



National Individual Events Guide

National Individual Events (NIES) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs. The performance Individual Events include: Monologue, Duo Acting, Group Acting, Solo Musical Theatre, Duet Musical Theatre, and Group Musical Theatre. The technical Individual Events include: Costume Construction, Costume Design, Lighting Design, Scenic Design, Short Film, Sound Design, Stage Management, and Theatre Marketing.

Scoring: A performance-based assessment rubric is used for all Individual Events. The ratings are (4), Superior, (3), Excellent, (2), Good, and (1), Fair. The ratings tabulate to a numeric total ranging from 4-24, depending on the number of criteria that are included in the individual rubric. Please familiarize yourself with the new rubrics, scoring, and critique sheets. To determine an entrant's rating, add up the 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 three adjudicators' totaled numeric scores. Student guidelines for each area are included in this document to help entrants understand adjudication. Forms can be found at Schooltheatre.org or by contacting EdTA. The Educational Theatre Association recommends using three adjudicators, but you must use at least two.

Qualifying for the National Individual Events

1. Students from State Chapters that offer Individual Events

To qualify for NIES at the International Thespian Festival, entrants must receive an overall assessment rating of Superior at their State Chapter Conference/Festival or at a similar qualifying event for their state. The last adjudicated event in the State Chapter is the Chapter's qualifying event. After their State Chapter Conference/Festival, State Chapter Directors are **required** to send the Individual Events Qualifier Form listing students who qualified to participate in NIES to EdTA. Students who register for NIES at the International Thespian Festival must appear on their State Chapter's Individual Events Qualifier Form.

Inclement weather

In the event that weather prevents entrants from traveling to the State Chapter's qualifying event, a school administrator must provide written documentation to EdTA stating that entrants were prevented from attending the State Chapter event because the administration canceled all travel due to inclement weather. EdTA must receive this written documentation within the two weeks following the qualifying event. When this letter has been received then entrants may follow the procedure for schools that do not offer Individual Events.

2. Students from State Chapters that do not have a State Chapter Conference/Festival or do not offer Individual Events

These students may qualify for NIEs in the following ways:

- Entrants may qualify by receiving an overall rating of Superior at a similar non-Thespian theatre festival. Those entrants must submit proof of their rating with their Thespian Festival registration.
- Or, entrants may qualify by submitting two letters of recommendation from individuals other than the student's troupe director who teach or direct theatre. Letters must justify in detail why an entrant should participate in the Individual Events program. *No IE registrations will be accepted after May 2.*

Registering for Individual Events

All complete registrations for the Individual Events program at the Thespian Festival will be accepted on a first-come, first-served basis until **May 2**. If the National Office has not received an entrant's complete IE registration by May 2 then the IE registration is considered void and no refund will be provided.

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Note: Individual Events registrations will *not* be accepted until all Festival registration requirements are met. A troupe's *entire* Festival registration process will be delayed due to incomplete Individual Events registrations.

To register for the National Individual Events program at the Thespian Festival, an entrant must:

1. register for the entire week of Festival,
2. register online for only one Individual Event,
3. pay a registration fee of \$25 per event—not per participant; for example, a pair of actors pays only one \$25 fee to participate in duo acting, and
4. be affiliated with an active Thespian troupe.

An Individual Events registration is considered incomplete if:

1. entrant is not registered for Festival,
2. entrant has not paid the registration fee,
3. the State Chapter Director has not provided the State Chapter's Individual Events Qualifier Form,
4. entrant did not include title(s) of performance or design presentations,
5. entrant did not follow the Securing Performance Rights process (see end of this Guide.)

Participating in Individual Events

Note: Entrants must be aware of performance times if they plan to participate in college auditions, Thespian scholarship auditions, Chapter Select, or Freestyle Theatre at the Thespian Festival.

Arriving

All entrants registered for the National Individual Events program at the Thespian Festival **must** arrive on Monday, June 20. Currently, Individual Events are scheduled for Tuesday and Wednesday from 9:00 a.m. to 2:00 p.m. Any performance or technical IEs that must be made up because of travel issues will be held on Wednesday, on an as-needed basis.

