

*Colorado Thespy Guide*

# Colorado Thespy Guide



# Colorado Thespians

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Individual Events is an educational program that offers Thespians the opportunity to receive meaningful and constructive feedback on prepared theatrical material and technical designs. This document provides Individual Event Guidelines for the Colorado Thespy Conference and is aligned to the National Individual Events (NIE's) Guidelines. When preparing for the International Thespy Festival please use the [National Individual Event Guidelines](#).

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## 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 0 to 100, averaged across multiple performance criteria. The number of criteria within each event may range between 5 to 7 with some criteria weighted more heavily than others. Please familiarize yourself with the rubrics, scoring, and critique sheets, available through the troupe director's log-in at [cothespians.com](http://cothespians.com).
- To determine an entrant's rating:

- scores in each performance criteria are added together to provide a score for each adjudicator.
- each adjudicator's rating is averaged with the other adjudicators in the room to provide an overall rating.
- average scores are rounded up to the nearest whole number.
- Student guidelines for each area are included in this document to help entrants understand adjudication.
- Colorado Individual Event rubrics can be found at [cothespians.com](http://cothespians.com) via the troupe director log-in.
- National Individual Event rubrics can be found at <https://www.schooltheatre.org/programs/nies>

### **Qualifying for the National Individual Events**

*To qualify for National Individual Events at the International Thespian Festival (ITF), entrants must:*

1. *receive an **overall** assessment rating of Superior at their chapter conference/festival or at a similar qualifying event for their chapter; and*
2. *be an inducted Thespian at the time of ITF registration.*
  - a. After their chapter conference/festival, chapter directors are required to send EdTA the Individual Events Qualifier Form listing students who qualified to participate in National Individual Events. Students who register for National Individual Events at the ITF must appear on their chapter's Individual Events Qualifier Form and the student **MUST** be an inducted Thespian at the time of ITF registration in order to participate.
3. Students do not need to be inducted into a troupe to participate in Individual Events at the Colorado Thespian Conference, but if qualified for Nationals will need to be inducted before May 1st in order to register for National Individual Events.

### **Registering for National Individual Events**

Students who received a Superior on their Individual Event and would like to attend ITF, please see submission guidelines on the Educational Theatre website with complete rules and the process for registering for your IE at nationals. [NIE's Guide](#)

## **Arriving**

All Individual Event participants registered for the Colorado Thespian Conference must arrive and have their troupe director report to the registration room to receive all participant credentials prior to performing in any registered events.

## **Critics' Choice Showcase**

The Critics' Choice Showcase presents outstanding Individual Event performances and technical work before the entire conference on Saturday afternoon at Closing Ceremonies. Those selected for the Critics' Choice Showcase, both performance and technical, must participate in a tech run through on Saturday morning beginning at 9:00 a.m. Not all categories may be represented..

### Critics' Choice Callbacks

To curate and screen the closing ceremonies critic's choice showcase, Colorado Thespians facilitates a callbacks process. Students involved in performances and presentations selected for callbacks by adjudicators will receive notification via a text message or phone call to their troupe director. If selected for callbacks, students should find a quiet place to record their IE from earlier in the day and submit to the link provided/ Students should record in their performance/presentation attire and have with them any materials(audio, presentation...) that they used in their selected event.

## **Audience**

All Thespians may view any Colorado Thespian Conference Individual Events as space allows in each performance and tech room. Audience members will only be allowed to enter when the door guard permits entrances and exits and individuals must remain quiet.

**Rules for all performance events**

1. Individual Events have strict time limits. 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 on the form. If the student exceeds the time limit by 15 seconds, the time-keeper must stop the performance.

- Time limits for performance events are as follows:

<i>Individual Events</i>			
Monologues (one monologue or two contrasting)	3 minutes	One Act (Full Length)	70 Minutes
Duet and Group Acting	5 minutes	One Act (35 Minutes Slot)	35 Minutes
Solo, Duet and Group Musical Theatre	5 minutes	Other Events	
Short Film	5 minutes	Improv Showcase	15 Minutes
Technical Theatre Events	5 Minutes w/ 2 minute Q&A	Scholarship Auditions	2 Minutes

2. Each attendee is permitted to participate in a maximum of two events in different event categories.
3. Entrants who qualify for International Thespian Festival through participation in the Colorado Individual Events in

performance categories must present exactly the same work at both the chapter and national levels. Please check National Individual Event Guidelines for Technical Individual Event and One Act rules.

