TEXAS THESPIANS
STATE FESTIVAL

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 Thespian writer.
- The script must not exceed thirty (30) pages in total
- 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 Thespian Festival.

Short Film entries do not count toward a troupes total of 15 Thespy entries allowed at State Festival. A troupe can submit as many Short FIlm entries as they would like.

Required Materials

1. A short playscript on any subject with a running/reading time of thirty (30) minutes or less.
   a. 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. Authors should tell the story they want to tell in their own individual manner.
   b. The script must not exceed thirty (30) pages in total.
2. The Thespian must submit the work in advance of in-person adjudications so the adjudicators can thoroughly evaluate the material and provide feedback.

The play must include the following elements and formatting:

- A cover page should include:
  - Title of the play.
  - Author's name and email address.
  - Author's school name.
  - Author's troupe number.
  - Thespian troupe director's name and email address.
- A synopsis of the play and character list that includes the name and brief description of each character that speaks and/or appears on stage. Characters that are spoken about but who do not appear on stage should not be included in the character list.
- The play should be typeset using 12-point font.
- The play must be submitted in PDF format to preserve formatting and ensure visibility by all adjudicators.

Skills Measured

- Ability to demonstrate 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/point of view.

	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 muddied by inconsistent action for the world of the play; conflict and transitions are unclear or detract from the whole. Chose 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, I.1H, I.2B, I.2F, I.3C, I.3D, I.4A, I.4B, I.5B **Theatre II.** 1D, II.1F, II.2B, II.2D, II.2F, II.3D, II.3E, II.4A, 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, III5H **Theatre IV.** 1B, IV.1D, IV.1E, IV.1F, IV.2B, IV.2D, IV.2E, IV.3F, IV.4A, IV.5A, IV.5B, IV.5F, IV.5H