

THESPIYS

Thespian Excellence Awards

CONTEST HANDBOOK



WISCONSIN
THESPIANSSM

AN EDUCATIONAL THEATRE
ASSOCIATION AFFILIATE



2020-21

www.whsfa.org

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September 24, 2020 - Welcome to a new season, and an addendum to the *WHSFA Theatre Handbook* adapted from the Educational Theatre Association and specific to the Thespian Excellence Awards contest series. All WHSFA rules in the *Theatre Handbook* pertaining to Eligibility and Participation apply to schools and students participating in this contest. 10/01: specific rules pertaining to videorecording of group categories were enumerated; 10/06: registration instructions added.

Thespian Excellence Awards Rules & Policies

[International Thespian Excellence Awards](#) (Thespy's™ for short) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs.

Performance Categories

- Monologue
- Duo Acting
- Group Acting
- Solo Musical Theatre
- Duet Musical Theatre
- Group Musical Theatre

Technical Categories

- Costume Construction
- Costume Design
- Lighting Design
- Makeup Design
- Scenic Design

Technical Categories (continued)

- Sound Design
- Stage Management
- Theatre Marketing
- Short Film

Scoring

A performance-based assessment rubric is used for all categories.

- The ratings are (4) Superior, (3) Excellent, (2) Good, and (1) Fair.
- The ratings tabulate to a numeric total ranging from 4 to 24, depending on the number of criteria included in the individual rubric. Please familiarize yourself with the [rubrics](#), scoring, and critique sheets.
- To determine an entrant's rating:
 - Add up scores in the far-right column and enter the totaled score at the bottom.
 - Based on the total, circle the indicator of achievement to the left of the column.
 - For an entrant's overall rating, average the total numeric scores of the adjudicators. Average scores will be rounded up to the nearest whole number; for example, an average of three judges' scores of 17.5 rounds to 18. A 17.4 would round down to 17.
- Student guidelines for each area are included in this document to help entrants understand adjudication.
- The Educational Theatre Association recommends using three adjudicators, but you must use at least two.

Contest Advancement and Qualification

- For advancement from district to sectional, a student would need at least one "Good."
- For advancement from sectional to State ("Chapter" level), a student would need at least one "Excellent."
- For advancement from State to the International Thespian Festival (ITF), a student must achieve an overall "Superior" rating. To register for the ITF, the student must be enrolled/inducted as a Thespian member. Students may qualify in more than one category. For the 2020-21 school year, qualifying students may enter in more than one category.
- Substitutions are **not** allowed (unlike the WHSFA one-act contest series). Entrants who qualified and validated through their chapters or the alternate round are the only ones qualified to participate at ITF. In the Group Musical and Group Acting categories, drops will be allowed but no substitutions.

Overarching Rules: Wisconsin

- In Wisconsin contests, performance **and** technical contestants are encouraged to **wear all black; clothing and shoes must be black.** At the International Thespian Festival in June, any other visible color, including white, will result in a disqualification.
- Failure to follow any of the guidelines in this document will be referred for Referee consideration and penalties such as lowering score/rating, and up to and including disqualification.

Digital Adjudication

In 2020-21, all adjudication will happen virtually using an online competition platform. While rules and guidelines for each category are largely the same as in person, students are encouraged to recognize and prepare for the inherent differences in presenting their categories digitally. Students should optimize their submissions for the online format to receive the best feedback and the best scores.

Tips for digital video submissions:

- Find an effective filming location:
 - Area should be quiet so we can hear both you and your track (if applicable).
 - Film in front of a non-distracting background. If possible, choose a solid-color wall or consider hanging a sheet behind you. The color should contrast with your clothing.
 - Dress neatly, in all black clothing as written in the guidelines. No costumes.
 - Make sure you are lit enough to be clearly visible.
- Reminders:
 - Before filming, conduct a full-volume test to make sure you can be heard (and that your track can be heard).
 - Ensure your blocking is effective and visible when filmed. Consider whether to decrease your movement or to adjust your camera angle. **Shoot your video horizontally, not vertically.**
 - Try multiple takes and submit your strongest. Tips for digital portfolio submissions:
 - You will be asked to share your portfolio as you would for an in-person presentation. Please upload the material asked for in the submission form in accordance with the program guidelines.
- Each of your samples should be clear and quality – good production or process photos, or easily readable documents.
- Uploads should be well-photographed or clearly readable. Though you will be able to expand in your video presentation, the sample should be able to speak for itself to a certain extent.