4. Substitutions are not allowed. Entrants who qualified at the chapter event and who are listed on the chapter qualifier form are the only ones qualified to perform at International Thespian Festival.
5. Acceptable material:

- Non-musical Individual Event performances:
  - Selections from full-length or one-act plays and musicals, and published by:

<ul style="list-style-type: none"> <li>• Broadway Play Publishing Inc</li> <li>• Dramatic Publishing</li> <li>• Dramatists Play Service</li> <li>• Music Theatre International</li> <li>• Playscripts, Inc.</li> <li>• Rodgers &amp; Hammerstein Theatricals</li> <li>• Samuel French, Inc.</li> </ul>	<ul style="list-style-type: none"> <li>• Smith and Kraus</li> <li>• Tams-Witmark</li> <li>• The Musical Company</li> <li>• Theatrefolk</li> <li>• Theatrical Rights Worldwide</li> <li>• YouthPLAYS</li> <li>• Any public domain play written prior to 1923</li> </ul>
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- The only D.M. Larson selection available for use in Individual Events are from the plays listed below. All other D.M. Larson monologues will result in a disqualification.

<ul style="list-style-type: none"> <li>• Beauty IS a Beast - ISBN-13: 978-1511495967</li> <li>• Big Nose - ISBN-13: 978-1542471077</li> <li>• <i>Death of an Insurance Salesman</i> - ISBN-13: 978-1518665547</li> <li>• Ebony Scrooge - ISBN-13: 978-1537655239</li> <li>• Flowers in the Desert - ISBN-13: 978-1530169085</li> </ul>	<ul style="list-style-type: none"> <li>• Holka Polka! - ISBN-13: 978-1502445490</li> <li>• Operation Redneck - ISBN-13: 978-1540824349</li> <li>• Somebody Famous - ISBN-13: 978-1539753483</li> <li>• Superhero Support Group - ISBN-13: 978-1540471772</li> <li>• <i>My William Shatner Man Crush</i> - ISBN-13: 978-1505910155</li> </ul>
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The following are unacceptable material sources

for non-musical Individual Event performances:

- Author-only permission.
  - Any play (or monologue from a musical) not published by one of the publishers listed above or by a pre-approved publishing company.
  - The following are unacceptable resources for non-musical individual event performances:
    - Use of set pieces, props, or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.
6. Students may play a role of any gender regardless of the gender with which they identify. It is important to note that all copyright rules are to be enforced; for example, the student cannot change pronouns without the express, written consent from the publisher.
7. Individual Events are 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.
  - b. Regardless of individual disqualification reason(s), it is the responsibility of the Individual Events Coordinator to rule on any disqualifications.
  - c. Disqualifications at the International Thespian Festival will be ruled by Gina Minyard, Thespys Program Manager.
  - d. Individual Events **may not be filmed for rebroadcast or other use** .

### *Acting*

Material should be chosen from scripts written and published for stage. The use of material written for film, television, poetry, the internet or other broadcasting mediums is not permitted.

In Acting Events, 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 performance individual event, the entrant must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
  - The entrant's name(s)
  - Title of selection(s)
  - Name of the playwright(s)
  - Troupe number (optional)
  - Personal pronouns (optional)
- Appropriate material:
  - Prior to the event, validate the material using the [guidelines for acceptable and unacceptable material](#)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
  - Props (including hand-held props), costumes, or theatrical makeup are not allowed
  - For duo acting, two chairs may be safely used
  - For group acting, one table and up to six chairs may be safely used
  - Clothing should be appropriate to the situation and allow easy movement
  - Entrants should refrain from wearing anything that might distract the adjudicators

<i>Acting – Monologues</i>	<i>Acting – Duo/Group Scene</i>
<ul style="list-style-type: none"> <li>● Remain within strict time limits:               <ul style="list-style-type: none"> <li>○ After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)</li> <li>○ Monologues are not to exceed three minutes (even if two are presented)</li> </ul> </li> <li>● Appropriate material:               <ul style="list-style-type: none"> <li>○ Prepare one or two selections</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Remain within strict time limits:               <ul style="list-style-type: none"> <li>○ After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)</li> <li>○ Duo/group scenes are not to exceed five minutes</li> </ul> </li> </ul>



