TEXAS THESPIANS
STATE FESTIVAL

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)
- 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.
- For purposes of the Thespy Awards, teeth and hair are considered part of makeup design and should be included.
- 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

1. Five Makeup Renderings
   a. No more than five renderings.
   b. Can feature designs for five characters or follow a single character.
   c. Renderings should be in full color and at least 8 inches tall.
   d. Renderings may be hand-drawn or computer-generated. The tool used should be indicated in the title block.
   e. Renderings may be presented on a display board or alongside the additional support materials in a binder or digital presentation.
2. Design Statement
   a. No longer than one page.
   b. Includes the unifying production design concept and the theme of the show and/or recurring motifs.
3. Research
   a. Summary of given circumstances from the script that apply to the garment and how it functions in a play or musical.
   b. Functionality requirements.
   c. Genre, locale, and setting of the play.
   d. Artistic and practical needs that impact design.
   e. Sources of inspiration for design and color palette.
4. Budgetary requirements or constraints.
5. Preliminary sketches/first concept drawings to show where the designs started and how they developed.
6. Application techniques used within the design.
7. Makeup plot for the chosen character(s), showing which makeup is worn at different points.
8. If design was realized, include a makeup application photo series that focuses on the process of creating one makeup look.
   a. Highlight specific techniques used.
   b. Include at least one photo of the finished look.

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 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.	**P**resentation offers a **limited explanation** of the funtional and aesthetic role of the exectued 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