Callbacks

Final callbacks for performance events will be posted in the Lied lobby by 7:00 p.m. on Wednesday. Callbacks for performance and technical events will be held on Thursday, 1:30 p.m. to 5:30 p.m. Events selected for the Showcase will be posted by 6:30 p.m. Thursday in the Lied lobby. Films will be viewed in advance and shown in a special workshop session.

Audience

All Thespians may view any first-round Individual Events session. Seats will be available on a first-come, first-served basis. Audience members will only be allowed to enter **between** performances and must remain quiet. Callbacks are not open to an audience. Only the entrant's Troupe Director may attend the entrant's callback performance.

Showcase

The Showcase presents outstanding Individual Events presentations on the closing morning of Festival before the entire delegation. Technical theatre finalists will showcase their work in the Lied lobby beginning Thursday morning. Those selected for the Showcase, both performance and technical, must participate in a tech run-through. Up to twelve performances will be selected for showcase. Not all categories may be represented. The short film finalist will be shown as part of the Showcase. Black attire is not required for the Showcase.

Volunteering for NIES

Troupe directors and chaperones are welcome to volunteer to be door guards, time keepers, and adjudicators. *All adjudicators must complete online training prior to Festival.* When assigning responsibilities, the volunteer coordinator will attempt to accommodate preferences indicated during the Festival's online registration process. Volunteers must arrive by 8 a.m. Tuesday morning.

Rules for all performance events

1. Individual Events have strict time limits. The time begins counting after the introduction (slating). If a student exceeds the time limit (with a 10-second grace period), the judge will notate the time on the form and a final eligibility ruling will be determined in the tabulation room.

Time limits for performance events are as follows:

- Monologues, 3 minutes
- All other performance events, 5 minutes.

2. Each entrant is permitted to participate in only one event.

Entrants who qualify for Individual Events through participation in a State Chapter Conference/Festival must present exactly the same work at both the state and national levels. Other qualifying entrants are expected to present the works listed on their registration.

3. Substitutions are not allowed. Entrants who qualified at a State Chapter Conference/Festival and who are listed on the state chapter qualifier form are the only ones qualified to perform at Festival. However, in the category of Group Musical and Group Acting, drops will be allowed, but no substitutions are permitted in any category.

4. Acceptable material for all Individual Performance Events:

- Published scripts written for the theatre ONLY
- Songs from a musical that have been written for the theatre (regardless of its previous publication as a classical or popular song).

5. Unacceptable material for Individual Performance Events:

- Poetry
- Fiction
- Scripts or songs from films
- Scripts or songs from television
- Stand-alone monologues found on the internet or in monologue books
- Popular songs not used in a published work for the theatre
- Classical songs not used in a published work for the theatre.

Technical rules (excluding short film)

The entrant must prepare a presentation and design for one published play written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.

1. Time limits for technical events are as follows:

- Presentation, 8 minutes
- Question and answer, 4 minutes.

2. The entrant must give an oral presentation no longer than 8 minutes justifying the design and guiding the adjudicator through the entrant's creative process. Notecards are permitted. The introduction to the presentation must include only the entrant's name, troupe number, title of play, and playwright. A thirty-second oral play synopsis should be prepared as part of the presentation. After the presentation, adjudicators will have up to four minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed twelve minutes.

3. Students from states requiring electronic submissions may present their work electronically. However, they must bring their own equipment. **For costume construction, students must bring the actual costume constructed; for stage management, students must bring the actual prompt book used during the production.**

4. Read and follow the task sheet for your technical entry exactly.

5. Complete the checklist sheet, sign it and have your troupe director sign it.
6. Put checklist sheet at the front of your production book or artifact binder.
7. Wear professional all-black clothing and shoes for the presentation before the adjudicators.