<ul style="list-style-type: none"> <li>○ If two monologues; <ul style="list-style-type: none"> <li>■ monologues should represent contrasting pieces (may be different in period, style, or mood)</li> <li>■ Each selection should be approximately 60 to 90 seconds</li> </ul> </li> <li>○ Each selection should reflect an important moment in the play</li> <li>● <i>Acting - Monologue</i>, limits on clothing and props: <ul style="list-style-type: none"> <li>○ One chair may be safely used</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Appropriate material: <ul style="list-style-type: none"> <li>○ Each participant must be actively involved in the scene</li> </ul> </li> <li>● <i>Acting - Duo/Group Scene</i>, limits on clothing and props: <ul style="list-style-type: none"> <li>○ For duo acting, two chairs may be safely used</li> <li>○ For group acting, up to six chairs may be safely used</li> </ul> </li> </ul> <p>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.</p>
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<i>Musical Theatre</i>
<p>In a musical theatre performance, the entrants must present a 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.</p> <p>The use of material written for film, television, the internet or other broadcasting mediums is not permitted.</p> <p>In Musical Theatre Events, the skills measured are:</p> <ul style="list-style-type: none"> <li>● Use of transitions into and out of character</li> </ul>

- 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/or movement
- Integration of voice, body, movement, and staging

In a Musical Theatre Performance the entrant must follow these guidelines;

- Begin with an introduction (slating). The introduction (slating) must include only:
  - The entrant's name(s)
  - Title of selection
  - Name of the composer and lyricist
  - Troupe number (optional)
  - Preferred Pronouns (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 performances are not to exceed five minutes
- Appropriate material:
  - Prior to the event, validate the material using the [guidelines for acceptable and unacceptable 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 publically available for sale in a vocal selection or musical score.
  - The following are unacceptable material sources for musical Individual Event performances:
    - 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.
- The following are unacceptable resources for musical Individual event performances:
  - Use of set pieces, props, or costumes, including the use of hair, non-prescription glasses, earrings, or other personal items.
  - Songs from a musical that have been written for the theatre (regardless of its previous publication as a classical or popular song – e.g., Forever Plaid, Mamma Mia, etc.).
- 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 (unless it was written that way in the original production)
  - Amplification will be provided to allow participants to play music via 1/8-inch (aux) audio connection cable.
  - Accompaniment must be downloaded directly to a device, and may not rely on streaming or internet connectivity.
  - CD players will no longer be provided; however, participants may bring their own CD player, speaker, or other amplification device.
- 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
  - 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	
<i>Musical Theatre – Solo</i>	<i>Musical Theatre – Duet/Group</i>
<p><i>Solo Performance</i> limits on clothing and props: o 1 chair may be safely used</p>	<p><i>Duet/Group Performance</i> limits on clothing and props: o Duet musical theatre, 2 chairs may be safely used o Group musical theatre, up to 6 chairs may be safely used</p> <p>A musical theatre duet is defined as a musical performance for two players. A musical theatre group scene is defined as a musical performance for 3 to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.</p>

### Technical rules

- Rules for this event vary from Colorado to Nationals. Any work done for the Colorado Conference IS acceptable at the national level.
  - 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, internet, or any other medium are not permitted.
  - Originality of ideas/designs are paramount to the educational value of the Individual Events 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, or the Individual Event will be disqualified.
1. The entrant must give an oral presentation between 3-5 minutes justifying the design and guiding the adjudicator through the entrant's creative process.. The introduction to the presentation must include the entrant's name, troupe number (optional), title of show, and

playwright(s). An inclusion of personal pronouns in the slate is also optional. A brief oral synopsis is recommended as part of the presentation.

2. In the IE room, students may elect to present in any of the following ways:
  - a. Live speech presentation with or without a digital accompaniment (slides, images, prezi, etc on).
  - b. Live speech presentation with or without supplemental materials (fabric swatches, a scale model, a promptbook, etc).
  - c. A completely digital presentation wherein the student appears on screen in a video presenting their work. This will be shown to the adjudicators during the students assigned IE time.
    - i. Student designers may appear on screen presenting their ideas or as a voice over, narrating a digital presentation. Either format is acceptable.
3. At ThesCon, the IE presenter shows up to their scheduled IE time and location for their 3-5 minute presentation. The adjudicators have an additional 2 minutes following the presentation for Q&A. Tech IE presentations should not exceed 7 minutes each.
4. Additional presentation resources are allowed at the scheduled IE but not required (models, pattern swatches...).
5. Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation is recommended to be from a realized production.