Rules for All Performance Categories

1. After the introduction (slating), time begins with the first word, musical note, or acting action (if it proceeds the first word or note). If a student exceeds the time limit, the judge will notate the time and a final eligibility ruling will be determined. Time limits for performance categories: Monologues: 3 minutes; all other performance categories: 5 minutes
2. Acceptable material:
 - a. **Non-musical** performance categories:
 1. Selections from full-length or one-act plays or musicals, written for the theatre, and published by:
 - i. Broadway Play Publishing
 - ii. Concord Theatricals (R&H Theatricals, Samuel French, Inc., Tams-Witmark, The Musical Company)
 - iii. Dramatic Publishing
 - iv. Dramatists Play Service
 - v. Eldridge Publishing Company
 - vi. Heuer Publishing
 - vii. Music Theatre International
 - viii. Playscripts, Inc.
 - ix. Smith and Kraus
 - x. Theatrefolk
 - xi. Theatrical Rights Worldwide
 - xii. YouthPLAYS
 - xiii. Any public domain play written prior to 1925
 2. The only D.M. Larson selection available for use in the program are from the plays listed below. All other D.M. Larson monologues will result in a disqualification.
 - i. *Beauty IS a Beast* - ISBN-13: 978-1511495967
 - ii. *Big Nose* - ISBN-13: 978-1542471077
 - iii. *Death of an Insurance Salesman* - ISBN-13: 978-1518665547
 - iv. *Ebony Scrooge* - ISBN-13: 978-1537655239

- v. *Flowers in the Desert* - ISBN-13: 978-1530169085
- vi. *Holka Polka!* - ISBN-13: 978-1502445490
- vii. *Operation Redneck* - ISBN-13: 978-1540824349
- viii. *Somebody Famous* - ISBN-13: 978-1539753483
- ix. *Superhero Support Group* - ISBN-13: 978-1540471772
- x. *My William Shatner Man Crush* - ISBN-13: 978-1505910155
- xi. *To Be A Star* - ISBN-13: 978-1541300200

3. Exceptions can be made for publishing companies not listed above (e.g., foreign publishing houses). Exceptions must be submitted to the WHSFA office at least two weeks prior to submission of video/digital entry, using the form on the WHSFA "Theatre Contests" page online, with such exceptions vetted and approved by EdTA staff.
4. The following are unacceptable material for non-musical performance categories:
 - a. Author-only permission.
 - b. Any play (or monologue from a musical) not published by one of the publishers listed above or a pre-approved publishing company.
 - c. Works available through self-publishing platforms.
5. The following are unacceptable resources for non-musical performance categories: use of set pieces, props, or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.
6. Clothing should be professional yet allow easy movement for the actor to accommodate the action of the performance. Entrants should refrain from wearing anything that might distract the adjudicators.

b. **Musical** performance categories:

1. Acceptable material:
 - a. Songs from a musical that have been used in a musical (regardless of its previous publication as a classical or popular song – e.g., *Forever Plaid*, *Mamma Mia*, etc.).
 - b. It must be publicly available for sale in a vocal selection or musical score.
 - c. There must be a copyright mark on the music.
2. The following are unacceptable material for musical performance categories:
 - a. A cappella songs UNLESS originally written to be performed a cappella in the script.
 - b. Songs from films.
 - c. Songs from television.
 - d. Popular songs not used in a published work for the theatre.
 - e. Classical songs not used in a published work for the theatre.
 - f. Tracks with any background vocals.
3. The following are unacceptable resources for musical performance categories:
 - a. Use of set pieces, props, or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.

