas and choices, script and/or** unifying concept.

## RATINGS

**4 - Superior**  
(Score of 20-18)

**3 - Excellent**  
(Score of 17-13)

**2 - Good**  
(Score of 12-8)

**1 - Fair**  
(Score of 7-5)

**TEKS Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H



# PLAYWRITING

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

- All work submitted to the Playwriting Thespy must be the original work of a single Thespiian writer.
- Plays should have a running/reading time of 30 minutes or less.
- Writers may submit only one play.
- Collaborative works or adaptations won't be considered, nor will plays that include music, lyrics, or dialogue written by anyone other than the submitting writer.
- Authors should tell the story they want to tell in their own individual manner.
- Authors are encouraged to write authentic stories as examined through their own unique lens and explore themes to which they deeply relate through various aspects of their characters.
- Up to two plays will be chosen for the Playwriting Showcase at Texas Thespiian Festival.

## ELIGIBILITY & WINNER

Participants must be enrolled in high school during the current school year.  
All finalists must be available to attend Texas Thespiian Festival.



## SUBMISSION PROCEDURES

- Play scripts must be a typed (12-point type preferred) short play on any subject with a running/reading time of 30 minutes or less. The play should follow [this format](#).
- A cover page should include the title of the play, the student's name and email, school name, Troupe number, and the troupe director's name and email.
- On a separate page, a synopsis of the play and character list (including the name and a brief description of each character that speaks or appears onstage). Characters that are spoken about but who do not appear onstage should not be included in the character list.
- Entries will be submitted to Submittable.

# WORKSHOPS & PERFORMANCE

Up to two playwrights will be chosen to participate in play development workshops and script-in-hand readings at the Texas Thespian Festival.

The playwright and actors will collaborate with a director and dramaturg; the emphasis will be on bringing the play to life on stage with minimal production elements and on strengthening the script through rewrites.

The student playwrights will be part of the production team, as they observe the reading, consult with their dramaturgs, receive and provide feedback, and work on revisions.

They will work with pre-festival casting from their own school or surrounding area.

The process will culminate in readings of the script, or portions of them, before a Thespian Festival audience, followed by an audience talk-back.

## RIGHTS

Your work is protected by copyright from the moment it is created. As the writer, you have exclusive control of the rights to produce, publish, and adapt it. By submitting your play to the Thespy program, you are agreeing to allow Texas Thespians at its discretion, to mount a performance of your work and showcase it on the website and social media. All other rights remain the exclusive property of the playwright.

## Skills Measured

An understanding of how the elements of the play create an intentional structure;

Ability to create well developed characters;

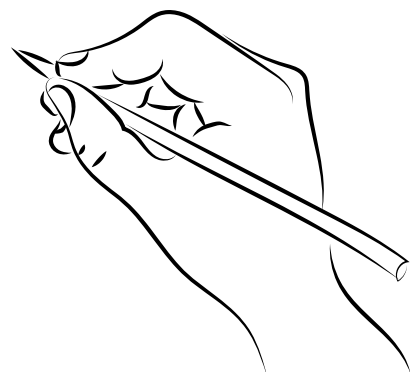
Ability to create authentic dialogue that supports and amplifies the action;

Ability to communicate a clear, intentional vision and meaning through an original voice.

## QUESTIONS?

Still have questions? Email Roshunda Jones-Koumba ([roshunda.jones@texasthespians.org](mailto:roshunda.jones@texasthespians.org))

**TEKS** **Theatre I.** 1H, 1.2B, 1.2F, 1.3C, 1.4A, 1.4B, 1.5B, 1.5G **Theatre II.** 1D, II.1E, II.1F, II.2B, II.2D, II.2F, II.3D, II.3E, II.4A, II.4C, II.5B, II.5C, II.5F **Theatre III.** 1D, III.2B, III.2C, III.2D, III.2E, III.3D, III.3E, III.4A, III.4B, III.4C, III.5A, III.5B, III.5C, III.5F, III.5H **Theatre IV.** 1D, IV.1E, IV.1F, IV.2E, IV.3A, IV.3C, IV.3D, IV.3E, IV.3F, IV.4A, IV.4B, IV.4C, IV.5A, IV.5B, IV.5C, IV.5F, IV.5H



## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PLOT

All elements of the plot work together seamlessly to build the world of the play. The plot is presented through compelling believable action for the world of the play, supported by clear conflict and transitions between events. Chosen plot structure is intentional and consistently drives the dramatic action pulling the story to its conclusion.

Elements of plot are mostly cohesive, working together to build the world of the play. The plot is presented through believable action for the world of the play, supported by clear conflict and transitions between events. Chosen plot structure is intentional and maintained throughout the play.

Elements of the plot occasionally work together to build the world of the play. The plot is presented through mostly believable action for the world of the play, conflict and transitions are not always clear. Chosen plot structure is inconsistently maintained throughout the play.

