



# Program Guide 2020-21

[International Thespian Excellence Awards](#) (Thespys™ 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
- Short Film
- Sound Design
- Stage Management
- Theatre Marketing

## 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 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 total numeric scores of the three adjudicators. Average scores will be rounded up to the nearest whole number; for example, an average of the three judges' scores of 17.5 rounds to 18. A 17.4 will not round up to 18 but 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.

## Questions/Issue Resolution

Consult the [FAQ's page on the Thespys website](#). Direct all appeals, questions, or clarifications to [thespys@schooltheatre.org](mailto:thespys@schooltheatre.org).

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## Qualifying for the International Thespian Excellence Awards

To qualify for the Thespys program at the International Thespian Festival and be eligible for a Thespy Award, entrants must:

1. Receive an overall assessment rating of **Superior** at their chapter conference/festival or at a similar qualifying event.
2. Be an inducted Thespian at the time of ITF registration.

Students may qualify in more than one category. For the 2020-21 school year, qualifying students may enter in more than one category.

## Exceptions

EdTA will hold an alternate qualifying round for students who meet these criteria:

- The student's home chapter does not have a festival.
- The student's home festival is canceled.
- The student does not belong to a chapter.
- Inclement weather prevents the student's troupe from traveling to the chapter's qualifying event (must provide documentation of the school's decision from a school administrator).

The entry deadline for the alternate qualifying round will be April 1, 2020.

After their chapter conference/festival, chapter directors are required to send EdTA the names of all Thespy qualifiers. Students' eligibility for the alternate qualifying round and for the ITF Thespys round will be validated by EdTA.

## Multi-Troupe Presentations

On rare occasions, schools working together want to present a category together. Students from two or more troupes can collaborate under the following condition:

- The troupe directors must apply using the ["Multi-Troupe Application Form" in Appendix A](#).
- Troupe directors must validate with the other director(s) to make sure they have no concerns with the piece, or the students being used.
- If any of the troupe directors want administrative approval, all troupe directors must agree to have their administrator sign. The "Multi-Troupe Application Form" has an optional space for administrative approval.
- The completed form is to be forwarded to the "lead" troupe director who will be responsible for registration.
- This form must be received by EdTA by May 15 for ITF. The due date for the chapters will vary.

## Registering for the International Thespian Excellence Awards

Qualifying students must register for the International Thespian Festival to participate in the Thespys program. All complete Thespy registrations will be accepted until **May 15, 2021**. If the entrant does not complete registration by May 15, 2021, he or she will not be permitted to participate in the program and no refund will be provided.

All Thespy entrants must:

1. Be affiliated with an active Thespian troupe.
2. Be an inducted Thespian by the time of ITF registration.
3. Sign up for a full ITF registration.
4. Register their qualifying Thespy entries.
5. Complete their entries, including required materials and performance rights, by the entry deadline.

EdTA will validate eligibility and disqualify incomplete entries. *No Thespy registrations will be accepted after May 15, 2021.*

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## Digital Adjudication

In 2020-21, all adjudications at the international level will happen virtually using an online competition platform. Most adjudications at the chapter level will be virtual as well. While the 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.

Social Distancing/Masking Policy for Thespy entries requiring collaboration:

Participants submitting a collaborative entry (group/duet entries) are expected to follow masking and social distancing rules and recommendations while rehearsing and producing their final submission video. If participants are unable to perform safely together, they should consider submitting individual category entries instead.

- For example, if a mask mandate is in effect, participants should wear masks in their video submission. If requirements state that individuals not housed together are required to maintain a distance of six feet, participants should record their video at the recommended distance. It is important to note that certain masks and distanced performances may impact sound/speech and hide facial expressions, so discovering techniques to emphasize enunciation and characterization will be especially important. Duet and Group performers may choose to record their pieces separately and edit them together into a single video. Participants may consider using clear face masks to allow facial expressions to be seen by adjudicators.

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.

## International Thespian Excellence Awards Winners

The students or groups achieving the highest scores in each category will be honored as Thespy Award Winners for that school year. Students must achieve a Superior score to become a Thespy Award Winner. If no qualifiers earn a Superior score in a given category, there will be no Thespy Award Winner in that category. There is no cap on the number of winners. Winners may be featured in the showcase (see below) and on the [Thespys website](#), as well as in other EdTA programs as opportunities arise.

## International Thespian Excellence Awards Showcase

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The Thespy Showcase serves as the closing ceremony to ITF, featuring performances by Thespy winners (runners up may also be chosen to perform, time permitting). Inclusion in the Thespys Showcase is at the discretion of the showcase producers; not all categories may be represented.

### **Volunteering**

Troupe directors and chaperones are required to volunteer as adjudicators at the international level if more than four students are participating in the program. *All adjudicators must complete online training prior to adjudicating for ITF.* When assigning responsibilities, the volunteer coordinator will attempt to accommodate but cannot guarantee category preferences.