3. It's difficult to address every situation in this document, but fundamentally, the guide is that the piece must either:
 - a. Have publisher permission (NOT author-only permission).
 - b. Be available for sale in a libretto, play, vocal selection, or musical score.
4. Race, ethnic origin, gender, and sexual orientation should not influence a student's evaluation. Students are encouraged to choose pieces that speak to them, but copyright rules must be followed. For example: Students may play a role of any gender regardless of the gender with which they identify, but it is important to note that all copyright rules are to be enforced and the student cannot change pronouns without the express, written consent from the publisher.
5. Disqualification. The Thespian Excellence Awards program is meant to challenge, inspire, and educate students. As you'll note throughout this document, there are very clear rules to ensure equity among all participants. Violations of these rules can lead to disqualification. Adjudicators should bring concerns to contest officials, who will rule on potential disqualification.
6. Filming. No performance or technical category may be filmed for rebroadcast or other use without prior written approval from EdTA (other than for purposes of digital adjudication).
7. Recording of entries for all categories, including group events, must be done in one of the following manners:
 - a. Recording of a videoconference, no post-production editing (recordings may be paused for bandwidth issues);
 - b. Captured in-person video capture, single-take, no post-production editing; all students must be socially distanced and wear masks (microphones may be used for amplification).

Technical Category Rules (excluding short film)

1. The entrant must prepare a presentation and design for one published work written for the theatre (play or musical).
2. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.
3. Originality of ideas/designs are paramount to the educational value of the program. All designs, logos, etc. should be original material. If non-original material is used, sources must be cited, and receipt of purchased material (when applicable) must be included in the presentation. Not doing so will result in disqualification.
4. Time limits for technical categories: Video presentation: 8 minutes
5. The entrant must submit a video presentation up to 8 minutes justifying the design and guiding the adjudicator through the entrant's creative process. The introduction to the presentation must include only the entrant's name, title of show, and writer(s). A 30-second oral synopsis should be prepared as part of the presentation.
6. Additionally, entrants will be required to answer several written questions about their creative process in the application.
7. Read and follow exactly the category rules contained in this document for your technical entry.
8. Only one entrant may be involved in design and construction categories. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

Online Registration

Visit speechwire.com/whsfatheatre. Directors who have used the service before may follow prompts to log in to an existing account; otherwise, click **"No, I need to create an account"** and complete the steps to do so; if you have done everything correctly, SpeechWire will create your account and, within a few minutes, email your account password. Once you have created your school's account, visit: speechwire.com/login Take special care entering your password – capitalization matters! Click **"Log in."** You will be prompted to confirm information, after which, you will see the home page, which includes:



You can immediately click the logo button, **"WHSFA Thespy registration."** This takes you to the standard SpeechWire interface used for other Speech/individual events contests (unlike the custom one-act play interface). To better track student participation, **you will need to have an accurate roster of students to input. If you're not sure, you will have until the end of the registration period to log back in and make changes. For virtual State Festival access, you must provide an email address for each student; that can be entered at any time prior.** You will be able to complete everything on your own terms – nothing is available to the State Office or contest managers until you officially agree to the terms and submit your entry. Adding information is easy.

Once students have been added, you will see them listed in the "Current team members" list, and you can click a name to correct spelling.

Click each icon on the contest dashboard to enter students in the various Thespy events, and later enter their presentation video (and portfolio link for technical events).

Further instructions for uploading videos will be available on the bottom of the contest page when the upload window begins.

Specific category rules follow.

Add a team member

Please type the new team member's name below and click 'Add member'. By submitting information about students or other individuals on this website, you affirm that you possess the authorization to include the names and any associated information of the individuals hereby submitted.

New member:

Pronunciation: (optional, for awards assembly scripts)

Graduation year: (required for WHSFA registration, otherwise optional)

Email address:

Are your students not receiving their activation links? Your school or district may be blocking email from SpeechWire to students. If so, either use a different address or ask your IT department to whitelist dispatch@speechwire.com, support@speechwire.com, accounts@speechwire.com, and dispatch@speechwire.com. Please do not email SpeechWire support about undelivered email until after you have asked your school to unblock these addresses.