Elements of the plot lack cohesion and/or fail to work together to build the world of the play. The plot is muddled by inconsistent action for the world of the play; conflict and transitions are unclear or detract from the whole. Chosen plot structure is unclear and/or inconsistent.

### CHARACTERIZATION

Well-developed multi-dimensional characters motivated by a strong and urgent through line, conflict, and obstacles. Characters seem authentic and indispensable to the world of the play. The playwright makes it easy to imagine character inner life and empathize with their dilemmas.

Well-developed characters with actions motivated by a clear through line, conflict, and obstacles. Characters are believable. It is possible to empathize with the character dilemmas.

Partially developed characters with somewhat motivated actions connected to the conflict. Characters are mostly believable. There are moments when it is possible to empathize with the character dilemmas.

Underdeveloped characters with occasionally motivated actions connected to the conflict. Characters seem contrived or unrealistic. There are a few moments when it is possible to empathize with the character dilemmas.

### DIALOGUE

Dialogue consistently reveals subtle character traits and deepens character personalities. Dialogue is authentic and is cohesive throughout the play for each character. Dialogue supports and amplifies the action via word choice and subtext.

Dialogue helps establish character traits and suggests character personalities. Dialogue is believable and consistent throughout the play. Dialogue supports the action and implies subtext.

Dialogue suggests character traits. Dialogue is mostly believable and somewhat consistent throughout the play. Dialogue aligns with the action.

Dialogue occasionally suggests character traits. Dialogue is occasionally believable, however there is little or no consistency. Dialogue does little to support the action.

### STRUCTURE

All elements of the play (e.g. action, transitions, setting, characters, conflict) work together seamlessly and concisely to tell the story. Chosen structure is intentional, cohesively used to carry and extend the dramatic action.

Most elements of the play (e.g. action, transitions, setting, characters, conflict) work together to tell the story. Chosen structure is intentional and maintained throughout the play.

Some elements of the play (e.g. action, transitions, setting, characters, conflict) work together to tell the story. Chosen structure is intentional and maintained through most of the play.

There is little cohesion; elements of the play (e.g. action, transitions, setting, characters, conflict) fail to work together or may even detract from each other. Chosen structure is unclear.

### ORIGINALITY

Playwright's vision is clear, intentional, and cohesive to carry and present an innovative original work. Playwright constructs meaning by combining ideas in unique ways with a clear personal aesthetic and compelling voice.

Playwright's vision is clear, intentional, and maintained to carry and present an original work. Playwright constructs meaning by combining original ideas in with a personal voice.

Playwright's vision is somewhat clear and intentional, and mostly sustained to carry and present an original work. Playwright constructs meaning by combining some original ideas with the familiar for an emerging voice.

Playwright's vision is unclear and there is little cohesion to carry and present an original work. Playwright constructs little meaning and/or ideas lack original and personal voice.

## RATINGS

### 4 - Superior

(Score of 20-18)

### 3 - Excellent

(Score of 17-13)

### 2 - Good

(Score of 12-8)

### 1 - Fair

(Score of 7-5)

**TEKS Theatre I.** 1E, 1.1H, 1.2B, 1.2F, 1.3C, 1.3D, 1.4A, 1.4B, 1.5B **Theatre II.** 1D, 1I.1F, 1I.2B, 1I.2D, 1I.2F, 1I.3D, 1I.3E, 1I.4A, 1I.5B, 1I.5C, 1I.5F **Theatre III.** 1D, 1II.2B, 1II.2C, 1II.2D, 1II.2E, 1II.3D, 1II.3E, 1II.4A, 1II.4B, 1II.4C, 1II.5A, 1II.5B, 1II.5C, 1II.5F, 1II.5H **Theatre IV.** 1B, 1IV.1D, 1IV.1E, 1IV.1F, 1IV.2B, 1IV.2D, 1IV.2E, 1IV.3F, 1IV.4A, 1IV.5A, 1IV.5B, 1IV.5F, 1IV.5H

# SCENIC DESIGN

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

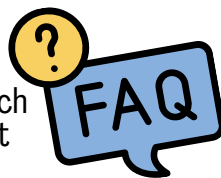
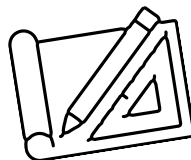
## RULES

- Only one entrant may be involved in the design. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).
- Theoretical or realized designs are acceptable.
- The entrant must prepare a presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q & A. The overall presentation and Q & A session may not exceed 12 minutes.
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## WHAT TO PREPARE

