TEXAS THESPIANS
STATE FESTIVAL

# COSTUME CONSTRUCTION

**National Qualifying Event**

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

## RULES

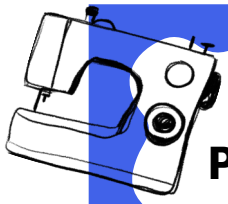
- Only one entrant may be involved in the construction. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist.
- Presentations can not exceed eight minutes, with the overall session not exceeding 12 minutes (time begins after the slate). The remaining four minutes are reserved for questioning.
- Costume should be fully constructed using a publicly available pattern or a personally designed 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).
- The costume does not need to be designed by the entrant, but it should be an original concept to the realized or theoretical production for which it is designed (i.e., replica garments of Broadway costumes are not allowed).
- The garment should be finished and ready for use by an actor on stage, presented on a hanger or mannequin. If the item is an accessory, it may be presented in a box. The Thespian should not wear the costume during the presentation.
- All entrants should dress in professional dress.

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

## Required Materials

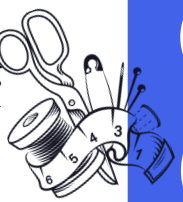
These materials shall be included in a binder or digital presentation.

1. Research
   a. Summary of given circumstances from the script that apply to teh garment and how it functions in a play or musical.
   b. Additional functionality requirements specific to the garmets use.
   c. Genre, locale and setting of a play.
   d. Artistic and practical needs that impact construction.
   e. Sources of inspiration for design and color palette.
2. Proof of pattern use which can include commerically availalbe pattern or a pattern designed by the participant. If patterns from other sources are used, cite them.
3. Itemized expense sheet with accompanying receipts for all materials used to construct the costume such as fabric, thread, buttons, zippers and trim.
   a. Materials and supplies **must not exceed $150** in value, exclusive of the cost of the pattern. If showcasing millinery work, the budget limit is $75.
   b. If donated materials have been used, the vaue of the donated materials must be determined and noted on the expense sheet.
4. Costume construction photo series that focus on building the costume (e.g., laying out the pattern, cutting and draping the fabric) and at least one photo of the final costume.
   a. Photos should depict the garmet at various stages of construction.
   b. Include photos of teh costume on the person or model for which it was built.



### Technical Theater Presentation Prompts

- What inspired your design concept, and how does it support the story or theme of the piece?
- How did you approach the research process for this design?
- What challenges did you face during your design process, and how did you overcome them?
- How does your design reflect or enhance the emotional tone or atmosphere of the piece?
- What materials, tools, or techniques did you use, and why did you choose them?
- How did you collaborate with others (director, performers, designers) to develop and refine your design?
- What choices did you make to ensure your design was practical and functional for a live performance?
- How did time, budget, or space limitations influence your design decisions?
- What are you most proud of in your design, and why?
- If you were to revise or expand this design, what would you do differently and why?



# 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 explains** 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 t**horough 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 | 3 - Excellent | 2 - Good | 1 - Fair |
|---|---|---|---|---|
| | *(Score of 20-18)* | *(Score of 17-13)* | *(Score of 12-8)* | *(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