Specific event rules

Acting – Monologues

In Acting – Monologues, the skills that will be 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 present two selections following these guidelines:

- Begin with an introduction (slating). The introduction must include only:
 - the entrant's names,
 - troupe number,
 - title of both selections, and
 - name of the playwright.
- Remain within strict time limits.
 - Time will begin once a performer begins acting after the conclusion of the introduction (slating).
 - Monologues are not to exceed three minutes.
- 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.
- Choose appropriate material.
 - Material must be drawn from published scripts written for theatre.
 - Material from other forms such as poetry, fiction, or film is prohibited.
 - Stand-alone monologues found online or in monologue books are prohibited.
- Follow strict limits on clothing and props.
 - Props (including hand held props), costumes, or theatrical makeup are not allowed.
 - One chair may be used.
 - Entrants must wear all black.
 - Entrants must wear dark, preferably black, shoes.
 - 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.

Acting – Duo/Group Scene

In Acting – Duo/Group Scene, the skills that will be 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.**

A duo is defined as a performance for two players. A group scene is defined as a performance for between three to sixteen players. In each case, every participant must be actively involved in the scene chosen for performance. In a Duo/Group Scene performance the entrants must:

- Begin with an introduction (slating). The introduction must include only:
 - the entrants' names,
 - troupe number,
 - title of the selection, and
 - name of the playwright.
- Remain within strict time limits.
 - Time will begin once a performer begins acting after the conclusion of the introduction (slating).
 - Duo/group scenes are not to exceed five minutes.
- Choose appropriate material.
 - Material must be drawn from published scripts written for theatre.
 - Material from other forms such as poetry, fiction, or film is prohibited.
 - Materials found online (original scenes) or in scene books are prohibited.
 - Each participant must be actively involved in the scene.
- 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 used.
 - For group acting, one table and up to six chairs may be used.
 - Entrants must wear all black.
 - Entrants must wear dark, preferably black, shoes.
 - Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance.
 - Entrants should refrain from wearing anything that might distract the adjudicators.

Musical Theatre – Solo Performance

In Musical Theatre – Solo Performance, the skills that will be 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 present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just how well it is sung. The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection. Entrants must:

- Begin with an introduction (slating). The introduction (slating) must include only:
 - the entrant's name,
 - troupe number,
 - title of selection, and
 - name of the composer and lyricist.
- Remain within strict time limits.
 - Time will start once the performance begins after the conclusion of the introduction (slating).
 - Musical theatre solo performances are not to exceed five minutes.
- Choose appropriate material.
 - Material must be drawn from songs from published scripts written for theatre.
 - Material from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are prohibited.
- 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.

- High quality Bluetooth speakers will be provided to allow participants to connect to a music source in one of two ways: either by using Bluetooth-enabled mobile devices, or by using a provided 1/8-inch audio connection cable. *CD players will no longer be available at the International Thespian Festival*; however, participants may bring their own players to play their pre-recorded, non-vocal musical accompaniment.
- Follow strict limits on clothing and props.
 - Props (including hand held props), costumes, or theatrical makeup are not allowed.
 - One chair may be used.
 - Entrants must wear all black.
 - Entrants must wear dark, preferably black, shoes.
 - Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance.
 - Entrants should refrain from wearing anything that might distract the adjudicators.

Musical Theatre – Duet/Group Performance

In Musical Theatre – Duet/Group Performance, the skills that will be 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 present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not just 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 between three to sixteen players. In each case, every participant must be actively involved in the scene chosen for performance.

Entrants must:

- Begin with an introduction (slating). The introduction must include only:
 - the entrants’ names,
 - troupe number,
 - title of selection, and
 - name of the composer and lyricist.
- Remain within strict time limits.
 - Time will start once the performance begins after the conclusion of the introduction (slating).
 - Musical theatre duet/group performances are not to exceed five minutes.
- Choose appropriate material.
 - Material must be drawn from songs from published scripts written for theatre.
 - Material from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are prohibited.
 - Each participant must be actively involved in the performance.
- 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.
 - High quality Bluetooth speakers will be provided to allow participants to connect to a music source in one of two ways: either by using Bluetooth-enabled mobile devices, or by using a provided 1/8-inch audio connection cable. *CD players will no longer be available at the International Thespian Festival*; however, participants may bring their own players to play their pre-recorded, non-vocal musical accompaniment.
- 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 used. For a group musical theatre performance, one table and up to six chairs may be used.
- Entrants must wear all black.
- Entrants must wear dark, preferably black, shoes.
- Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance.
- Entrants should refrain from wearing anything that might distract the adjudicators.