Colorado Technical Events
<p>The entrant must prepare and present:</p> <ul style="list-style-type: none"> <li>● A 3-5 minute recorded presentation summarizing the work with connections to concept, collaboration, and design decision-making</li> <li>● Present live to adjudicators at conference OR in a video presented to adjudicators at ThesCon</li> <li>● Arrive at their scheduled IE time and location</li> </ul>
<i>Costume Construction</i>
<p>In Costume Construction, the skills measured are:</p> <ul style="list-style-type: none"> <li>● An understanding of the role of costume</li> </ul>

construction

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

The entrant must prepare and present::

- A fully constructed costume that reflects the entrant's capabilities and strengths, constructed entirely by the entrant.
- 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.
- If the garment is physically presented on a hanger, mannequin form or, if an accessory, in a box. The entrant should NOT wear the costume to the individual event session.

### *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 clearly explain design choices
- Attention to detail

The entrant must prepare and present:

- Five character renderings, either five different characters or a single character through five changes.
  - o More than five character renderings will not be accepted
  - o No finished costumes are permitted
  - o Renderings should be large enough for all the judges to see at one time.
- Template or trace characters are permitted.
- Swatches should be included in your digital presentation.
- Artifacts should include a complete set of the following materials:
  - o A design statement
  - o Complete research
  - o Theme of the show
  - o Design unifying concept
  - o Script requirements
  - o Budgetary requirements or other constraints or considerations
  - o Sources of inspiration for design and color

- palette (if used)
- o Preliminary sketches
- o Costume plot (showing who wears what when)

*Lighting Design*

In Lighting Design, the skills measured are:

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

The entrant must prepare and present:

- The presentation should include:
  - o Light plot digitally displayed in your presentation. 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:

<ul style="list-style-type: none"> <li>▪ Color medium</li> <li>▪ Set and masking</li> <li>▪ Areas</li> <li>▪ Lighting positions with labels</li> <li>▪ Type of instrument</li> <li>▪ Unit numbers</li> <li>▪ Circuits</li> </ul>	<ul style="list-style-type: none"> <li>▪ Channels</li> <li>▪ Focus/purpose</li> <li>▪ Gobos/patterns/templates</li> <li>▪ Practicals</li> <li>▪ Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)</li> <li>▪ Instrument key</li> </ul>
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- Artifacts should include a complete set of the following materials:
  - o A design statement summarizing:
    - Research done on recurring themes/motifs, given circumstances of the show, writer(s), and previous productions (These could include notes, articles, sketches, photographs, colors, etc.)
    - Theme of the show
    - Unifying design concept
    - Script requirements

- Sources of inspiration
- Uses of color
- Techniques used within the design
- Reflections on the process
- Instrument schedule
- Magic sheet/cheat sheet
- Sample color media used with explanations of choices
- Description of three light cues organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene OR three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene.
- If the production was realized, photos should be included.

*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 clearly explain design choices

The entrant must prepare and present:

- The presentation should include:
  - o A scale model (constructed 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, or Vectorworks.
  - o Floor plan (physical or digital, drawn to the



same scale) for the production that clearly indicates:

- Performance space
  - Backstage space
  - Audience areas
  - Sightlines
- Artifacts should include a complete set of the following materials:
- o A design statement summarizing:
    - Theme of the show
    - Unified design concept
    - Script requirements
- The following should be presented:
- o Complete research
  - o Sources of inspiration
  - o Floor plan
  - o Models or renderings - (optional for Colorado Individual Events, required for National Individual Events)
  - o Techniques within the design

### *Sound Design*

In Sound Design, the skills measured are:

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

The entrant must prepare and present:

- The presentation should include:
  - o 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 Standards (available at [www.usitt.org](http://www.usitt.org))
    - 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
- o Title block including:
  - Show title
  - Facility
  - Source for drawing
  - Scale
  - Entrant name
  - Date
- An artifact binder (physical or digital) – should include a complete set of the following materials:
  - A design statement summarizing:
    - Theme of the show
    - Unified design concept
    - Script requirements
  - o 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

### *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 production.
- The ability to present and clearly explain process choices

The entrant must prepare and present:

- The presentation should include:
  - o Approach the process as if interviewing for a college stage management program or a job
  - o Discuss a realized production either in their middle or high school program or a community or professional theatre
  - o Articulate the role of the stage manager/stage management process in the focused production

- o Address the collaborative process with cast, crew, director, and production team
- o Effectively communicate an understanding of the stage manager's role as it relates to the focused production
- o Show personality and style
- o Exhibit consistency, clarity, and organization
- A production book (a binder containing components of the stage management promptbook and paperwork used to perform responsibilities - hard copy or digital) should include but is not limited to:
  - o Prompt script with blocking and all technical cues, such as lights, sound, deck, etc. This may be broken into two scripts
  - o Examples of contact sheet, cast list, rehearsal schedule, props list, sound and lighting cue sheets
  - o A written statement of the director's artistic concept of the production that includes a discussion of the theme and how the theme was executed