IMPORTANT: When you submit the email address for a student, if it is a new email address, they will be emailed a link to activate their SpeechWire student account. If the email address is already being used on another account, the student will be able to log in with their current password and select which account to use. By submitting a student's email address on this form, you attest that the student is 13 years of age or older and/or that you have obtained all permissions and/or approvals required to disclose this information and create this account for this student under all applicable regulations or statutes.

Manage multiple team members at once

You can activate or deactivate more than one of your team members at one time by clicking the button below.

Current team members

The following people are registered as part of your team. You can click on one to view details about that person, or correct misspellings in their name or to make them active or inactive. Inactive members are not included when SpeechWire tries to auto-complete your entries' names. Marking a student as inactive does not impact any tournaments at which the student has already been registered as an entry. The table also displays any tournaments the competitors are entered in this week.

Showing active members.

Name	Grad.	Student account?	This week
Davy Jones	2021	Not activated Resend link	
Felix Unger	2023	Activated	
William Hintz	2022	Not activated Resend link	

Acting – Monologues

In Acting – Monologues, skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships
- Use of focus and concentration
- Integration of voice, body, movement, and staging

In a monologue performance, the entrant must follow these guidelines:

- Begin with an introduction (slating). The introduction must include only:
 - The entrant's name
 - Title of both selections
 - Name of the playwright(s)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - Monologues are not to exceed 3 minutes.
- Appropriate material:
 - Prepare two selections.
 - Monologues should represent two contrasting selections (may be different in period, style, or mood).
 - Each selection should be approximately one and one-half minutes each.
 - Each selection should reflect an important moment in the play.
 - Only one character from each play may be portrayed in each selection.
 - Prior to the event, validate the material using the [guidelines for acceptable and unacceptable material](#).
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - One chair may be safely used.

Acting – Duo/Group Scene

A duo is defined as a performance for two players. A group scene is defined as a performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Acting – Duo/Group Scene, skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships
- Use of focus and concentration
- Integration of voice, body, movement, and staging

In a Duo/Group Scene performance, the entrants must follow these guidelines:

- Begin with an introduction (slating). The introduction must include only:
 - The entrant's name
 - Title of selection
 - Name of the playwright(s)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - Duo/group scenes are not to exceed 5 minutes.
- Appropriate material:
 - Each participant must be actively involved in the scene
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material.
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - For duo acting, two chairs may be safely used.
 - For group acting, one table and up to six chairs may be safely used.
- Recording of entries for all categories, including group events, must be done in one of the following manners:
 - Recording of a videoconference, no post-production editing (recordings may be paused for bandwidth issues);
 - Captured in-person video capture, single-take, no post-production editing; all students must be socially distanced and wear masks (microphones may be used for amplification).

Musical Theatre – Solo Performance

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

In Musical Theatre-Solo Performance, skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

In a Musical Theatre – Solo Performance, the entrant must follow these guidelines:

- Begin with an introduction (slating). The introduction (slating) must include only:
 - The entrant’s name
 - Title of selection
 - Name of the composer and lyricist
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - Musical theatre solo performances are not to exceed 5 minutes.
- Appropriate material:
 - Prior to the event, validate the material using the [guidelines for acceptable and unacceptable material](#).
- Follow strict limits on musical accompaniment:
 - Performers **MUST** use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
 - Accompanists are not permitted.
 - A cappella performances are not permitted.
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character.
Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - One chair may be safely used.

Musical Theatre – Duet/Group Performance

In a musical theatre duet/group 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 only how well it is sung. The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection. A musical theatre duet is defined as a musical theatre performance for two players. A musical theatre group scene is defined as a musical theatre performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Musical Theatre – Duet/Group Performance, skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

In a Musical Theatre – Duet/Group Performance, the entrants must follow these guidelines:

- Begin with an introduction (slating). The introduction must include only:
 - The entrant’s names
 - Title of selection
 - Name of the composer and lyricist
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - Musical theatre duet/group performances are not to exceed 5 minutes.
- Appropriate material:
 - Each participant must be actively involved in the performance.
 - Prior to the event, validate the material using the guidelines for acceptable/unacceptable material.
- Follow strict limits on musical accompaniment:
 - Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
 - Accompanists are not permitted.
 - A cappella performances are not permitted.
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character.
Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - For a duet musical theatre performance, two chairs may be safely used.
 - For a group musical theatre performance, one table and up to six chairs may be safely used.
- Recording of entries for all categories, including group events, must be done in one of the following manners:
 - Recording of a videoconference, no post-production editing (recordings may be paused for bandwidth issues);
 - Captured in-person video capture, single-take, no post-production editing; all students must be socially distanced and wear masks (microphones may be used for amplification).