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## 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.
  - a. Time limits for performance categories:
    1. Monologues: 3 minutes
    2. All other performance categories: 5 minutes
2. For the 2020-21 school year, qualifying students may enter in more than one category.
3. At ITF, entrants must present exactly the same work they qualified with at the chapter/qualifying level.
4. Substitutions are **not** allowed. Entrants who qualified and validated through their chapters or the alternate round are the only ones qualified to participate at ITF.
  - a. In the Group Musical and Group Acting categories, drops will be allowed but no substitutions.
5. 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:
      - Broadway Play Publishing
      - Concord Theatricals (R&H Theatricals, Samuel French, Inc., Tams-Witmark, The Musical Company)
      - Dramatic Publishing
      - Dramatists Play Service
      - Eldridge Publishing Company
      - Heuer Publishing
      - Music Theatre International
      - Playscripts, Inc.
      - Smith and Kraus
      - Stage Partners
      - Theatrefolk
      - Theatrical Rights Worldwide
      - YouthPLAYS
      - 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.
      - *Beauty IS a Beast* - ISBN-13: 978-1511495967
      - *Big Nose* - ISBN-13: 978-1542471077
      - *Death of an Insurance Salesman* - ISBN-13: 978-1518665547
      - *Ebony Scrooge* - ISBN-13: 978-1537655239
      - *Flowers in the Desert* - ISBN-13: 978-1530169085
      - *Holka Polka!* - ISBN-13: 978-1502445490
      - *Operation Redneck* - ISBN-13: 978-1540824349
      - *Somebody Famous* - ISBN-13: 978-1539753483
      - *Superhero Support Group* - ISBN-13: 978-1540471772
      - *My William Shatner Man Crush* - ISBN-13: 978-1505910155
      - *To Be A Star* - ISBN-13: 978-1541300200

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3. Exceptions can be made for publishing companies not listed above (e.g., foreign publishing houses). Exceptions must be submitted to EdTA by May 15, 2021, using [the form in Appendix B](#). Each chapter will have its own requirement for timing for its exceptions, but all exceptions must be approved by EdTA staff.
  4. The following are unacceptable material for non-musical performance categories:
    - Author-only permission.
    - Any play (or monologue from a musical) not published by one of the publishers listed above or a pre-approved publishing company.
    - 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.
  - b. **Musical** performance categories:
    1. Acceptable material:
      - 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.).
      - It must be publicly available for sale in a vocal selection or musical score.
      - There must be a copyright mark on the music.
    2. The following are unacceptable material for musical performance categories:
      - A cappella songs UNLESS originally written to be performed a cappella in the script.
      - Songs from films.
      - Songs from television.
      - Popular songs not used in a published work for the theatre.
      - Classical songs not used in a published work for the theatre.
      - Tracks with any background vocals.
    3. The following are unacceptable resources for musical performance categories:
      - Use of set pieces, props, or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.
  - c. It's difficult to address every situation in this document, but fundamentally, the guide is that the piece must either:
    1. Have publisher permission (NOT author-only permission).
    2. Be available for sale in a libretto, play, vocal selection, or musical score.
  6. 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.
  7. Disqualification. The International 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.
    - a. Disqualification reasons can be noted by individual adjudicators. Adjudicators should note the issue(s) under their printed name and signature.
    - b. Regardless of individual disqualification reason(s), it is the responsibility of the program officials (or pre-defined designate) to rule on any disqualifications.
    - c. Disqualifications at the International Thespian Festival will be ruled by a member of the EdTA staff.
  8. Filming. No performance or technical category may be filmed for rebroadcast or other use without prior written approval from EdTA.
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9. Accommodations.

- a. Deaf/hard of hearing students are permitted a conductor (adult or student) for musical performances to guide their tempo.

**Technical Category Rules (*excluding short film*)**

- The entrant must prepare a presentation and design for one published work written for the theatre (play or musical).
- Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.
- 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.
  1. Time limits for technical categories:
    - a. Video presentation: 8 minutes
  2. 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, troupe number, title of show, and writer(s). A 30-second oral synopsis should be prepared as part of the presentation. The video component can be a webinar-style presentation (i.e., voicing over a PowerPoint) or interview style (talking in front of the camera).
  3. Additionally, entrants will be required to answer several written questions about their creative process in the application.
  4. Read and follow exactly the category rules contained in this document for your technical entry.
  5. Wear professional all-black clothing and solid-black shoes (including laces and sole trim) for the presentation being adjudicated.

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## Specific Rules

### Acting – Monologues

In Acting – Monologues, the 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)
  - Troupe number (optional)
- 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.
  - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - 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.
  - Failure to follow any of the guidelines in this document will result in a disqualification.



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## 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, the 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)
  - Troupe number (optional)
- 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 (found on page 4 of this guide)
- 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.
  - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - 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.
  - Failure to follow any of the guidelines in this document will result in a disqualification.
- Follow COVID-19 safety guidelines:
  - If performing in the same space and actors are six feet apart, masks are not required.
  - If performing in the same space and actor are less than six feet apart, masks are required.