### *Theatre Marketing*

In Theatre Marketing, the skills measured are:

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

The entrant must prepare and present:

- The presentation should include:
  - o A case study that methodically works through the marketing process
  - o 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 present the components of their marketing campaign (hard copies or digital) including:
  - o A finished poster
  - o A finished program
  - o Two press releases consisting of an informational article and a feature article
  - o A copy of the marketing budget for the

publicity campaign and justification of expenses

o 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

o 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 Considerations:

o Description of the show

o Dates and number of performances

o Description of executing the marketing plan (self and/or team responsibility)

o Creative development

o Collaboration with production team

o Target market (outside of school)

o Research or inspiration to develop the design concept, if any

o How the marketing design concept matches the production design

o The development and creation of the marketing campaign's design concept

o Reflections on what might be done differently if more time, money, etc., were available

• Execution:

o Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)

o Explain how and where the marketing was distributed

o Make clear the consistency in marketing (from the same campaign)

o Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.

• Realized Outcomes:

o Indicate budget versus money spent

o Make note of free services (e.g., copies, printing) or vendor donations

o Determine what the actual or comparable service would cost

o Number of tickets sold per performance versus house capacity

o Compare the outcome to a similar show previously produced

*Props*

In a 2023 pilot, the Props Individual Event measures the following skills:

- Ability to demonstrate an understanding of the props design process;
- Attention to detail;
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design choices;
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and construction choices;
- Ability to budget appropriately for the design
- Ability to document, present, and clearly explain and justify the process of construct prop design and its functionality.

1. The entrant must prepare and present:

- The presentation should include:
  - No more than five (5) prop renderings.
  - Renderings should be at least eight (8) inches tall
  - Renderings must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
  - Renderings may be hand-drawn, or computer generated.
  - Renderings may be presented on a display board or in a portfolio (bound or digital).
- The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
  - Play or musical title and author(s)/composer(s);
  - Performance dates and facility in which it took place (if applicable);
  - Character names of those that utilize the prop;
  - Act and scene numbers;
  - Entrant's name and troupe number (optional).

2) A portfolio of support materials (bound or digital) that must include the following:

- Research, including:
  - Summary of given circumstances from the script;
  - Functionality requirements;
  - Genre, locale, and setting of the play (or other explanation of the world of the play);
  - Artistic and practical needs that impact the design;
  - Sources of inspiration for design and color palette (if used).
  - A master props list that must include the following:
    - Act and scene numbers

- Prop pre-set placement
- Character that brings the prop onstage (if applicable) with corresponding line or stage direction.
- Character that takes the prop offstage (if applicable) with corresponding line or stage direction.
- How each prop was sourced (purchased, pulled from stock, constructed, etc.).
- Itemized expense sheet with accompanying receipts for all materials used

The total on all items used in the construction of the prop may not exceed \$100 (USD). It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value must be determined, documented, and noted on the expense sheet.

### **Short Film rules**

- Rules for this event vary from Colorado to Nationals. Any work done for the Colorado Conference IS acceptable at the national level.
  - The entrant must prepare an original screenplay fully realized on film.
  - Work that is not original including filming of a, poem, existing work of fiction, existing screenplays, television, internet, or previously published via any other medium is not permitted.
  - Originality of ideas/designs are paramount to the educational value of the Individual Events 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, or the Individual Event will be disqualified.
  - All music used in short film entries must be original, or the entrant must hold the rights to use published music and will be asked to provide proof of rights.
6. Films should not exceed the five minute time limit including an introduction and post credits.
  7. At ThesCon, student filmmakers do not have an assigned time to present (even though the

system will assign you session 8 or 9. All film screening is done before the conference and students will receive their feedback digitally at the conference.

8. Students are allowed to collaborate on a film, but only one will be recognized as the director.

### *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. Films must be of original content and may be a collaboration among entrants.