Costume Construction

In Costume Construction, the skills that will be 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.**

1. Only one entrant may be involved in the construction. No collaborations are permitted.
2. The entrant must prepare and present:
 - A completed EdTA-provided checklist signed by the entrant and his/her troupe director.
 - A fully constructed costume, based on one of the approved patterns, that reflects the entrant's capabilities and strengths. Here is the list of historical patterns which lend themselves to an interpretation of a character (in size 8 or 10):
 - Steampunk
 - Simplicity 2172
 - Simplicity 2207
 - Simplicity 1558
 - Dresses/Skirts and Jackets
 - Simplicity 1517
 - McCalls 6770
 - Vogue 2782
 - Butterick 6108
 - Other choices
 - Waistcoat Folkwear 222
 - Men's shirt McCalls 2447
 - Civil War McCalls 4745
 - Women's corsets Simplicity 2890, Butterick 5797, or 6151
 - For a millinery option, the entrant may choose to create a hat using a pre-existing "hat blank" or use the text *From the Neck Up*, by Denise Dreher, to pattern and construct a hat.
 - A presentation no longer than 8 minutes, followed by 4 minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
 - An itemized expense sheet with accompanying receipts for all materials used to construct the costume such as fabric, thread, buttons, zippers, and trim. Total may NOT exceed \$100.
 - If millinery, the budget limit is \$50, exclusive of the cost of *From the Neck Up* (book on hatmaking).
 - The expense sheet must be mounted on the display board 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.
 - The collage must be presented on a 20" x 30" heavy stock display board.
 - The display board must be labeled in the lower right hand corner with the entrant's name and troupe number and the pattern number.
 - Labels should be considered a part of the presentation; they must be neatly typed or carefully hand lettered.
 - The garment should be presented on a hanger; or if an accessory, in a box. The entrant should NOT wear the costume to the IE session.

Costume Design

In Costume Design, the skills that will be measured are:

- ✓ **An understanding of costume design**
- ✓ **An understanding of the artistic and practical constraints which 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 play**
- ✓ **The ability to present and explain design choices**
- ✓ **Attention to detail.**

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Designs for either theoretical or realized productions are acceptable.
3. The entrant must prepare and present:
 - A completed EdTA-provided checklist of all required items signed by the entrant and his/her troupe director (may be included in the artifact binder described below).
 - An 8-minute presentation followed by 4 minutes of Q&A. The overall session, including the Q&A, may not exceed twelve minutes.
 - Five character renderings, either five different characters, or follow a single character through five changes. More than five character renderings will not be accepted. No finished costumes are permitted.
 - Renderings should be 8" to 10" tall.
 - Template or trace characters are permitted.
 - Swatches **MUST** be included and attached to the lower left hand corner of the display board.
 - The character renderings must each be mounted on either a 10" x 15" or 11" x 17" heavy stock display board.
 - Board stands are optional. The board should be labelled in the following manner:
 - Upper left hand corner: play title and playwright
 - Upper right hand corner: character's name, act, and scene
 - Lower right hand corner: entrant's name and troupe number
 - 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.

One to three identical ½" artifact binders. Each artifact binder must include a complete set of the following materials:

- A one-page design statement
- Complete research
- Theme of play
- 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
- Costume plot (showing who wears what, when).

