

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

RULES

- Team will design two (2) hair/makeup looks for the show listed in the packet you receive at convention.
 - You are able to choose any two of the characters listed in the packet but you must be clear about your choice in your design and on your concept page.
- You will be given one low amperage power cord, but any and all other materials must be brought in by the competing Thespian Troupe.
 - You may not use another team's power cord and only one electrical device may be plugged in at a time.
- You will be given a packet with the prompt, and rubric.
- Required paperwork for adjudication will be accessed through a QR code posted at competition.
- The entire team will be responsible for collaborating together to create a design that best reflects the prompt provided in the packet.
- You will have 2 hours to complete your design, turn it in to the judge and have your area completely clean.
- You may use your phone or the internet for help in any way.
- A design team needs to consist of four (4) students.
- A school can only enter one (1) team per design category.
- You may not use spray paint, flame, or hazardous materials.
- All spray adhesives must be checked by the judge and may be disallowed.

[Link to 2022 Guide](#)



JUDGING RUBRIC

1

2

3

4

5

Good

Superior

CONCEPT

Does the concept statement for the designs of the hair/makeup looks have a cohesive, meaningful design explanation that is motivated by the play?

CREATIVITY/USE OF MATERIALS

Does the design show imagination, originality and innovation that is appropriate for the play?

DESIGN

Does the design of the hair/makeup looks create an understanding of social class, age, and historical time period of the world?

DESIGN ELEMENTS

Are the elements of design utilized to create complete cohesive hair/makeup looks?

HAIR/MAKEUP APPLICATION/SCALE

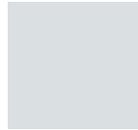
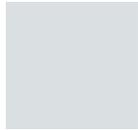
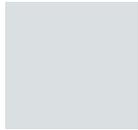
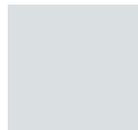
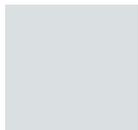
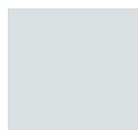
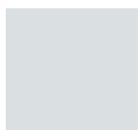
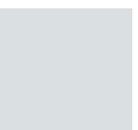
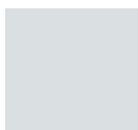
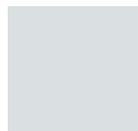
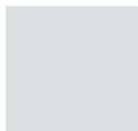
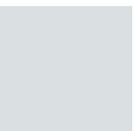
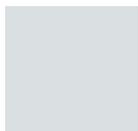
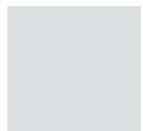
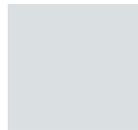
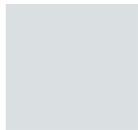
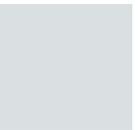
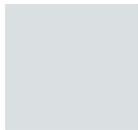
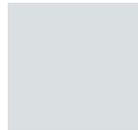
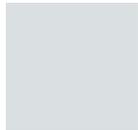
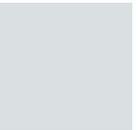
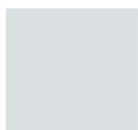
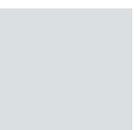
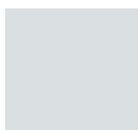
Were there two complete makeup looks applied on the actors that displayed knowledge of how hair/makeup is applied?

COMPONENTS OF DESIGN PROCESS

Was there a concept statement for the designs, two (2) renderings, and two (2) hair/makeup looks presented on actors at the end of the preparation time?

OVERALL IMPRESSION

Does the design and constructed hair/makeup looks meet the needs of the play and the vision described in the concept?

TEAM COSTUME DESIGN CHALLENGE

Texas Only Event

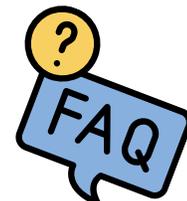
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RULES

- Team will design two (2) costumes for the show listed in the packet you receive at convention.
 - You are able to choose any two of the characters listed in the packet but you must be clear about your choice in your design and on your concept page.
- You will have 2 hours to complete your design, turn it in to the judge and have your area completely clean.
- You will be supplied two (2) armatures on which you will construct your costume designs.
- You will be given a packet with the prompt, scoring sheet, and any paperwork that must be filled out and turned in to be considered for adjudication.
- You will be given one low amperage power cord, but any and all other materials must be brought in by the competing Thespian Troupe.
 - You may not use another team's power cord and only one electrical device may be plugged in at a time.
- The entire team will be responsible for collaborating together to create a design that best reflects the prompt provided in the packet.
- You may not glue, staple, or do any construction work that would damage the armatures.
- You may not use your phone or the internet for help in any way. Outside help will result in disqualification.
- A design team needs to consist of four (4) students.
- A school can only enter one (1) team per design category.
- You may not use spray paint, flame, or hazardous materials.
- All spray adhesives must be checked by the judge and may be disallowed.



[Link to 2022 Guide](#)



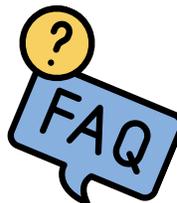
TEAM MASK DESIGN CHALLENGE

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

RULES

- Team will design two (2) masks for the show listed in the packet you receive at convention.
 - You are able to choose any two of the characters listed in the packet but you must be clear about your choice in your design and on your concept page.
- You will have 2 hours to complete your design, turn it in to the judge and have your area completely clean.
- You will be supplied two (2) blank white plastic masks on which you will construct your mask designs.
- You will be given a packet with the prompt and rubric.
- Required paperwork for adjudication will be accessed through a QR code posted at competition.
- You will be given one low amperage power cord, but any and all other materials must be brought in by the competing Thespian Troupe.
 - You may not use another team's power cord and only one electrical device may be plugged in at a time.
- The entire team will be responsible for collaborating together to create a design that best reflects the prompt provided in the packet.
- You may use glue, staple, or do any construction work that make your masks work, but both masks must be wearable.
- You may use your phone or the internet for help in any way.
- A design team needs to consist of four (4) students.
- A school can only enter one (1) team per design category.
- You may not use spray paint, flame, or hazardous materials.
- All spray adhesives must be checked by the judge and may be disallowed.