- Scale model (physical or digital) of a scenic design that represents up to three unique scenes/locations in the play. No more than three scenes/locations are permitted.
  - At least one human figure must be included in the model to show proportion and scale.
  - The model may be generated through multiple physical or digital media, such as SketchUp, Vectorworks, or 3-D printers.
  - The model should be clearly and neatly labeled with a title block that contains the following information:
    - Play or musical title and author(s)/composer(s)
    - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space the set was designed for)
    - Scale
    - Entrant's name, troupe number (optional)
- A portfolio of support materials (bound or digital) that must include the following:
  - One-page design statement that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script
- Functionality requirements
- Genre, locale, and setting of the play (or other explanation of the world of the play)
- Artistic and practical needs that impact the construction
- Sources of inspiration for design and color palette (if used)
- Budgetary requirements or other constraints and considerations.
- Corresponding scale ground plan(s) that include:
  - Fixed/static scenic element
  - Indication of audience arrangement/location and backstage areas
  - Title block(s) including the same information as presented in the model
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- Optional written essay response to share additional information about the scenic design with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting scenic designs from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an in **depth understanding** of their contribution to the unifying concept.

Presentation **explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an **understanding** of their contribution to the unifying concept.

Presentation offers a **limited explanation** of the functional and aesthetic role of the executed design and the creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.

Presentation **offers little or no explanation** of the creative process and/or fails to explain the executed design and their contribution.

### RESEARCH

Comprehensive and **detailed research evidence** addresses the artistic and practical needs of the production and illuminates the unifying production concept.

Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.

Limited **research partially** addresses the artistic and practical needs of the production and/or **inconsistently** supports the unifying concept.

**Research fails to address the artistic** and practical needs of the production and/or lacks alignment with the unifying concept.

### INTERPRETATION

**Design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.

**Design choices communicate** the mood, style, period, locale, and genre of the play and align with the given circumstances.

**Design choices partially communicate** the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.

Design choices **fail to communicate** the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.

### DESIGN JUSTIFICATION

**Comprehensive explanations** justify the design choices, **illuminating** the connection between the artistic and practical needs of the production.

**Appropriate explanations** justify the design choices and **demonstrate** the connection between the artistic and practical needs of the production.

**Partial explanations somewhat connect** the design choices with the artistic and practical needs of the production.

**Limited explanations fail to make the connection** between the design choices and the artistic and practical needs of the production.

### EXECUTION

**Detailed products communicate and enhance** artistic ideas and choices to provide **exceptional** support for the script and unifying concept.

Products **communicate** artistic ideas and choices that support for the script and unifying concept.

Products **partially communicate** artistic ideas and choices and/or **inconsistently** support for the script and unifying concept.

Products **lack a clear focus and/or fail to support the artistic ideas and choices, script and/or** unifying concept.

## RATINGS

**4 - Superior**

(Score of 20-18)

**3 - Excellent**

(Score of 17-13)

**2 - Good**

(Score of 12-8)

**1 - Fair**

(Score of 7-5)

**TEKS Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H

# SHORT FILM

## National Qualifying Event

This means that you are eligible  
to qualify for nationals with this  
competition.

## RULES

- Each troupe can submit as many films as they would like, but only one entry per student.
- More than one student can direct a film but both students will need to be entered as directors and register for Short Film competition.
- Films can be no longer than five minutes in length.
- Films must be of original content and may be a collaboration among entrants.
- The films will be viewed and critiqued by the judges prior to the Thespian Festival.
- Some National Qualifying Short Films will be shown at a screening at Festival.
- The film will stand along, i.e., the entrant will not have to make any type of presentation.

*Short Film does not count towards 1 of the troupes 15 entries into National Qualifying IEs.*



## WHAT TO PREPARE

An original documentary, live action, or animated film no more than five minutes long, plus one additional minute for credits. The film must demonstrate:

- Proper use of title cards and credits within the time limit.
- Properly execute camera angles and shot variation to enhance the storyline and finished product.
- Control over lighting exposures for clarity, storytelling, and a professional finished product.
- The ability to capture, record, and manipulate all audio aspects of your production.
- Controlled and manufactured editing choices that enhance the overall storytelling.
- The ability to complete a storyline that includes a clear arc (beginning, middle, and end).
- The film must meet the following requirements:
  - Music used in short films must be original, in the public domain, and/or properly credited.
    - If in the public domain or original, proper credit must be listed in the film's credits **and** proof of payment for the rights to the music must be documented and shared with the adjudicators.
  - The film should be uploaded to YouTube with privacy settings set to "Public" or "Unlisted" for adjudication. Note: if the film is set to "Private," the adjudicators will be unable to view and score the work.
  - The film should contain no content that would exceed a PG13 rating by the Motion Picture Association of America. The film should not include any nudity or depict acts that are illegal for anyone under 18 years of age.



The Thespian(s) does not have to give a presentation.

# SHORT ANIMATED FILM

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### STORYTELLING

Story is well organized, fully developed, and compelling; harmonizing visuals and dialogue **seamlessly advance the narrative** to enhance the connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **enhance and support** film's message; ending **succinctly resolves** central conflict.

Story is well organized, and **engaging**; visuals and dialogue **advance the narrative** and the connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **support** film's message; **distinct** conclusion.