Lighting Design

In Lighting Design, the skills that will be 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 which 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 play**

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Theoretical or realized designs are acceptable.
3. The entrant must prepare a presentation no longer than 8 minutes, with an additional 4-minute Q&A summarizing the work with connections to concept, collaboration, and design decision making. The overall presentation and Q & A session may not exceed 12 minutes. The presentation should include:

Light Plot (1/4" or 1/2" = 1'0" and no larger than 24" x 36") which may be rolled, folded, or mounted, indicating:

- 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
- Title block including:
 - Show title
 - Facility
 - Drawn by
 - Scale
 - Date.

One to three identical 1/2" artifact binders. Each artifact binder must include a complete set of the following materials:

- A completed EdTA-provided checklist signed by the entrant and his/her troupe director
- A one-page design statement summarizing:
 - Research done on recurring themes/motifs, given circumstances of the play, author, and previous productions. (These could include notes, articles, sketches, photographs, colors, etc.)
 - Theme of the play
 - 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 3 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.

In Scenic Design, the skills that will be measured are:

- ✓ **An understanding of the scenic designer's role and responsibilities**
- ✓ **An understanding of the artistic and practical constraints which 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 play**
- ✓ **The ability to present and explain design choices.**

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Theoretical or realized designs are acceptable.
3. The entrant must prepare a presentation no longer than 8 minutes (with an additional 4 minute Q&A) that includes:
 - A scale model (in 1/4" or 1/2" to 1'0") OR a perspective rendering (no larger than 11" x 17") showing the design 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.
 - Floor plan (drawn to the same scale) for the production that clearly indicates:
 - Performance space
 - Backstage space
 - Audience areas
 - Sightlines
 - Title block including:
 - Show name
 - Floor plan source
 - Scale
 - Entrant name
 - Date.

One to three identical 1/2" artifact binders. Each artifact binder must include a complete set of the following materials:

- A completed EdTA-provided checklist signed by the entrant and his/her troupe director.
- A one page design statement summarizing:
 - Theme of the play
 - Unified design concept
 - Script requirements.

The following may or may not be included in the binder, but must be presented:

- Complete research
- Sources of inspiration
- Floor plan
- Models or renderings)
- Techniques within the design.

Sound Design

In Sound Design, the skills that will be 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 which 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 play**
- ✓ **The ability to present and explain design choices.**

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. Theoretical or realized designs are acceptable.
3. The entrant must prepare in a presentation no longer than 8 minutes (with an additional 4 minute

Q&A) summarizing the work with connections to concept, collaboration, and design decision making. The overall presentation and Q&A should not exceed 12 minutes.

4. The presentation should include:

One to three identical 1/2" artifact binders. Each artifact binder must include a complete set of the following materials:

- A completed EdTA-provided checklist signed by the entrant and his/her troupe director
- A one page design statement summarizing:
 - Theme of the play
 - Unified design concept
 - Script requirements.
- Sound system plot indicating:
 - Speaker plot indicating where on the set and in the performance space loudspeakers will be placed
 - The clear relationship of speakers on the plot to speakers on the block diagram
 - Block diagram indicating signal flow through the sound system following the USITT Sound Graphics Standards (available at http://www.usitt.org/assets/1/27/USITT_Sound_Commission_DRAFT_portfolio_guidelines.pdf)
 - Riser boards
 - Shop orders
 - 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 making adjustments during technical rehearsals
 - Title block including:
 - ✓ Show name
 - ✓ Facility
 - ✓ Source for drawing
 - ✓ Scale
 - ✓ Entrant name
 - ✓ Date.

The following may or may not be included in the 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.

Stage Management

In Stage Management, the skills that will be 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 production.**

1. Only one entrant may be involved in the presentation. No collaborations are permitted.
2. **The entrant's presentation must be from a realized production.**
3. The entrant must prepare a presentation no longer than 8 minutes (with an additional 4-minute Q&A) summarizing the work with connections to concept, collaboration, and design decision making. The overall presentation and Q&A should

not exceed 12 minutes

4. Entrant's should:

- Approach the process as if he or she is interviewing for a college stage management program or a job
- Discuss a realized 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 production book (a 1/2" binder containing components of the stage management promptbook and paperwork used to perform responsibilities) should include but is not limited to:

- Prompt script including 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 that will be 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 production.**

1. Only one entrant may be involved in the presentation. No collaborations are permitted.

2. The entrant's presentation must be from a realized production.

3. The entrant must prepare a presentation no longer than 8 minutes (with an additional 4-minute Q&A) summarizing the work with connections to concept, collaboration, and design decision making. The overall presentation and Q&A should not exceed 12 minutes.