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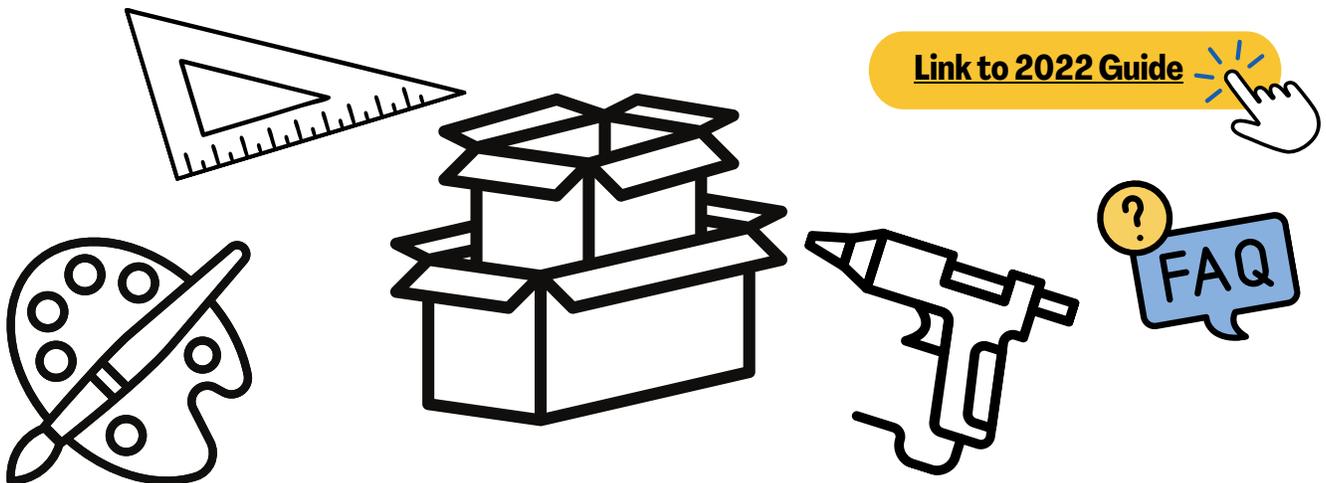
TEAM SCENIC DESIGN CHALLENGE

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RULES

- You MUST BRING one office paper box to accommodate your design. Your design must stay within the box; dimensions: 11" x 17" x 9 1/2"
- You will be given a packet with the prompt, scoring sheet, and any paperwork that must be filled out and turned in to be considered for adjudication.
- You will be given one low amperage power cord, but any and all other materials must be brought in by the competing Thespian Troupe.
 - You may not use another team's power cord and only one electrical device may be plugged in at a time.
- You may not use your phone or the internet for help in any way. Outside help will result in disqualification.
- You may not use spray paint, flame, or hazardous materials.
- All spray adhesives must be checked by the judge and may be disallowed.
- You will have 2 hours to complete your design, turn it in to the judge and have your area completely clean.
- The entire team will be responsible for collaborating together to create a design that best reflects the prompt provided in the packet.
- A design team needs to consist of four (4) students.
- A school can only enter one (1) team per design category.



JUDGING RUBRIC

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4

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Good

Superior

CONCEPT

Does the concept statement for the designs of the set looks have a cohesive, meaningful design explanation that is motivated by the play?

CREATIVITY/USE OF MATERIALS

Does the design show imagination, originality and innovation that is appropriate for the play?

DESIGN

Does the design of the set create an understanding of social class, age, and historical time period of the world?

DESIGN ELEMENTS

Are the elements of design utilized to create complete cohesive set?

SET CONSTRUCTION/SCALE

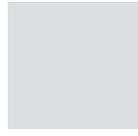
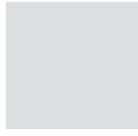
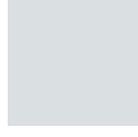
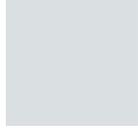
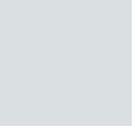
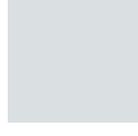
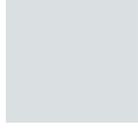
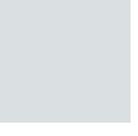
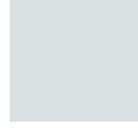
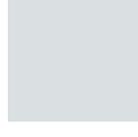
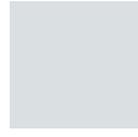
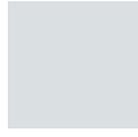
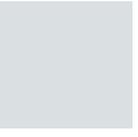
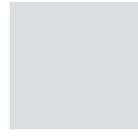
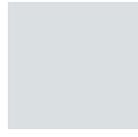
Was there a complete set constructed in the box that displayed knowledge of how scenery is constructed?

COMPONENTS OF DESIGN PROCESS

Was there a concept statement for the design in the box at the end of the preparation time?

OVERALL IMPRESSION

Does the design and constructed set meet the needs of the play and the vision described in the concept?