Story is somewhat organized, and mostly developed; visuals and dialogue **moderately advance the narrative** and the audience connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **inconsistently support** the film's message; conclusion is **somewhat unclear**.

Story is disorganized, and/or **difficult to follow**; minimal use of visual cues and weak dialogue **fail to advance** the narrative or produce an audience connection; choice of opening and closing titles, credits, graphics, and animations **do not support** the film's message; conclusion is lacking or **unclear**.

### CINEMATOGRAPHY & AUDIO

Scenes and characters are **skillfully framed and align** with filmmaker's vision; lighting exposure and camera movement and angles are **purposefully chosen to enhance** performances and visually advance the story; music (if applicable) **clearly** underscores action and offers clues to character and plot; sound levels are **consistently** even and well metered.

Scenes and characters are **appropriately framed and align** with filmmaker's vision; lighting exposure and camera movement and angles are **purposefully chosen to advance** the story; music (if applicable) is appropriate to the story; sound levels are **mostly even** and well metered.

**Inconsistent use of appropriate framing** and lighting exposure **do not align** with filmmaker's vision; camera movement and angles **sometimes advance** the story visually; **some** music (if applicable) is appropriate to the story; sound level **errors are evident**.

Scenes and characters are **not framed properly**, are under or over exposed, and **do not align** with filmmaker's vision; scenes include **multiple errors** in camera movement and angles; music (if applicable) **detracts from rather than supports** the story; sound levels are **inconsistent**.

### EDITING

**Purposeful continuity in editing produces well composed transitions that enhance** scene flow, audience engagement, and narrative; scene length and flow **purposefully and effectively** lead audience from one focal point to another while **consistently maintaining** the physical and spatial relationship of narrative.

**Continuity in editing produces composed transitions that enhance** scene flow, audience engagement, and narrative; scene length and flow **effectively** lead audience from one focal point to another while **consistently maintaining** the physical and spatial relationship of narrative.

**Changing continuity in editing produces transitions that sometimes disrupt** scene flow, audience engagement, and narrative; scene length and flow **sometimes** lead audience from one focal point to another yet **seldom maintain** the physical and spatial relationship of narrative.

Scenes and characters are **not framed properly**, are under or over exposed, and **do not align** with filmmaker's vision; scenes include **multiple errors** in camera movement and angles; music (if applicable) **detracts from rather than supports** the story; sound levels are **inconsistent**.

### VOICE ACTING & ANIMATION TECHNIQUES

character voices and animation (movements, actions, gestures, and expressions) are **consistently believable and work in unison to create character**; strong and consistent animation choices are reflected through an original art style that helps build a unique animated world for the viewer.

**Continuity in editing produces composed transitions that enhance** scene flow, audience engagement, and narrative; scene length and flow **effectively** lead audience from one focal point to another while **consistently maintaining** the physical and spatial relationship of narrative.

**Changing continuity in editing produces transitions that sometimes disrupt** scene flow, audience engagement, and narrative; scene length and flow **sometimes** lead audience from one focal point to another yet **seldom maintain** the physical and spatial relationship of narrative.

Scenes and characters are **not framed properly**, are under or over exposed, and **do not align** with filmmaker's vision; scenes include **multiple errors** in camera movement and angles; music (if applicable) **detracts from rather than supports** the story; sound levels are **inconsistent**.

### FILMMAKERS VISION

Filmmaker **conveyed a clear vision** and **consistently adhered** to rules established for the film; **all elements worked together** to create an impactful, engaging film with a powerful voice.

Filmmaker **conveyed a mostly clear vision** and **frequently adhered** to rules established for the film; **most elements worked together** to create an engaging film.

Filmmaker **attempted to convey a clear vision** and **inconsistently adhered** to rules established for the film; **few elements worked together** to create an engaging film.

Filmmaker **failed to convey a clear vision** and did not adhere to rules established for the film; **elements did not work together** to create an engaging film.

## RATINGS

4 - Superior  
(Score of 20-18)

3 - Excellent  
(Score of 17-13)

2 - Good  
(Score of 12-8)

1 - Fair  
(Score of 7-5)

# SHORT DOCUMENTARY

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### STORYTELLING

Story is well organized, fully developed, and compelling; harmonizing visuals and dialogue **seamlessly advance the narrative** to enhance the connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **enhance and support** film's message; ending **concisely resolves** central conflict.

Story is well organized, and engaging; visuals and dialogue **advance the narrative** and the connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **support** film's message; **distinct** conclusion.

Story is somewhat organized, and mostly developed; visuals and dialogue **moderately advance the narrative** and the audience connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **inconsistently support** the film's message; conclusion is **somewhat unclear**.

Story is disorganized, and/or difficult to follow; minimal use of visual cues and weak dialogue **fail to advance** the narrative or produce an audience connection; choice of opening and closing titles, credits, graphics, and animations **do not support** the film's message; conclusion is lacking or **unclear**.