Costume Construction

In Costume Construction, skills measured are:

- An understanding of the role of costume construction
- Sewing and construction skills
- The ability to present and explain the process of constructing the costume
- Attention to detail

The entrant must prepare and present:

- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making.
- Written responses to several questions about their process within the application.
- A fully constructed costume that reflects the entrant's capabilities and strengths, constructed entirely by the entrant, using a publicly available pattern (for use in a play or musical).
- Pattern requirement:
 - The costume must be designed, developed, and constructed from a pattern available for purchase. The pattern manufacturer's information must be included in the details of the presentation.
 - A pattern designed by the participant cannot be used.
 - 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 accompanying receipts (or digital presentation) for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim must be included.
 - Total may NOT exceed \$100. If using donated materials, the value must be determined and included in the budget.
 - The cost of the pattern is NOT included in that \$100.
 - If millinery, the budget limit is \$50. If using donated materials, the value must be determined and included in the budget.
 - The expense sheet must be presented as part of an electronic presentation as proof that the entrant did not exceed their budget.
- A costume production collage that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
- Process photos must depict the garment at various stages of construction – *not the participant at a sewing machine*.
- Your digital presentation must display your work so that the judges can see the details.
- The garment should be presented on a hanger or, if an accessory, in a box. The entrant should NOT wear the costume in the presentation.

Costume Design

In Costume Design, the skills measured are:

- An understanding of costume design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of costume design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices
- Attention to detail

The entrant must prepare and present:

- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making.
- Written responses to several questions about their process within the application.
- Five character renderings, either five different characters or a single character through five changes.
 - More than five character renderings will not be accepted.
 - No finished costumes are permitted.
 - Renderings should be large/detailed enough for the judges to see online.
- Template or trace characters are permitted.
- Swatches **MUST** be included as a separate display.
- The board should be labeled in the following manner:
 - Upper left-hand corner: play or musical title and writer(s)
 - Upper right-hand corner: character's name, act, and scene
 - Lower right-hand corner: entrant's name
 - NO other information may be included on the labels
 - Labels should be considered a part of the presentation; they must be neatly typed or carefully hand- lettered.
- A digital "artifact binder" must include a complete set of the following materials:
 - A design statement
 - Complete research
 - Theme of the show
 - Design unifying concept
 - Script requirements
 - Budgetary requirements or other constraints or considerations
 - Sources of inspiration for design and color palette (if used)
 - Preliminary sketches
 - Costume plot (showing who wears what when).

Lighting Design

In Lighting Design, the skills measured are:

- An understanding of the roles and responsibilities of a lighting designer and the technology/equipment to implement and support the design
- The ability to present and explain design choices
- An understanding of the artistic and practical constraints that impact lighting design
- An understanding of the relationship of lighting design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show

The entrant must prepare and present:

- Written responses to several questions about their process within the application.
- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making. The presentation should include:
 - Digital depiction of light plot (1/4" or 1/2" equals 1'0") no larger than 24" x 36", indicating all information necessary to assure clear understanding of the designer's intentions and ability of judges to see the details.
 - The location and identification data of every luminaire, 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 o Title block including:
 - Show title
 - Facility
 - Drawn by
 - Scale
 - Date
- A digital "artifact binder" must include a complete set of the following materials:
 - A design statement summarizing:
 - Research done on recurring themes/motifs, given circumstances of the show, writer(s), and previous productions (These could include notes, articles, sketches, photographs, colors, etc.)
 - Theme of the show
 - Unifying design concept
 - Script requirements
 - Sources of inspiration
 - Uses of color
 - Techniques used within the design
 - Reflections on the process
 - Instrument schedule
 - Magic sheet/cheat sheet
 - Sample color media used with explanations of choices
 - 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 use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene **OR** three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene.
 - If the production was realized, photos should be included.