TECH CHALLENGE

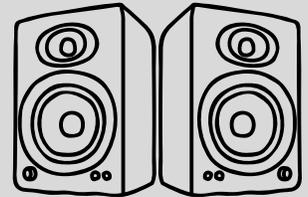
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RULES

- Teams can have five (5) to seven (7) members but "team events" have a specific number
- The Tech Challenge consists of 5 events, individual and team (or pair) events.
- All participants **MUST** wear close toed shoes on the event floor.
- Number of Tries Per Event (2021 Events)
 - Knots (individual)- two people per team attempt, each gets one try
 - Lights (individual)- two people per team attempt, each gets one try
 - Sew a button (individual)- two people per team attempt, each gets one try
 - Costumes (3 member event) one pair from the team get one try
 - Fold a drop (team event) the team gets one try
 - Prop shift (pair event) one pair per team and they get one try
 - Leg a platform (pair event) one pair per team and they get one try
 - Sound Setup (pair event) one pair per team and they get one try
 - Cable Relay (team event) the team gets one try



SCORING

We acknowledge the fact that there are many ways to accomplish these tasks and that various professionals, vendors, and educators may have different methods and materials. We strongly recommend using the study guide provided so you know the criteria we will be scoring on.

Students will be timed at each event.

Time penalties will be given for missing steps or "blatant disregard for the rules." In addition to time penalties there is a time deduction bonus for receiving no penalties in an event.

2021 EVENTS

Lighting: Interpret a Light Plot, hanging and focusing an ERS Fixture
(individual event)

Costumes: Sew on a Button
(individual event)

Rigging: Knot tying *(individual event)*

Audio: Sound System Set up *(pair event)*



HANG & FOCUS

SEQUENCE

1. Participant has 30 seconds to ask questions prior to start
2. Leave the starting line on the judges' call.
3. Cross to table with the plot. (Plot and ruler must be left on the table and plot cannot be marked on.)
4. Identify the fixture type, Circuit # and distance from centerline (architect scale ruler will be on the table)
5. Choose the correct fixture from the group of 3 fixtures.
6. Find the correct location for the fixture. (distances from centerline will be marked in tape on the pipe)
7. Hang the fixture.
8. Tighten C-clamp by hand
9. Install the safety cable.
10. Wrench Tighten the c-clamp.
11. Check and Tighten as necessary the yoke bolt on the side and bottom of the c-clamp.
12. Open the shutters on the fixture.
13. Locate the correct circuit # and plug the fixture into power.
14. Position the fixture to illuminate the shape.
15. Lock the fixture: loosen and tighten the pan screw on the c-clamp or the rotation knob as necessary.
16. Place the fixture in a sharp focus.
17. Make shutter cuts as necessary.
18. Review fixture focus and make adjustments as necessary.
19. Return to starting line.
20. Hand Tighten the c-clamp.
21. Assist judges in restoring all equipment to pre-event conditions.

TIME PENALTIES

Removing plot/ruler from table, and writing/markings on plot (+10 sec)

Using Incorrect fixture (+25 sec)

Incorrect hanging location (+25 Sec)

Incorrect Circuit (+15)

Moving in front of hang pipe, stepping past the tape (+35sec)

Placing items in mouth (+35 sec)

Dropping items or placing on ground (+35 sec)

Gloves not worn beginning to completion (+ 35 sec)

Items tethered around neck/shoulder (+20 sec)

Wrench not tethered (+10 sec)

Gel frame not installed properly or forgotten (+15 sec)

C-clamp opening not facing installer (+10 sec)

Instrument hung upside down (+25 sec)

Safety cable not used properly (+20 sec)

QUICK CHANGE

SEQUENCE

1. Actor leave the start line and begin prepping.
2. Actor will be fully dressed in scene 1 outfit. Note: Actor can help during change by unbuttoning, stepping out, removing shoes, etc. **but only if crew requests.**
3. Assist the performer out of Scene 1 outfit
 - a. Undo fastening
 - b. Help lift over head or off arms
4. Assist the performer into Scene 2 outfit
 - a. Do fastenings – must be completely buttoned
 - b. Put on hats or accessories
5. Rehang Scene 1 outfit neatly and properly
6. Once Scene 2 is set and Scene 1 is rehung, the contestants run to the finish line.
7. Crew must rehang Scene 2 as they found it. This is not a part of your official time.

TIME PENALTIES

- Clothing not properly placed on actor (snapped, hooked, laced...) (+25 sec per item)
 - Missing accessories – hat, tie, etc. (+25 s per item)
- Unnecessary roughness of the actor (pulling too hard) (+15 sec)
 - Rude treatment to actor (+30 sec)
- Scene 1 outfit not hung up or not placed on hangers properly (+25 sec per instance)
 - Dropping hangers or other items (+ 10 sec)
 - Unnecessary noise backstage (+15 sec)
 - Blatant disregard for the rules (+4 minutes)

SEW A BUTTON

SEQUENCE

1. Pick up the threaded needle.
2. Knot the thread.
3. Locate where you will be sewing the button on to the garment. Place the needle into the fabric, starting at the back side of the garment, bringing it up through the garment.
4. Make two or three stitches in the fabric, without the button to anchor your thread
5. Bring the needle up to the top of the garment, bring the thread through the button shank and back through the fabric
6. Pull the stitch semi tight. The shank should still stand up over the fabric. Do not pull the threads tight enough to sink the shank into the fabric.
7. Stitch through the back button and up through the shank again, repeating to have 4 stitches holding your shank button on to the garment.
8. Bring the needle up to the under the shank button and wrap the thread 4 times around the threads which are holding on the shank button.
9. Create a loop of thread on one side of the threads and bring the needle around through the loop. Pull the threads tight. Make at least three blanket stitches around the threads that are holding on the shank button
10. Bring the needle to the back of the fabric; then knot off the thread.
11. Cut the thread.