### CINEMATOGRAPHY & AUDIO

Scenes/characters are skillfully shot or framed and align with filmmaker's vision; lighting exposure and camera movement/angles are **purposefully chosen to enhance** performances and visually advance the story; music (if applicable) **underscores** action and offers clues to character/plot; sound levels are **consistently even** and well metered.

Scenes/characters are appropriately shot or framed and align with filmmaker's vision; lighting exposure and camera movement and angles are **purposefully chosen to advance** the story; music (if applicable) is appropriate to the story; sound levels are **mostly even** and well metered.

**Inconsistent use of appropriate shots** or framing and lighting exposure **do not align** with filmmaker's vision; camera movement/angles **sometimes advance** the story visually; **some** music (if applicable) is appropriate to the story; sound level **errors are evident**.

**Most scenes and characters are not shot or framed properly**, are under or over exposed, and **do not align** with filmmaker's vision; scenes include **multiple errors** in camera movement/angles; music (if applicable) **detracts from rather than supports** the story; sound levels are **inconsistent**.

### EDITING

**Purposeful continuity in editing** produces well composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow **purposefully and effectively** lead audience from one focal point to another while **consistently maintaining** the physical and spatial relationship of narrative.

**Continuity in editing** produces composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow **effectively** lead audience from one focal point to another while **consistently maintaining** the physical and spatial relationship of narrative.

**Inconsistent continuity in editing** produces transitions that sometimes disrupt scene flow, audience engagement, and narrative; scene length and flow **sometimes** lead audience from one focal point to another yet **seldom maintain** the physical and spatial relationship of narrative.

**Discontinuity in editing** does not produce well composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow **does not** lead audience from one focal point to **does not maintain** the physical and spatial relationship of narrative.

### ACTING

Character movements, actions, gestures, and expressions are **consistently believable**; choices and tactics toward and objective **prompt instinctive reaction** to partners or events that create insight into the text.

Character movements, actions, gestures, and expressions are believable; choices and tactics toward and objective **prompt reaction** to partners or events that create insight into the text.

Character movements, actions, gestures, and expressions are **sometimes emotionally/physically believable**; choices and tactics toward and objective **sometimes prompt reactions** to partners or events.

Character movements, actions, gestures, and expressions are **rarely emotionally/physically believable**; choices and tactics toward and objective **are not evident and do not prompt** reactions to partners or events.

### FILMMAKER'S VISION

Filmmaker **conveyed a clear vision** and **consistently adhered** to rules established for the film; **all elements worked together** to create an impactful, engaging film with a powerful voice.

Filmmaker **conveyed a mostly clear vision** and **frequently adhered** to rules established for the film; **most elements worked together** to create an engaging film.

Filmmaker **attempted to convey a clear vision** and **inconsistently adhered** to rules established for the film; **few elements worked together** to create an engaging film.

Filmmaker **failed to convey a clear vision** and did not adhere to rules established for the film; **elements did not work together** to create an engaging film.

## RATINGS

4 - Superior

(Score of 20-18)

3 - Excellent

(Score of 17-13)

2 - Good

(Score of 12-8)

1 - Fair

(Score of 7-5)



# SHORT FILM

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### STORYTELLING

Story is well organized, fully developed, and compelling; harmonizing visuals and dialogue **seamlessly advance the narrative** to enhance the connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **enhance and support** film's message; ending **concisely resolves** the central conflict.

Story is well organized, and **engaging**; visuals and dialogue **advance the narrative** and the connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations **support** film's message; **distinct** conclusion.

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Story is disorganized, and/or **difficult to follow**; minimal use of visual cues and weak dialogue **fail to develop** the narrative or produce an audience connection; choice of opening and closing titles, credits, graphics, and animations **do not support** the film's message; conclusion is **lacking or unclear**.

### CINEMATOGRAPHY & AUDIO

Scenes/characters are **skillfully shot or framed and align** with filmmaker's vision; lighting exposure and camera movement/angles are **purposefully chosen to enhance** performances and visually advance the story; music (if applicable) **underscores** action and offers clues to character/plot; sound levels are **consistently even** and well metered.

Scenes/characters are **appropriately shot or framed and align** with filmmaker's vision; lighting exposure and camera movement and angles are **purposefully chosen to advance** the story; music (if applicable) is appropriate to the story; sound levels are **mostly even** and well metered.

**Inconsistent use of appropriate shots** or framing and lighting exposure **do not align** with filmmaker's vision; camera movement/angles **sometimes advance** the story visually; **some** music (if applicable) is appropriate to the story; sound level **errors are evident**.

**Most scenes and characters are not shot or framed properly**, are under or over exposed, and **do not align** with filmmaker's vision; scenes include **multiple errors** in camera movement/angles; music (if applicable) **detracts from rather than supports** the story; sound levels are **inconsistent**.