Makeup Design

In Makeup Design, the skills measured are:

- An understanding of makeup design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of makeup design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices
- Attention to detail

The entrant must prepare and present:

- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making.
- Written responses to several questions about their process within the application.
- Five character renderings, either five different characters or a single character through five changes.
 - More than five character renderings will not be accepted.
 - For these purposes, teeth and hair are considered makeup.
 - Renderings should be 8" to 10" tall and must be in full color.
 - Board stands are optional.
 - The board should be labelled in the following manner:
 - Upper left-hand corner: play or musical title and writer(s)
 - Upper right-hand corner: character's name, act, and scene
 - Lower right-hand corner: entrant's name
 - NO other information may be included on the labels
- Labels should be considered a part of the presentation; they must be neatly typed or carefully hand lettered.
- A digital "makeup binder" must include a complete set of the following materials:
 - A one-page design statement
 - Complete research
 - Theme of the show
 - Design unifying concept
 - Script requirements
 - Budgetary requirements or other constraints or considerations
 - 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)

Scenic Design

In Scenic Design, the skills measured are:

- An understanding of the scenic designer's role and responsibilities
- An understanding of the artistic and practical constraints that impact the scenic design
- An understanding of the relationship of scenic design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices

The entrant must prepare and present:

- Written responses to several questions about their process within the application.
- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making. The presentation should include:
 - A scale model (physical or digital) showing the design of an entire show (not just a scene) and its relationship to the theatrical space. At least one figure must be included in the rendering or model to show proportion and scale. Model or rendering can be generated through multiple media, such as SketchUp, Vectorworks, or 3-D printers.
 - The digital displaying of your scale model must allow the judges to see the details.
 - Floor plan (physical or digital, drawn to the same scale) for the production that clearly indicates:
 - Performance space
 - Backstage space
 - Audience areas
 - Sightlines
 - Title block including:
 - Show title
 - Floor plan source
 - Scale
 - Entrant name
 - Date
- A digital "artifact binder" must include a complete set of the following materials:
 - A design statement summarizing:
 - Theme of the show
 - Unified design concept
 - Script requirements
- The following may or may not be included in the artifact binder but must be presented:
 - Complete research
 - Sources of inspiration
 - Floor plan
 - Models or renderings - if the student is using a model (instead of a rendering), they must bring the model - photos of a model are not an acceptable replacement
 - Techniques within the design

Sound Design

In Sound Design, the skills measured are:

- An understanding of the roles and responsibilities of a sound designer and the technology/equipment to implement and support the design
- An understanding of the artistic and practical constraints that impact the sound design
- An understanding of the relationship of sound design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices

The entrant must prepare and present:

- Written responses to several questions about their process within the application.
- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making. The presentation should include:
 - Sound system plot indicating:
 - Speaker plot showing where on the set and in the performance space loudspeakers are placed
 - The clear relationship of speakers on the plot to speakers on the block diagram
 - Block diagram showing signal flow through the sound system, following the [USITT Sound Graphics Guidelines](#)
 - Rack diagrams
 - Microphone schedules
 - Pit diagrams
 - Patch assignments
 - Sound effects, both digital and Foley
 - Programming of the playback device
 - Engineering the show in a live microphone setting
 - Training the actors in the use of microphones
 - Setting preliminary sound levels and adjusting during technical rehearsals
 - Title block including:
 - Show title
 - Facility
 - Source for drawing
 - Scale
 - Entrant name
 - Date
- A digital “artifact binder” must include a complete set of the following materials:
 - A design statement summarizing:
 - Theme of the show
 - Unified design concept
 - Script requirements
 - The following may or may not be included in the artifact binder but must be presented:
 - Sources of inspiration
 - Techniques used within the design
 - Representative examples of the sound design to be played on a provided sound system
 - Description of sound cues organized by:
 - Act and scene
 - Stated purpose of the cue
 - Planned timing of the cue
- If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.