TIME PENALTIES

- For each loop under the 4 required on button hole (+20 sec)
- For each wrap under the 4 required around the thread (+20 sec)
 - Knot missing at beginning (+30 sec)
 - Knot missing at end (+30 sec)
 - Puckered fabric (+20 sec)

Button failure on judge's inspection

- button pulls away from fabric (+15 sec)
- loose (+25 sec)
- button pulls off (+20 sec)
- loose thread on button hole loops (+20 sec)
- loose thread on wrap (around thread) (+15 sec)
- wrap done on button shank instead of around thread (+15 sec)
- Blatant disregard for the rules (+4 minutes)

STIKE & SET UP PROPS

SEQUENCE

1. Leave the start line
2. Clear the tablecloth, dishes, glasses, and etc. from the "on-stage" table
3. Place them on the pre-set marks on the off-stage table.
4. The "Act II" tablecloth (B) should be taken from the "off-stage" table and set in place on the "on-stage" table.
5. The "Act II" plates, glasses and so forth should then be taken from the "off-stage" table and moved to the correct marks on the cloth covering the "on-stage table".
6. Once set, the contestants run to the finish line.

TIME PENALTIES

- Dropped prop (+10 sec each)
- Picking up or carrying props in a manner that would make noise or is deemed unsafe (+5 sec)
- Placing any item in the mouth or pocket (+5 sec)
- Excessive noise on/offstage (+5 sec)
- Wrong prop placed on table (+5 sec. per item)
- Improper position - missed mark on set table (+5 sec per item)
- Tablecloth not set in proper orientation - US/DS (+5 sec)
- Tablecloth not straight on set table - corners flipped (+5 sec)
- Silverware upside down or turned around (+3 sec per item)
- Blatant disregard for the rules (+ 4 minutes)

LEG A PLATFORM

SEQUENCE

1. Leave the start line
2. Each member grabs a leg, wrenches and hardware.
3. Each attaches a leg (one using a wrench, one using a ratchet) Bolts should be placed so the nut is on the inside of the platform.
4. Then use the same tools to remove the other leg.
5. Team returns to the finish line and one member says "DONE!"

TIME PENALTIES

Loose legs:

Small wiggle (+15 sec)

Medium wiggle (+20 sec)

Very loose leg (+25 sec)

Placing any items in mouth (+20 sec)

Each team member must attach at least one leg (+45 sec)

Bolts attached backwards, nuts on outside (+15 sec per bolt)

Blatant disregard for the rules (+4 minutes)

FOLDING A BACKDROP

SEQUENCE

1. Leave the start line
2. Pull the drop out flat on the floor
3. Determine the Center Line
4. Make first fold to one end
5. Continue folding till appropriate width
6. Drop should be folded to the top (where the tie lines are). The label should be plainly visible.
7. Carry the folded drop and place it on the sizing template/in the storage box
8. Team returns to the finish line and one member says "DONE!"

TIME PENALTIES

- Folding with the painted side facing floor (+10 sec)
- Way off center – not folding on center line (+5 sec)
 - Bad folds or pleats (+5 sec)
 - Tie lines not visible/accessible (+5 sec)
- Judgment of team work - no arguments (+5 sec)
 - Label not visible (+5 sec)
- Folded drop size outside taped template area (+5 sec)
 - Blatant disregard for the rules (+2 minutes)

KNOT TYING

SEQUENCE

1. Leave the start line
2. Tie a clove hitch on the pipe stand.
3. Tie a ½ hitch on the clove (a locking knot)
4. Tie a second line to the first with a sheet bend (a tailor's knot).
5. Tie a bowline around the bucket handle – (notice no longer a one-handed bowline)
6. Task completed when the contestant lifts the bucket by the rope.

TIME PENALTIES

Placing rope in the mouth (+15 sec)

Failure to follow the sequence: clove hitch, half hitch, sheet bend, bowline (+15 sec)

Failed knot- knot comes untied (+15 sec per instance)

6" tails required on all dead ends (+6 sec per tail)

Incorrectly tied knot - penalty each incorrect knot (+15 sec)

Blatant disregard for the rules (+4 min)

SOUND SYSTEM SET UP

SEQUENCE

1. Leave the start line
2. Set up the mixing board and amp (or a powered mixer)
3. Patch CD/MD into mixer stereo inputs
4. Patch mic into mixer input 1
5. Patch Mixer output L into Channel 1 of EQ then output 1 of EQ into amp/powerd speaker Channel 1 input
6. Patch Mixer output R into Channel 2 of EQ then output 2 of EQ into amp/powerd speaker Channel 2 input
7. Connect amp output 1 to Left Loudspeaker (if applicable)
8. Connect amp output 2 to Right Loudspeaker (if applicable)
9. Power rack, Power CD, mixer, then amp
10. Test CD
11. Send microphone to main speakers
12. Test mic (check, test, one, two)
13. Once finished, the contestant runs to the finish line. Put hands up or say "DONE."

Remember if things are turned on when the amps/powerd speakers are on, it can cause a power spike and damage speakers. Make sure the amps/powerd speakers are on last.