### EDITING

**Purposeful continuity in editing** produces well composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow **purposefully and effectively** lead audience from one focal point to another while **consistently maintaining** the physical and spatial relationship of narrative.

**Continuity in editing** produces composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow **effectively** lead audience from one focal point to another while **consistently maintaining** the physical and spatial relationship of narrative.

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**Discontinuity in editing** does not produce well composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow **does not** lead audience from one focal point to **does not maintain** the physical and spatial relationship of narrative.

### ACTING

Character movements, actions, gestures, and expressions are **consistently believable**; choices and tactics toward and objective **prompt instinctive reaction** to partners or events that create insight into the text.

Character movements, actions, gestures, and expressions **are believable**; choices and tactics toward and objective **prompt reaction** to partners or events that create insight into the text.

Character movements, actions, gestures, and expressions are **sometimes emotionally/physically believable**; choices and tactics toward and objective **sometimes prompt reactions** to partners or events.

Character movements, actions, gestures, and expressions are **rarely emotionally/physically believable**; choices and tactics toward and objective **are not evident and do not prompt** reactions to partners or events.

### FILMMAKERS VISION

Filmmaker **conveyed a clear vision** and **consistently adhered** to rules established for the film; **all elements worked together** to create an impactful, engaging film with a powerful voice.

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Filmmaker **failed to convey a clear vision** and did not adhere to rules established for the film; **elements did not work together** to create an engaging film.

## RATINGS

4 - Superior

(Score of 20-18)

3 - Excellent

(Score of 17-13)

2 - Good

(Score of 12-8)

1 - Fair

(Score of 7-5)

# SOUND DESIGN

## National Qualifying Event

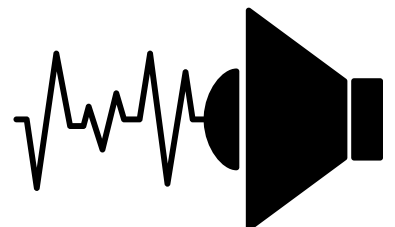
This means that you are eligible to qualify for nationals with this competition.

## RULES

- Only one entrant may be involved in the design. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).
- Designs for either theoretical or realized productions are acceptable.
- The entrant must prepare a presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q & A. The overall presentation and Q & A session may not exceed 12 minutes.
- All entrants must wear all black or dark clothing.  
*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## WHAT TO PREPARE

- Demonstration of representative examples of sound effects/cues from the production.
  - Cues should be played on a device provided by the participant that is able to play back the sounds at a volume level that can be heard by all adjudicators (i.e. a mobile phone is not recommended)
- A portfolio of support materials (bound or digital) that must include the following:
  - One page design statement that includes
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including
    - Summary of given circumstances
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical need that impact the construction
    - Sources of inspiration for design and color palette (if used)
  - Techniques used within the design
  - A sound cue sheet that must include
    - Act/scene
    - Placement of cue (e.g., corresponding line, stage direction, etc.)
    - Description of cue
    - Duration of cue
    - Effect, if applicable (e.g., fade in, fade out, etc.)
  - Speaker plot that must include the location and specs of each speaker used in the production
  - Sound reinforcement plan, signal flow, and/or mic plot, as appropriate.
  - Speaker plot that must include the location and specs of each speaker used in the production
  - Sound reinforcement plan, signal flow, and/or mic plot, as appropriate.
- A five-to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- Optional written essay response to share additional information about the sound design with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting sound designs from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an **in depth understanding** of their contribution to the unifying concept.

Presentation **explains** the functional and aesthetic role of the executed design, and the creative process, demonstrating an **understanding** of their contribution to the unifying concept.

Presentation offers a **limited** explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.

Presentation **offers little or no explanation** of the creative process and/or fails to explain the executed design and their contribution.

### RESEARCH

Comprehensive and detailed **research addresses** the artistic and practical needs of the production and illuminates the unifying concept.

Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.

Limited **research partially** addresses the artistic and practical needs of the production and/or **inconsistently** supports the unifying concept.

**Research fails to address** the artistic and practical needs of the production and/or lacks alignment with the unifying concept.

### INTERPRETATION

**Design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.

**Design choices communicate** the mood, style, period, locale, and genre of the play and align with the given circumstances.

**Design choices partially communicate** the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.

Design choices **fail to communicate** the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.

### DESIGN JUSTIFICATION

**Comprehensive explanations** justify the design choices, **illuminating** the connection between the artistic and practical needs of the production.

**Appropriate explanations** justify the design choices and **demonstrate** the connection with the artistic and practical needs of the production.

**Partial explanations somewhat connect** the design choices with the artistic and practical needs of the production.

**Limited explanations fail to make the connection** between the design choices and the artistic and practical needs of the production.

### EXECUTION

**Detailed products communicate and enhance** artistic ideas and choices to provide **exceptional** support for the script and unifying concept.