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## 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, the 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
  - Troupe number (optional)
- 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.
  - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - 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.
  - Failure to follow any of the guidelines in this document will result in a disqualification.

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## 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, the 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
  - Troupe number (optional)
- 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.
  - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - 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.
  - Failure to follow any of the guidelines in this document will result in a disqualification.

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- Follow COVID-19 safety guidelines:
    - If performing in the same space and actors are six feet apart, masks are not required.
    - If performing in the same space and actor are less than six feet apart, masks are required.

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## Costume Construction

In Costume Construction, the 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

Only one entrant may be involved in the construction. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

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.
- Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
- Failure to follow any of the guidelines in this document will result in a disqualification.

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## 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

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

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 and troupe number (optional)
  - 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).
- Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
- Failure to follow any of the guidelines in this document will result in a disqualification.

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## 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

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

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
  - 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

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- 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.
- Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - Failure to follow any of the guidelines in this document will result in a disqualification.



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## 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

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

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 and troupe number (optional)
    - 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)
- Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification
- Failure to follow any of the guidelines in this document will result in a disqualification

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## 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

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

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
- Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
- Failure to follow any of the guidelines in this document will result in a disqualification.

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## 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

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

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.
  - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - Failure to follow any of the guidelines in this document will result in a disqualification.

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## 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.

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation may be from a theoretical or realized 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
- Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
- Failure to follow any of the guidelines in this document will result in a disqualification.

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## 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

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation may be from 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 and Thespian troupe number
  - 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)

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- 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 housecapacity
    - Compare the outcome to a similar show previously produced
  - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - Failure to follow any of the guidelines in this document will result in a disqualification.

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## 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

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)
  - The films will be viewed and critiqued by the judges prior to the International Thespian Festival
- The entrant does not have to make a presentation – the work should stand alone. Judges will supply feedback in the adjudication form online.



## 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 \(Appendix B\)](#).
- If there is an exception as noted above (e.g., Neil Simon plays), complete the appropriate sections of the [Rights Application and Permission Form \(Appendix C\)](#) 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.:** <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 Thespyan 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, 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.
- **Stage Partners:** <https://www.yourstagepartners.com/>
  - Royalties are waived for monologues and scenes/excerpts lasting 10 minutes or less and performed in any Thespian and other adjudicated school festival. Any other cuttings must receive approval from Stage Partners.
- **Theatrefolk:** [www.theatrefolk.com](http://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](http://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.

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## Appendix A – Multi-Troupe Application Form

The undersigned are requesting permission to allow students from different troupes to participate in a single category.

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Category

---

Names of performers

---

Title of show

---

Show(s) author(s)

---

State chapter conference

City, State

---

Lead troupe director of performer(s)

School / troupe #

---

Partner troupe director

School / troupe #

---

Primary TD administrator signature

Date

---

Partner TD administrator signature

Date

This form must be received nationally by May 3 for ITF. The due date for the chapters will vary.

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**Appendix B – Special Rights Form**

The undersigned are seeking an exception to the list of approved publishers.

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Category

---

Names of performer(s)

---

School name and troupe #

---

Title of show

---

Show(s) author(s)

---

Publisher

---

Publisher city, state, zip, country

---

Publisher website and phone number

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State chapter conference

City, State

---

Lead student seeking an exception (printed name)

Lead student seeking an exception (signature)

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Troupe director (printed name)

Troupe director (signature)

This form must be received nationally by May 3 for ITF. The due date for the chapters will vary.

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### Appendix C – Rights and Application Form

If your performance material is a song from a published musical or covered by a publisher agreement described in these guidelines, you are not required to submit this form. If the material does not qualify for one of those exemptions, submit this completed form (signed by both the troupe director and proper licensing agent) with your event registration. For ITF, all performance permissions are **due no later than May 3**.

_____ Troupe director of performer(s)	_____ School
_____ School address	_____ City, State/Province/Country, Zip or Postal Code
_____ School phone	_____ School fax
_____ Name(s) of performers	
_____ Name of show(s)	
_____ Show(s) author(s)	
_____ State chapter conference	_____ City, State

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#### Dear Licensing Agent:

I am requesting to use material represented by your company in the above performance. The above-named student(s) will be performing in the International Thespian Excellence Award program as a part of the above-named Chapter Conference/Festival and/or the International Thespian Festival (affiliated with the International Thespian Society) in June 2021. The total performance time of this selection will not exceed three minutes for monologues or five minutes for scenes.

The selection they would like to perform is a: \_\_\_\_\_Scene \_\_\_\_\_Monologue

As troupe director of the above student(s), I agree that only the above piece(s) will be performed for adjudication in adherence to the rules of International Thespian Excellence Award program for Chapter Conferences or the International Thespian Festival.

\_\_\_\_\_  
Troupe director's signature

\_\_\_\_\_  
Date

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On behalf of \_\_\_\_\_, I grant permission for the indicated selection to be performed at the above conference and, if selected, at the International Thespian Festival.

\_\_\_\_\_  
Licensing agent's signature

\_\_\_\_\_  
Date