TIME PENALTIES

Something does not work – speaker, CD, Mic (+10 sec each item)

Cables not in the correct input/output (+5 sec each cable)

Feedback (+5 sec)

Any cable not connected (+5 sec each)

System powered up in the wrong order (+10 sec)

Audio level too loud, too soft or feedback (+5 sec)

Sound not produced in both main speakers (+5 sec)

Blatant disregard for the rules (+2 minutes)

CABLE ROLL-UP RELAY

SEQUENCE

1. Start by making sure your cable has no kinks in it, and that it is not twisted. Now place your hand out flat and lay the cable in your hand with the connector hanging freely between your thumb and index finger.
2. Using your free hand, pull a length of the free cable towards your body. The longer the length, the bigger the coils you will make; pull to just past elbow for a good size tidy coil.
3. Using the hand you pulled towards your body move the cable back towards your other hand. While doing this, use your thumb and index finger (keep your wrist straight) on the moving hand to turn cable through half a turn (180 degrees). This will cause the cable to make a loop.
4. Place the newly formed loop into the first hand and repeat the whole process until all the cable is coiled.

TIME PENALTIES

Rolling cables over the arm: (+15 sec per instance)

Messy and inconsistent roll size (+10 sec per instance)

Cables not properly tied off with a bow: (+10 sec per instance)

Cables in wrong storage location: (+10 sec per instance)

Failure to follow the sequence (+5 sec per instance)

Blatant disregard for the rules (+ 10 min)

Bonus for receiving no penalties (-15 sec)

The total of accuracy points at the end of the event will be combined with the time points to determine the overall outcome of the event with the highest point total being the winner. If there is a tie after scoring, accuracy points will be compared to make a winner determination, if there is still a tie after accuracy is compared, exact time in the event will be used.

IMPROV CHALLENGE

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

RULES

- Schools can enter one team into the IMPROV Competition
- Teams consist of 4-7 troupe members (4 compete at one time based on student choice)
- Short Form IMPROV for all rounds with a round of PUNS at each match.
- Professional comedians from a local comedy house will judge to determine winners
- Dress code encouraged are troupe shirts and jeans, no required.
- Students must be present for their round or will be disqualified.
- After each round your team will be alerted that they have moved on or have been eliminated.
- Games that troupes will need to know will be sent via emailed after registration closes.

SKILLS MEASURED

Say YES and...

NEVER SAY NO

Strong Character work
Clear scene development

Energy
Attitude

Following the rules of the game
Listening and Reacting
Keeping it clean
Strong Ensemble Work

yes



PAST

WINNERS

2021 - The Woodlands HS

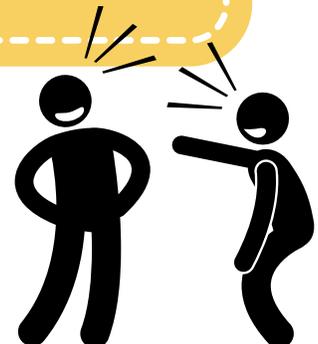
2020 - Grand Oaks HS

2019 - Katy HS

2018 - The Woodlands HS

2017 - Stratford HS

2016 - The Woodlands HS



IMPROV CHALLENGE RUBRIC

1

2

3

4

5

IMPROVISATION PERFORMANCE

Did not participate in the improv. Did not speak. Turned back to audience the entire time.

Participated a little bit in the improv. Was quiet or inaudible. Often had back to the audience.

Mostly participated in the improv. Had moments where the voice was nicely projected, but was quiet or timid in other moments. Sometimes had back to the audience.

Participated in the improv. Projected the voice throughout. Rarely had back to the audience.

Really shined during the performance, and showed a mature understanding of improv. Great voice and involved others. Terrific.

"YES, AND..." MENTALITY

Constantly said "no" to partners. Was not willing to participate in the improv. Closed off body language.

Mostly said "no" to partners. Hesitant to participate in the improv. Frequently had closed off body language.

Occasionally said "no" to partners. Mostly participated. Sometimes had closed off body language.

Displayed a strong "yes, and..." mentality. Participated. Never had closed off body language.

Exuded a "yes, and..." mentality. Triumphantly participated. Encouraged others to open up.

ENGAGEMENT WITH IMPROVISATION

Did not display an understanding of the rules of the improv exercises. Was inappropriate. Mocked the performance.

Mostly did not understand the rules of the improv exercises. Was often inappropriate. Sometimes mocked the performance.

Occasionally did not understand the improv exercises. Sometimes inappropriate. Enjoyed the performance.

Understood the improv exercises. Was never appropriate. Truly enjoyed the performance.

Displayed a clear understanding of all exercises. Was tasteful and clever, but never inappropriate. Clear and honest performance.

COLLABORATION WITH IMPROVISATION PARTNERS

Did not seek or incorporate the advice of instructor or of improv partners. Rude, distracting, poor attitude.

Mostly did not seek or incorporate the advice of instructor or of improv partners. Often rude, distracting, or displayed a poor attitude.

Sought the advice of instructor and improv partners, and sometimes incorporated it into work. Was sometimes rude, distracting, or displayed a poor attitude.

Sought the advice of instructor and improv partners. Really worked as a member of a unit for successful improv. Never rude or distracting. Good attitude.

Didn't need the advice of instructor. Worked seamlessly with improv partners. Never rude or distracting. Great attitude.

PROP DESIGN CHALLENGE

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

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.

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)

DRAMATIC DESIGN

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

RULES

[Link to 2022 Guide](#)

- Each design team will develop a unified design concept from a published play or musical of their choice and design and construct four specific items.
- A design team needs to consist of four (4) students: a scenic designer, costume designer, publicity designer, and properties designer.
- A complete design package of ALL design elements (Scenic, Costume, Publicity, Property) must be present in order to be adjudicated.
- The production can be from their school's theatrical season or from a hypothetical design project of their own choice.
- There is no limit to how many teams of four a school can enter.
 - Schools who have only one team entered and do not have the numbers to create a complete team of four are allowed to have a team of 2-3, but are still required to submit a complete package of all four designs.
- The teams will be adjudicated as a whole, with each design and presentation receiving a certain score and their overall collaboration towards a unified design concept will receive a score.
- Entries will be adjudicated before festival and top scores will be invited to display their work at State Festival for everyone to see.