Products **communicate** artistic ideas and choices that support the script and unifying concept.

Products **partially communicate** artistic ideas and choices and/or **inconsistently** support the script and unifying concept.

Products **lack a clear focus and/or fail to support the artistic ideas and choices, script** and/or unifying concept.

## RATINGS

**4 - Superior**

(Score of 20-18)

**3 - Excellent**

(Score of 17-13)

**2 - Good**

(Score of 12-8)

**1 - Fair**

(Score of 7-5)

**TEKS Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H

# STAGE MANAGEMENT

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

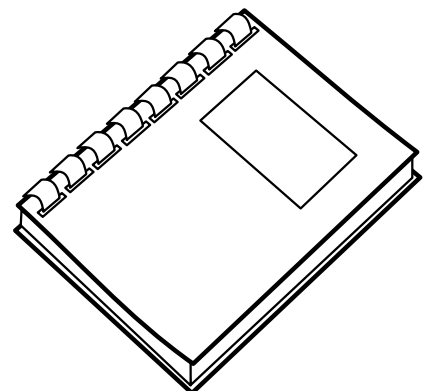
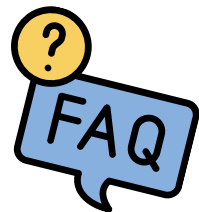
## RULES

- Only one entrant may be involved in the presentation. No collaborations are permitted.
- Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual stage management for a realized production.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).
- Presentations can not exceed eight minutes, with the overall session not exceeding 12 minutes (time begins after the slate). The last four minutes are reserved for questions.
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## WHAT TO PREPARE

- A portfolio of materials (bound or digital) that exhibits consistency, clarity, and organization of materials and must include the following:
  - A brief bulleted list of duties performed as stage manager, including during the rehearsal process and during performances (before, during, and after)
  - Representative sample from the promptbook: at least 5-10 consecutive pages from the prompt script that includes dense blocking notation and technical cues (lights, sound, etc.)
  - Representative documentation: at least three examples of production documentation from the following list:
    - Props list
    - Costume change plot
    - Rehearsal calendar
    - Rehearsal reports (up to five)
    - Scene change assignments
    - Line notes
    - Additional production-specific documents
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- Optional written essay response to share additional information about the stage management process with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting my stage management experience from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

## 4 (Superior)

## 3 (Excellent)

## 2 (Good)

## 1 (Fair)

### PRESENTATION

Presentation **thoroughly explains** the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with **exceptional examples and documentation**.

Presentation **clearly explains** the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with **sufficient examples and documentation**.

Presentation **partially explains** the roles and responsibilities of the stage manager throughout the production with  **cursory examples and documentation**.

Presentation fails to explain the roles and responsibilities of the stage manager and/or **fails to provide sufficient examples and documentation**.

### PROMPT BOOK

Promptbook sample demonstrates **thorough and consistent planning**; cues and notation are **comprehensive**, legible, and well organized.

Promptbook sample demonstrates **clear planning**; cues and notation are **legible, and well organized**.

Promptbook sample demonstrates **some organization and planning**; cues and notation are **legible**.

Promptbook sample demonstrates **marginal planing; cues and notation may or may not be included** and/or legible.

### LEADERSHIP

Documentation and presentation combine to provide evidence of **exceptional organization and leadership**.

Documentation and presentation combine to **demonstrate organization and leadership** skills.

Documentation and presentation combine to demonstrate **some organization and emerging leadership**.

Documentation and presentation **fail to demonstrate effective organization and/or leadership**.

### PAPERWORK

Representative paperwork samples demonstrate **consistent and clear planning**; documents are **comprehensive and well-organized** to support **seamless management** of production needs.

Representative paperwork samples demonstrate **clear planning**; documents are **well-organized** to support **effective management** of production needs.

Representative paperwork samples demonstrate **some planning**; documents **minimally contribute to management** of production needs.

Representative paperwork samples demonstrate **limited planning**; **documents are not well organized and do not contribute** to management of production needs.

### EXECUTION

**Comprehensive evidence** of the stage manager's ability to **expertly choose** and use processes and procedures for **seamless** production support.

**Evidence** of the stage manager's ability to **effectively choose and use processes** and procedures for production support.

**Limited evidence** of the stage manager's ability to **effectively use processes and procedures** for production support.

**Little to no evidence** of the stage manager's ability to **effectively use processes and procedures** for production support.