Stage Management

In Stage Management, the skills measured are:

- An understanding the stage manager’s role and specific responsibilities
- An understanding of the purpose and value of a production book
- The ability to organize stage management ideas, products, and choices that support a realized or theoretical production.

The entrant must prepare and present:

- Written responses to several questions about their process within the application.
- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making. The entrants should:
 - Approach the process as if interviewing for a college stage management program or a job.
 - Discuss a realized or theoretical production either in their middle or high school program or a community or professional theatre.
 - Articulate the role of the stage manager/stage management process in the focused production.
 - Address the collaborative process with cast, crew, director, and production team.
 - Effectively communicate an understanding of the stage manager’s role as it relates to the focused production.
 - Show personality and style.
 - Exhibit consistency, clarity, and organization.
- A digital “production book” (containing components of the stage management promptbook and paperwork used to perform responsibilities) should include but is not limited to:
 - Prompt script with blocking and all technical cues, such as lights, sound, deck, etc. This may be broken into two scripts.
 - Examples of contact sheet, cast list, rehearsal schedule, props list, sound and lighting cue sheets
 - A written statement of the director’s artistic concept of the production that includes a discussion of the theme and how the theme was executed

Theatre Marketing

In Theatre Marketing, the skills measured are:

- An understanding the marketing director's role and specific responsibilities
- An understanding of the purpose and value of research, resources, and personnel needed to communicate a marketing concept to an audience
- The ability to align a marketing campaign's components in a distribution strategy that supports a realized or theoretical production

The entrant must prepare and present:

- Written responses to several questions about their process within the application.
- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making. The presentation should include:
 - A case study that methodically works through the marketing process
 - The marketing campaign developed and executed for a published script (play or musical) written for the theatre and presented by the school
- 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.
- Entrants should submit a digital "portfolio binder" that contains the components of their marketing campaign, including:
 - A finished poster
 - A finished program
 - Two press releases consisting of an informational article and a feature article
 - Example social media posts and/or other online outreach that was part of the campaign
 - A copy of the marketing budget for the publicity campaign and justification of expenses
 - Any work that shows the progression of the creative process, including a brief statement of the design choices inspired by the script, research materials, and other sources of inspiration, if any
 - Work will be adjudicated on creativity and quality of the materials; not necessarily how much money was in the budget or how well the money was spent
- Presentation Format:
 - Background
 - Introduce self
 - Description of the show
 - Dates and number of performances
 - Description of executing the marketing plan (self and/or team responsibility)
 - Creative development
 - Collaboration with production team
 - Target market (outside of school)
 - Research or inspiration to develop the design concept, if any
 - How the marketing design concept matches the production design
 - The development and creation of the marketing campaign's design concept
 - Reflections on what might be done differently if more time, money, etc., were available (for realized productions)
- Execution:
 - Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)
 - Explain how and where the marketing was distributed
 - Make clear the consistency in marketing (from the same campaign)
 - Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.
- Outcomes for realized productions:
 - Indicate budget versus money spent
 - Make note of free services (e.g., copies, printing) or vendor donations
 - Determine what the actual or comparable service would cost
 - Number of tickets sold per performance versus house capacity
 - Compare the outcome to a similar show previously produced

Short Film

In Short Film, the skills measured are:

- The ability to create opening and closing titles, credits, and graphics that orient the viewer to the story
- The ability to visually develop a story with dialogue
- Camera, lighting, and sound use
- Editing, including scene length and flow
- The emotional and physical believability of the acting
- The filmmaker's use of film elements to create a successful product

Rules:

- Films can be no longer than 5 minutes plus 1 minute for credits. Films must be of original content and may be a collaboration among entrants.
- Short Film Execution: Entrant must demonstrate:
 - Proper use of title cards and credits within the time limit
 - Properly executed 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)
- Short Film 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 credits.
 - If it is not in the public domain or original, proper credit must be in the credits AND proof of payment for the rights to the music must be documented and shared with the adjudicators.
 - Material deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification
 - If the film receives an overall superior rating at the chapter level, it may be uploaded to YouTube for national judging
 - Mark your video's YouTube privacy settings as either Public or Unlisted so the URL may be shared with judges (do not select Private or the judges will be unable to view the film)
 - Use the field in SpeechWire to submit the YouTube URL
- The entrant does not have to make a presentation – the work should stand alone. Judges will supply feedback in the adjudication form online.
- Recording of entries for film, must be done in one of the following manners:
 - Recording of a videoconference; *post-production editing is allowed.*
 - Captured in-person video capture; all students must be socially distanced and wear masks (microphones may be used for amplification); *post-production editing is allowed.*

Securing Performance Rights

It is the entrant's responsibility to obtain permission for the use of copyrighted material. In certain cases, permission is not required.

- The performance of a song from a published musical in an adjudicated category is considered a fair use, and no permission is required.
- The performance of a monologue or scene from a non-musical play at chapter conference/festival or in an adjudicated category may be subject to an agreement previously negotiated between EdTA and several major publishers. Determine the identity of the publisher (check the title page of the script or consult an internet database like findaplay.com or doollee.com), then check the following listing for the publisher's most recent policy. If the work is published by a house not included below, an entrant must apply for a [Special Rights Form \(WHSFA Theatre Contests page online\)](#).
- If there is an exception as noted above (e.g., Neil Simon plays), complete the appropriate sections of the [Rights Application and Permission Form \(WHSFA Theatre Contests page online\)](#) and send it to the publisher or leasing agent. The name and address of the publisher or agent should be in a notice of copyright published with the script.

Play Publishers

- **Broadway Play Publishing, Inc.:** <https://www.broadwayplaypub.com/performance-rights/>. All competitions require a performance-rights license **except for those five minutes or under in duration** for which no license is required. For competitions with a duration of greater than five minutes a standard fee of \$50 per performance applies for full-length plays and \$35 per performance for short plays.
- **Concord Theatricals (R&H Theatricals, Samuel French, Inc. Tams-Witmark, The Musical Company):** <https://www.concordtheatricals.com>. Monologues and brief excerpts of less than 20 minutes for adjudicated school theatrical festivals do not require a license or other permission. If the piece is under 20 minutes, there is no need to request or pay for a license. The exceptions to this are works of Neil Simon and the musical *Grease*
 - Neil Simon, the rights need to be secured, in advance, EVERY time it is presented, including Thespy adjudication (the minimum rate is \$125).
 - *Grease* is not available to be used for adjudicated festivals.
 - A license must be obtained for any performance of a copyrighted work, including cuttings and excerpts over 20 minutes. A brief summary of proposed cuts or scenes must be included in the appropriate section of your license request.
- **Dramatic Publishing Co.:** <http://www.dramaticpublishing.com>. There is no charge for use in the Thespy program at ITF or chapter conferences/festivals.
- **Dramatists Play Service:** <http://www.dramatists.com> All Dramatists Play Service properties are pre-approved for ITF or Thespian chapter conferences/festivals, with no written permission required and for no royalty **unless** the student is selected for the mainstage performance.
 - **If the student is selected for a Showcase at ITF, the student must secure performance rights** within 48 hours of the showcase: <https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp>.
 - The exceptions to this guide are the works of Samuel Beckett and Edward Albee. In both cases, the student must secure the rights in advance and for each time it is performed.
- **Playscripts, Inc.:** <https://www.playscripts.com/help/rights>. Royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)
- **Smith and Kraus:** <http://www.smithkraus.com>. Most Smith and Kraus collections include a blanket permission statement for use. Remember, however, the piece you're interested in performing *must* be found in one of these collections that include blanket permission.
- **Theatrefolk:** www.theatrefolk.com. Monologues and scenes/excerpts lasting 10 minutes or less taken from scripts published by Theatrefolk may be performed in any ITF or Thespian chapter conferences/festivals program without royalty.
- **YouthPLAYS:** www.youthplays.com. Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian and other adjudicated school festivals. Permission for this use only is automatically granted so long as each participant has purchased a digital or printed copy of the script through YouthPLAYS.