WHAT TO PREPARE



- Each member of the design team is responsible for the creation and presentation of the element below:
 - Scenic Designer: One student in charge of the design and presentation of a set model or perspective drawing.
 - Can be either an 11" x 17" full-color perspective drawing from the front of the stage or a 3D model made by hand or by any computer program of your choice. Photos of the 3D model can be of multiple angles, however a full frontal view must be included.
 - Costume Designer: One student in charge of the design and presentation of one costume plate.
 - Rendering must be a costume plate with at least a 10" drawn and full-color costume figure and fabric swatches somewhere on the plate. You may also include a back view of the costume.
 - Publicity Designer: One student in charge of the design and presentation of a 11" x 17" poster advertising their production.
 - Must be a 11" x 17" and have all information legally required by the publishing company.
 - Properties Designer: One in charge of the design, construction and presentation of a hand-held prop.
 - Rendering should be of a hand-held prop and from a view that best presents the prop. The prop should also be fully constructed, which can either be created completely from scratch or be an existing item that was modified extensively for the production purposes by the designer.
- Each team will submit a slide show (11 slides) presenting a pictorial reference of their work



DRAMATIC DESIGN RUBRIC

4 (Superior)

3 (Excellent)

2 (Good)

1 (No Evidence)

DESIGNS

	SET	COSTUME	PUBLICITY	PROPERTY
Clear use of the Team Design Concept				
Utilize knowledge of Design Elements and Principles in the execution of the design concept				
Artistic strength in visual communication of the design				
Effective consideration of safe theatrical practices in application and execution of the design				
Effective and justified application of required production elements such as time period, location, social class, etc.				
Clear communication of the design process and execution				
TOTAL				

PRESENTATION

Presentation is complete with requested 11 slides	Each design area included in the submission	Clear indication of teamwork and collaboration to maintain a consistent design	Clear explanation of the Overall Design Concept for the Team	Overall cohesion of the design and it's presentation	TOTAL
Score is either 0 or 4					

Set Total + **Costume Total** + **Publicity Total** + **Property Total** + **Presentation Total** = Subtotal / 5 = **FINAL SCORE**

MUSICALWORKS

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

RULES

- All work submitted to the Musicalworks program must be original. No copyrighted materials (songs, lyrics, poetry) will be accepted.
- The musical can be about any subject.
- Student writers should submit only the opening number from their original musical, not the entire score. The opening number should be between three and six minutes in length.
- Students may produce this work alone or with another student writing partner; maximum of two, no group submissions will be considered.
- Cast of characters needs to stage the musical number should not exceed fifteen people.
- Musical tracks submitted should include full sung lyrics and accompaniment either by instruments or a composition program such as Garage Band. A cappella pieces will not be considered unless the entire piece was composed to be performed a cappella.
- Students may also include any dialogue that occurs before or during the opening number in the recording.
- You may submit more than one opening number provided they are for different original musicals.
- If selected to workshop your opening number at the Festival, you will be required to produce sheet music for your original song. Sheet music can be written on Finale Notepad (a free music writing, music notation, software download) or any other music notation program.



ELIGIBILITY & WINNER

Participants must be active members of the Thespian Society enrolled in high school during the current school year. All finalists must be available to attend Texas Thespian Festival.

Winners will receive a \$150 gift card from Texas Thespians.



SUBMISSION PROCEDURES

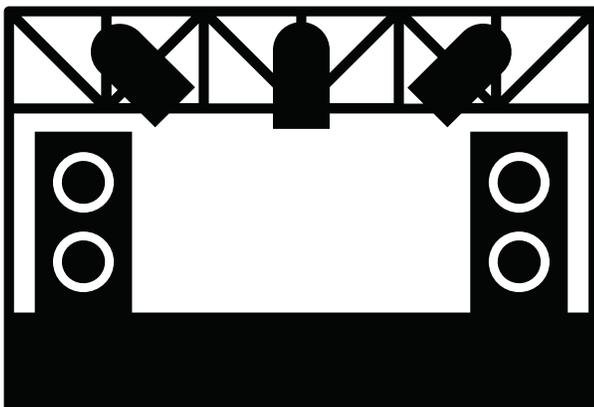
- The mp4 or mp3 file of your opening number
- A one-page plot summary of the entire show including information about the musical's intended audience.
- A lyric sheet for the opening number
- A cover page with the following information: the title of your musical; your name, address, telephone number(s), and email address; your Thespian troupe number; the name of your school; the name and telephone number of your troupe director; and the words "Musicalworks Submission"
- A head-shot and a short bio
- Entries will be submitted to Submittable.