## RATINGS

**4 - Superior**

(Score of 20-18)

**3 - Excellent**

(Score of 17-13)

**2 - Good**

(Score of 12-8)

**1 - Fair**

(Score of 7-5)

**TEKS Theatre I.** 1A, 1.1B, 1.1F, 1.1G, 1.1H, 1.1K, 1.3A, 1.3B, 1.3C, 1.3D, 1.5A, 1.5B, 1.5C **Theatre II.** 1A, II.1F, II.3A, II.3C, II.3D, II.3E, II.5A, II.5B, II.5C **Theatre III.** 1A, III.1F, III.2B, III.3A, III.3D, III.3E, III.5A, III.5B, III.5C, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H

# THEATRE MARKETING

## National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

## RULES

- Only one entrant may be involved in the design. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist).
- Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual publicity in a realized production.
- Designs for performances of poetry, fiction, screenplays, or any other medium are prohibited. It is strongly recommended that the entrant was responsible for actual publicity.
- The entrant must prepare a presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q & A. The overall presentation and Q & A session may not exceed 12 minutes.
- All entrants must wear all black or dark clothing.

*Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.*

## WHAT TO PREPARE

- A portfolio of support materials (bound or digital) that methodically works through the marketing process and that must include the following:
  - One-page design statement that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
    - Target markets outside of the school audience, noting any publicity restrictions from the licensing agency
  - Research, including:
    - Summary of given circumstances from the script
    - Functionality requirements of the marketing elements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the design
    - Sources of inspiration for design and color palette (if used)
  - A brief summary of their role and responsibilities during the production (including self and/or team's responsibilities).
  - Production dates, number of performances, and cost of admission (if realized).
  - A copy of the marketing budget for the publicity campaign and justification of expenses (Note: work will be adjudicated on creativity and quality of the materials; not necessarily on how much money was in the budget.)
  - Details of the design concept's development, including examples of collaboration with the production team.
  - Final creative assets (such as posters, tickets, promotional handouts, social media templates, etc.) demonstrating branding, promotional efforts, various modifications based on specs/usage, and student's ability to adapt to the constraints of the licensing agent (i.e., billing requirements, licensed logo usage – if applicable, etc.). If non-original material is used, sources must be cited, and receipts of purchased materials (when applicable) must be included in the presentation of the assets.
  - Distribution schedule and locations.
  - A press release.
  - Outcomes for realized productions, including budget/cost analysis (income vs. money spent), noting any free services rendered such as copies, printing, vendor donations, etc. and assigning a cost value to those donated elements. (Note: Income may not directly affect the marketing budget, but analysis work that presents the marketing costs in relation to the full production budget and revenue should be done.)
- A five- to eight-minute in-person or digital presentation summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
- Optional written essay response to share additional information about the theatre marketing process with the adjudicators.



# PREPARE YOUR SLATE

"Hello, I am \_\_\_\_\_ and I am from troupe # \_\_\_\_\_ and I will be presenting marketing designs from \_\_\_\_\_ written by/ music/lyrics/composed by \_\_\_\_\_."

**4 (Superior)**

**3 (Excellent)**

**2 (Good)**

**1 (Fair)**

**PRESENTATION**

**Precisely explains** the executed design, creative decisions, unifying concept, and process.

**Clearly explains** the executed design, creative decisions, unifying concept, and process.

**Inconsistently explains** the executed design, creative decisions, unifying concept, and process.

**Does not explain** an executed design, creative decisions, unifying concept, and process.

**RESEARCH**

Comprehensive and **detailed research evidence** addresses the artistic and practical needs of the production and target market and illuminates the unifying production concept..

**Detailed research** addresses the artistic and practical needs of the production and the target marketing and correlates to the unifying production concept.

**Some research** addresses the artistic and practical needs of the production and the target market and correlates to the unifying production concept.

**Little or no evidence** of research which addresses the artistic and practical needs of the production and the target market.

**INTERPRETATION**

**Design choices and campaign elements powerfully enhance and communicate** the mood, style, period, locale, and genre of the script.

**Design choices and campaign elements communicate** the mood, style, period, locale, and genre of the script.

**Design choices and campaign elements somewhat communicate** the mood, style, period, locale, and genre of the script.

Design ad campaign choices **lack choices** that communicate the mood, style, period, locale, and genre of the script.

**DESIGN JUSTIFICATION**

**Comprehensive examples** justify the creative decisions, **illuminating** the connection between the marketing campaign, the budget, and the production concept.

**Examples justify** the creative decisions **and connect** the marketing campaign, the budget, and the production concept.

**Partial explanations** with some examples **somewhat connect** the creative decisions, the marketing campaign, the budget, and the production concept.

**Limited explanations and a few examples fail to make the connection** to the creative decisions, marketing campaign, the budget and production concept.

**EXECUTION**

Marketing campaign is **innovative** and realizable with **exceptionally clear** and focused goals featuring a **carefully targeted** distribution strategy.

Marketing campaign is **realizable** with **practical goals** and **planned distribution** strategy.

Marketing campaign is **mostly realizable** with a planned distribution strategy.

Marketing campaign **seems impractical and/or disorganized** without a clear distribution strategy.

**RATINGS**

**4 - Superior**

(Score of 20-18)

**3 - Excellent**

(Score of 17-13)

**2 - Good**

(Score of 12-8)

**1 - Fair**

(Score of 7-5)

**TEKS Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H