4. The presentation should include:

- A case study that methodically works through the marketing process.
- The marketing campaign developed and executed for a published play 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 bring three portfolio binders for adjudicators that contain 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
 - 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 results, not necessarily how much money was in the budget and how well the money was spent.

Presentation Format:

- Background
- Introduce self and Thespian troupe number
- Description of the play
- Dates of performance/number of shows
- 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.

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.

Realized Outcomes:

- Indicate budget versus money spent
- Make note of free services (i.e. 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 that will be 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 or without dialogue**
- ✓ **Camera, lighting, and sound use**
- ✓ **Editing, including scene length and flow**
- ✓ **The emotional and physical believability of any featured acting**
- ✓ **The filmmaker's use of film elements to create a successful product.**

1. Films can be no longer than five minutes in length.
2. 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 five-minute 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 which includes a clear arc (beginning, middle, and end).

Short Film Requirements:

- Music must either be original or documented public domain material.
- If the film receives an overall superior rating at the state 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 form at schooltheatre.org/shortfilm submission to submit the URL on YouTube; all fields are required.
- The films will be viewed and critiqued by the judges prior to the Thespian Festival.
- At the Thespian Festival, the film will be:
 - Shown in a teaching workshop, and will stand alone (i.e. the entrant will not have to make any type of presentation)
 - Discussed and openly critiqued by one of the judges, who will give the entrant the critique sheets completed by all of the judges.

Securing performance rights for Individual Events materials

It is the responsibility of entrants 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 IE program is considered a fair use, and no permission is required. The performance of a monologue or scene from a non-musical play at a State Conference/Festival or in an adjudicated Individual Events program may be subject to one of a number of agreements negotiated between EdTA and several major publishers. Determine the identity of the publisher (noted on the title page of the script, or consult an internet database like findaplay.com or doollee.com), and then check the following listing for that publisher's policy. If the work is published by a house that's not included here, an entrant must obtain permission. Complete the appropriate sections of the IE Rights Application and Permission Form and mail 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.: <http://www.broadwayplaypubl.com>

All properties are available with no royalty charge.

Dramatic Publishing Co.: <http://www.dramaticpublishing.com>

There is no charge for use in the Thespian Festival NIEs.

Dramatists Play Service: <http://www.dramatists.com>

All Dramatists Play Service properties are pre-approved for the Thespian Festival, with no written permission required, for no royalty unless the student is selected for the NIE Showcase. The only exceptions are plays by Samuel Beckett.

Samuel French, Inc.: <http://www.samuel french.com>

A license must be obtained through www.samuel french.com for any performance of a copyrighted work, including cuttings and excerpts. Titles which may be approved for cuttings are marked "Cuttings approved for competitions." A brief summary of proposed cuts or scenes must be included in the appropriate section of your license request. Monologues and brief excerpts of less than ten minutes do not require a license or other permission from Samuel French. When performed for a limited panel of adjudicators, though performances at NIES or other events open to audiences may be subject to a license fee payable to EdTA at the time of the competition. For more information, please visit www.samuel french.com.

Playscripts, Inc.: <http://www.playscripts.com/rights>

Royalties are waived for the performance of excerpts lasting less than ten minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These particular 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 audition use. Remember, however, the particular 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 ten minutes or less taken from scripts published by Theatrefolk may be performed in any Thespian Society Individual Event program without royalty.

YouthPLAYS: www.youthplays.com

Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian IEs. To receive a statement of permission, an entrant must purchase a single, printable perusal copy of the play through the YouthPLAYS website and then email info@youthplays.com with their name(s), school, and event information.