RIGHTS

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

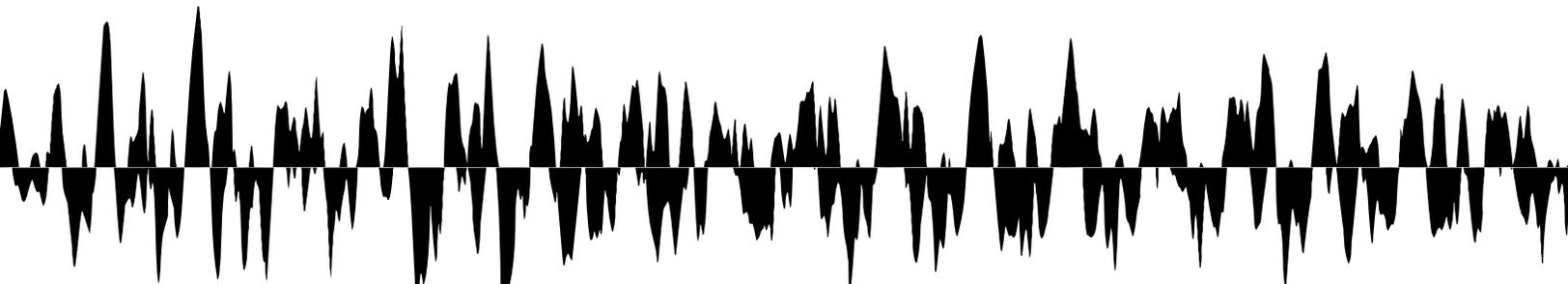
WORKSHOPS & PERFORMANCE

Once a musical is selected, the winner will need to cast (from their own troupe) and rehearse their selection for workshoping with a Musicalworks professional. Workshop sessions are during festival to rework and stage the number for a public performance on Saturday.



QUESTIONS?

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



DEMOCRACYWORKS

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

INFORMATION

- **ESSAY:** Select one (1) of the two (2) essay choices below. All essays must be between 500-700 words (this does not include the two short answer questions).
 - Prompt 1: How does theatre support your social and emotional well being and foster a welcoming school environment?
 - Prompt 2: What is your theatre story and how has theatre made a difference in your life?
- **SHORT ANSWER:** Please answer all of the following questions. Answers should be 2-3 sentences each.
 - What is the importance of Theatre in Arts Education?
 - Why do you want to advocate for Theatre Arts Education in Texas?
- The Texas Thespians annual DemocracyWorks Essay Competition is open to all middle school and high school theatre students in the State.
- Essay and short answers will be submitted via Submittable.
- Three winners will be announced at closing ceremonies and will be awarded the following:
 - Pin of recognition
 - Cash prize: 1st Place- \$200, 2nd Place- \$150, and 3rd Place- \$100
 - Recognition on the Texas Thespians website and social media
 - Letter to. campus principal and district superintendent
- Essays are protected from the moment they are submitted. By submitting an essay to Texas Thespians, you are agreeing to allow Texas Thespians to possibly publish your essay in print and/or online.



4 (Superior)**3 (Excellent)****2 (Good)****1 (Fair)****STRUCTURE**

The introduction states the goal or thesis, captures attention and provides an overview of the argument; information is presented in a logical order with a strong convincing conclusion.

The introduction states the goal or thesis; information is presented in a logical order with a clear conclusion.

The introduction implies a goal or thesis; most information is presented in a logical order with an attempt at conclusion.

The essay lacks a clear introduction, supporting information and/or clear conclusion.

GRAMMAR, SPELLING & MECHANICS

There are no errors in grammar, mechanics or spelling.

There are minor errors in grammar, mechanics and/or spelling, however they do not detract from the writer's voice.

There are several errors in grammar, mechanics, and/or spelling, however they do not detract from the writer's voice.

There are numerous errors in grammar, mechanics and/or spelling; detracting from the writer's voice.

ADDRESSING THE PROMPT

Essay addresses the prompt with a unique perspective, clear thesis and compelling supporting arguments.

Essay addresses the prompt with a clear thesis and supporting arguments.

Essay somewhat addresses the prompt with a thesis and some supporting arguments.

Essay attempts to address the prompt, however alignment, thesis and/or supporting argument are unclear or ineffective.

OVERALL EFFECTIVENESS

The essay uses the author's personal perspective to make a uniquely persuasive essay advocating for the importance of theatre education.

The essay uses the author's personal perspective to advocate for theatre education.

The essay uses a somewhat personal perspective and refers to the importance of theatre education.

The essay lacks a personal perspective and/or does not align with a larger goal of advocating for theatre education.

SHORT ANSWER

Author provides strong justification in the short answer prompts that thoroughly addresses prompt questions.

Author somewhat provides strong justification in the short answer prompts that Somewhat addresses prompt questions.

Author is lacking strong justification in the short answer prompts that attempts to address prompt questions.

Author did not provide justification in the short answer prompts that does not address prompt questions.

RATINGS

4 - Superior
(Score of 16-14)

3 - Excellent
(Score of 13-10)

2 - Good
(Score of 9-6)

1 - Fair
(Score of 5-4)

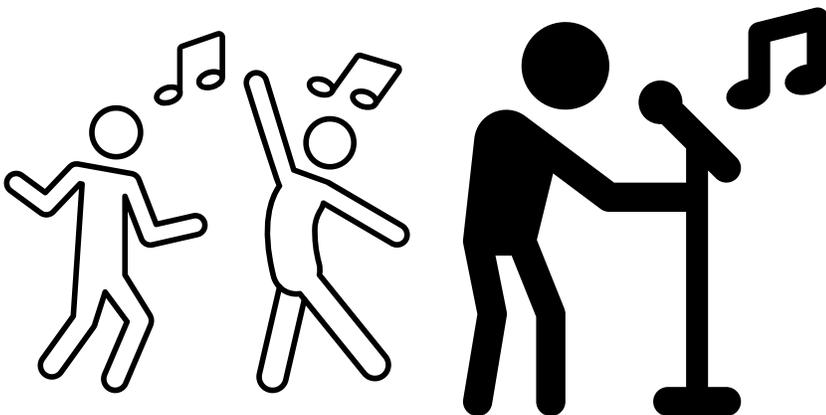
LIP SYNC CHALLENGE

Texas Only Event

These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

RULES

- Schools are allowed one entry in either Solo, Duet, or Group (3-16) Lip Sync.
- Entries will be submitted virtually before festival via Submittable.
 - The top 14 will be selected to perform live at Festival during a late night event.
- Sound system will be provided for the top 14 on site.
- Songs must be "class room appropriate" (no language or explicit content allowed)
- **Filmed submission needs to fit the following requirements:**
 - Total time of performance (once slate is complete) can not exceed 5 minutes.
 - Songs may be edited for time or as a mashup.
 - If time is exceeded, entry will be disqualified.
 - Should be filmed in one shot (no editing or cutting of the video allowed)
- Performers will not be judged on singing.
- Up to 6 chairs and one table can be used and will be provided for the top 14 onsite.
- Hand Props and Costumes are permitted in the competition.
- Entries selected as the Top 14 to perform will be required to perform the exact performance they submitted virtually (including costumes, props, etc.). Any significant alterations may result in disqualification.