- Short Film Execution - Entrant must demonstrate:
  - o Proper use of title cards and credits within the time limit
  - o Properly executed camera angles and shot variation to enhance the storyline and finished product
  - o Control over lighting exposures for clarity, storytelling, and a professional finished product
  - o The ability to capture, record, and manipulate all audio aspects of your production
  - o Controlled and manufactured editing choices that enhance the overall storytelling
  - o The ability to complete a storyline that includes a clear arc (beginning, middle, and end)
- Short Film Requirements:
  - o 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.

o Material deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification

o If the film receives an overall superior rating at the chapter level, it may be uploaded to YouTube for national judging

o Short films must be registered and shared with Colorado Thespians as a web streaming link by November 18th (students still must be registered for conference by the November 10 deadline). Uploaded submissions via [cothespians.com/conferences/thescon/ie-submissions/](http://cothespians.com/conferences/thescon/ie-submissions/)

o 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 review the film)

· At the Colorado Thespian Conference, film **may** be:

o Shown in a teaching workshop and will stand alone (i.e., the entrant will not have to make any type of presentation)

o Discussed and openly critiqued by at least one of the judges,

### **Securing performance rights for National 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 individual event program 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 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 (check the title page of the script or consult an internet



database like findaplay.com or doollee.com), then check the following listing for that publisher's most recent policy. If the work is published by a house not included below, an entrant must apply for a National Individual Events Special Rights Form ([Appendix A](#))

- If there is an exception as noted above (e.g., Neil Simon plays), complete the appropriate sections of the National Individual Events 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.

- Please consult [EdTA's RED LIGHT](#) list for those writers and works that are not eligible for IE performance due to rights restrictions.

### **Play Publishers**

- Broadway Play Publishing Inc:  
<https://www.broadwayplaypub.com/performance-rights/>

- o All competitions require a performance-rights license with the exception of 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 \$50.00 per performance applies for full-length plays and \$35.00 per performance for short plays.

- Dramatic Publishing Co.:  
<http://www.dramaticpublishing.com>
  - o There is no charge for use in Thespian national or chapter conferences/festivals Individual Events as long as the piece is under 10 minutes.

- Dramatists Play Service:  
<http://www.dramatists.com>
  - o All Dramatists Play Service properties are pre-approved for Thespian national or chapter conferences/festivals, with no written permission required and for no royalty unless the student is selected for the NIE Showcase.
  - o 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>. o The exceptions to this guide are the works of Samuel Beckett and Edward Albee. In both of these cases, the student must secure the rights in advance and for each time it is performed.

• Samuel French, Inc.:

<http://www.samuelfrench.com>

o Monologues and brief excerpts of less than 10 minutes do not require a license or other permission from Samuel French. If the piece is under 10 minutes, there is NO need to ask or pay for the rights.

o The exception to this guide are works of Neil Simon and the musical Grease

- If Neil Simon, the rights need to be secured, in advance, EVERY time it is performed (the minimum rate is \$125).

- If Grease, a single song is OK, but if any dialogue or scenes are used, you must ask and secure the rights in advance.

o A license must be obtained through [www.samuelfrench.com](http://www.samuelfrench.com) for any performance of a copyrighted work, including cuttings and excerpts over 10 minutes (this is not a National Individual Events issue, but wanted to share the information in case your chapter has other events). Titles 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. If the piece is over 10 minutes:

- 10-45 minutes - flat fee of \$45 is due and payable in advance.

- Over 45 minutes - the same cost as a full production - due and payable in advance.

- At the chapter level,

Samuel French has requested that for ALL works over 10 minutes, the Chapter collect and remit a single payment with a list of all the pieces being done (vs. having each student submit separately).

o For more information, please visit [www.samuelfrench.com](http://www.samuelfrench.com) or for a list of state specific licensing reps: <http://www.samuelfrench.com/contact-representative>.

• Playscripts, Inc.:

<https://www.playscripts.com/help/rights>

o 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 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>

o Most Smith and Kraus collections include a blanket permission statement for 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](http://www.theatrefolk.com)

o Monologues and scenes/excerpts lasting 10 minutes or less taken from scripts published by Theatrefolk may be performed in any Thespian national or chapter conferences/festivals program without royalty.

• YouthPLAYS: [www.youthplays.com](http://www.youthplays.com)

o Royalties are waived for the performance of monologues and scenes/excerpts lasting less than 10 minutes for adjudicated competition at Thespian national or chapter conferences/festivals. Permission is granted automatically for this purpose only as long as each

participating performer is in possession of a legally purchased script.

## **Appendix A - National Individual Events Rights and Application Form**

If your national individual event (NIEs) 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 1.

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 where IE  
performed City, State where IE performed

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 National Individual Events program as a part of the above named Chapter Conference/Festival and/or the International Thespian Festival (affiliated with the International Thespian Society) in Lincoln, Nebraska, in June, 2019. 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 National Individual Events for Chapter Conferences or the International Thespian Festival.

Troupe director's signature Date

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