2022 PROMPT

1990's Pop

Examples:
N*SYNC, Britney Spears,
TLC, Spice Girls, Cher,
Celine Dion

PREPARE YOUR SLATE

"Hello, I am _____ and I am from troupe # _____ and I/we will be presenting a lip sync to the song _____ by _____."

4 (Superior)

3 (Excellent)

2 (Good)

1 (Fair)

LIP SYNC

Demonstrates **superior** synchronization of lyrics and facial expression that convey the overall context or emotion(s) of the song choice or mashup

Demonstrates **effective** use of the synchronization of lyrics and facial expression that convey the overall context or emotion(s) of the song choice or mashup

Attempted the use of synchronization of lyrics and facial expression that **somewhat** convey the overall context or emotion(s) of the song choice or mashup

Lacked the use of synchronization of lyrics and facial expression that **did not** convey the overall context or emotion(s) of the song choice or mashup

SELECTION

Demonstrates **superior** understanding of material selection within the parameters of the competition prompt.

Demonstrates **an understanding** of material selection within the parameters of the competition prompt.

Demonstrates a **partial understanding** of material selection within the parameters of the competition prompt.

Demonstrates **little understanding** of material selection within the parameters of the competition prompt.

COSTUMES & PROPS

Demonstrates **superior** costuming ability and prop creation in relation to the song and competition prompt. Costumes and props do not inhibit performers ability to perform and enhances the performance.

Demonstrates **an understanding** of costuming ability and prop creation in relation to the song and competition prompt. Costumes and props does not inhibit performers ability to perform and **attempts** to enhance the performance.

Demonstrates a **partial understanding** of costuming ability and prop creation in relation to the song and competition prompt. Costumes and props do not inhibit performers ability to perform but **may not** compliment the performance.

Demonstrates **little understanding** of costuming ability and prop creation in relation to the song and competition prompt. Costumes and props **inhibit** performers ability to perform.

CHOREOGRAPHY & MOVEMENT

Demonstrates **superior** choreography and movement, use of body and gesture including body positioning, and use of space while exhibiting **superior** quality of execution and appropriate dance technique.

Demonstrates **an understanding** of choreography and movement, use of body and gesture including body positioning, and use of space while exhibiting **excellent** quality of execution and appropriate dance technique.

Demonstrates a **partial understanding** of choreography and movement, use of body and gesture including body positioning, and use of space while exhibiting **good** quality of execution and appropriate dance technique.

Demonstrates **little understanding** of choreography and movement, use of body and gesture including body positioning, and use of space while exhibiting **fair** quality of execution and appropriate dance technique.

OVERALL PRESENTATION

Demonstrates **superior** focus and concentration with attention to staging, a connection to the purpose of the selection and the audience.

Demonstrates an **understanding** of focus and concentration with attention to staging, a connection to the purpose of the selection and the audience.

Demonstrates a **partial understanding** focus and concentration with attention to staging, a connection to the purpose of the selection and the audience.

Demonstrates **little understanding** of focus and concentration with attention to staging, a connection to the purpose of the selection and the audience.

RATINGS

4 - Superior
(Score of 16-14)

3 - Excellent
(Score of 13-10)

2 - Good
(Score of 9-6)

1 - Fair
(Score of 5-4)

ALL STAR TROUPE DISPLAY

Texas Only Event
 These events are only offered at Texas Thespian Festival and are **not** national qualifying events.

RULES

The Troupe Display will be rated by a panel of judges according to their content, creativity and originality.

- We will provide a 6 foot table
- NO electricity provided or accessible
- Your presentation can be anything that depicts your troupe's activities for the past year
- **All display items must fit on the table and may not be higher than five feet (5'0").**



JUDGING RUBRIC

<p>Community and School Service Provide photos and descriptions of community service/school service that your troupe has provided. We love to encourage our troupes to get out into the community and to serve others.</p>	<p>____ / 5</p>
<p>Production History A visual (photos/scrapbook/video display) of your school's productions</p> <ul style="list-style-type: none"> • Last year and this fall • Include photos of rehearsals and performances • Display actual costumes, constructed props, model sets, masks, etc. 	<p>____ / 5</p>
<p>Student Leadership</p> <ul style="list-style-type: none"> • Showcase your student leaders - Officers, Crew heads, Student Directors, Mentors, Student Technical Directors and any other leadership roles your troupe may have. • Show and describe how your troupe values leadership from within. <p>Can include information on leadership opportunities and events that were lead by students.</p>	<p>____ / 5</p>
<p>Production Work Done by Students</p> <ul style="list-style-type: none"> • Showcase your technical crews and their work • Publicity posters, tickets and designs by students • Students working in light, sound, costume, makeup, publicity, set, and props • Costume designs, set designs, lighting design, makeup design 	<p>____ / 5</p>
<p>Display Theme Illustrate your Thespian pride- however you interpret that! Be creative!</p>	<p>____ / 5</p>
<p>____ / 25</p>	