



**Educational  
Theatre  
Association™**

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# **West Virginia**

2025-2026  
OFFICIAL HANDBOOK

*FIND US ON THE WEB AT [WWW.WVTHESPIANS.ORG/](http://WWW.WVTHESPIANS.ORG/)*

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# Educational Theatre Association®

## THE EDUCATIONAL THEATRE ASSOCIATION

The Educational Theatre Association, home to the Educational Theatre Foundation and International Thespian Society, is an international nonprofit whose mission is to inspire theatre educators to transform lives. The foundation provides essential financial support to enhance theatre education, expand access, and foster racial equity. The International Thespian Society, an honor society active in nearly 5,000 schools, has inducted 2.5 million students since 1929.

### Vision

Building a global community of creative problem-solvers, effective collaborators, and empathetic individuals through theatre.

### Mission

Inspire and support theatre educators to deliver equitable, transformative learning experiences for all.

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## Core Values

### HOW WE ACCOMPLISH THE MISSION

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#### People Matter

Every individual has the opportunity to make a difference.

Take care of yourself and your colleagues. Cultivate each person's skills, strengths & talents.

Be respectful, considerate, and honest with each other.



#### Strive for Excellence

Define success.

Be open to and embrace positive change. Look outside the walls of EdTA. Learn and document new ways to do things better.

Take risks – turn both successes and failures into lessons learned.



#### Work Together

The best ideas, performance, and results come through collaboration.

Focus on the objective and challenge ideas, not people.

Be kind, assertive and supportive, even when there is disagreement.

Work through conflicts, do not avoid them.

Support the final decision.



#### Be the person you want to work with

Celebrate individuality and honor diversity. Engage fully.

Bring joy and optimism to your work

# Our Organization

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The West Virginia Thespians Chapter is an affiliate of the International Thespians Society. As such, we follow the national model for promoting excellence in middle school and high school theatre departments across West Virginia.

If you would like to charter a troupe for your school, you will find all the necessary documents at the International Thespian Society's website, [www.schooltheatre.org](http://www.schooltheatre.org).

West Virginia Thespians is divided into 7 areas for administrative and competition management. The Board of WV Thespians is made up of the 7 Area Directors, at-large members, a secretary, a treasurer, a college/university representative, and the Student Thespian Officer (STO) Advisor. The Chapter Director is the Chair of the Board.

Thespians and Junior Thespians receive the highest recognitions due those who have demonstrated commitment and excellence in their school's theatre program – induction into the world's largest theatre honor society. In addition to the many tangible benefits listed below, inductees enjoy the sense of community and recognition inherent in being inducted into an honor society. Students earn induction by participating in an affiliated school's theatre program and accumulating points based on the quality and quantity of their work in theatre.

Chartering a troupe in the International Thespian Society offers numerous benefits for students and their directors including:

- EdTA professional membership for the designated troupe director
- The ability to induct top theatre students into the honor society (ITS)
- A subscription to Teaching Theatre, the biweekly journal for theatre educators that highlights the most current and useful tools for teaching from the EdTA Learning Center
- Member-level access to online Theatre Education Community discussions and resources
- EdTA affiliate professional membership opportunity for adults affiliated with the troupe (save \$30)
- A charter certificate and membership roll
- Access to Thespian graduation and honor items that may only be purchased by troupe directors
- Member rates for EdTA educational programs and events at the state, local, and international level
- Member pricing for theatre and classroom resources through our online EdTA Store
- Assistance in obtaining reduced royalties on plays from publishers
- The ability to nominate and be considered for EdTA awards and grants
- Troupe director ability to nominate, vote, and run for elected office in the Association
- Scholarship and grant eligibility for Thespian inductees
- Advocacy support and representation at the national, chapter, and local levels

Thespians and Junior Thespians receive the following upon induction into the ITS:

- A personalized membership card and certificate and a Thespian induction pin
- A bumper sticker that reads "Proud parent of a theatre arts honor student."
- Eligibility to participate in the Thespys® at chapter events and the International Thespian Festival (per chapter policy)
- Eligibility to receive ITS graduation and honor items (per troupe policy)
- Login access to their own member dashboard page and a variety of online benefits
- Access to the online magazine, Dramatics.org, full of content curated especially for Thespians
- Member-only pricing on Thespian apparel, theatre books, and resources at the online EdTA Store
- Student member access to the online Theatre Education Community
- Eligibility to apply for scholarships and grants, run for office as a State Thespian Officer (STO) (per chapter policy), run for office as an International Thespian Officer (ITO), and submit their original compositions to the Thespy Playwriting program

## WV STATE THESPIAN FESTIVAL

Purpose: The purpose of the WV State Thespian Festival is to provide a safe and enriching environment for the students of West Virginia to showcase their artistic work in the theatre.

### Goals:

- To create and reinforce theatrical education and expression in West Virginia.
- To build bridges between administrators and educators that foster a greater support for the arts.
- To assist the theatre teachers of WV create better theatrical productions for their communities.
- To assist the students of WV become successful theatre artists in their high school and post- high school careers.

## Board Members

Chapter Director:	Martha B. Louden 182 Maddex Farm Drive, Shepherdstown, WV 25443 Phone: (304) 886-8805; email: mblouden@yahoo.com
Area 1 Director:	TBD <u>COUNTIES:</u> Brooke, Hancock, Marshall, Ohio, Tyler and Wetzel
Area 2 Director:	Erin Adams – Fairmont Senior High School 1 Loop Park, Fairmont, WV 26554 Email: elzuchowski@k12.wv.us <u>SCHOOLS:</u> East Fairmont HS, Fairmont Sr. HS, Morgantown HS, North Marion HS, Trinity Christian School
Area 3 Director:	Madison Rudolph – Martinsburg High School 701 South Queen Street, Martinsburg, WV 25404 Email: Madison.rudolph@k12.wv.us <u>COUNTIES:</u> Berkeley, Grant, Hampshire, Hardy, Jefferson, Mineral and Morgan
Area 4 Director:	Jason Young – Vintage Theatre Company Email: VintageTheatreCo@gmail.com <u>SCHOOLS:</u> Buckhannon-Upshur HS, Bridgeport HS, Lewis Co. HS, Notre Dame HS, Robert C. Byrd HS, Tucker Co. HS
Area 5 Director:	Doug Parks – Parkersburg South High School 1511 Blizzard Drive, Parkersburg, WV 26101 Email: ld parks@k12.wv.us <u>COUNTIES:</u> Braxton, Calhoun, Gilmer, Jackson, Pleasants, Ritchie, Roane, Wirt and Wood
Area 6 Director:	Susan Dunfee - Huntington High School One Highlander Way, Huntington, WV 25701 Email: robin.bailey@k12.wv.us <u>COUNTIES:</u> Boone, Cabell, Clay, Kanawha, Mingo, Lincoln, Mason, Putnam, Wayne and Logan
Area 7 Director:	Jamie Jarvis – Webster County High School 1 Highlander Drive, Cowen, WV 26206 Email: james.jarvis@k12.wv.us <u>COUNTIES:</u> Fayette, Greenbrier, Summers, McDowell, Mercer, Monroe, Nicholas, Pocahontas Raleigh, Webster and Wyoming

## Board Members (continued)

State Thespian Officer Advisor: Kelli Cooper — Hedgesville High School; email: cooperkelli16@gmail.com  
Secretary: Joshua Riese — Spring Mills High School; email: joshua.riese@k12.wv.us  
Treasurer: Megan Russel — Jefferson High School; email: mgarland@k12.wv.us  
Member at Large: Jared St. Martin Brown — Bridgeport High School; email: jbrown@k12.wv.us  
Member at Large: Eric Zuchowski; email: ezuchowski@gmail.com

### State Thespian Officers (STOs) for 2025-2026

Mackenzie Kimball, Bridgeport High School	Lillian Farinash, Parkersburg High School
Paiton Thompson, Bridgeport High School	Payton Johnson, Parkersburg High School
Katherine Blackwood, Bridgeport High School	Dorothy Clark, Parkersburg High School
Bethany Archer-Lewis, Bridgeport High School	Jenna Roberts, Ripley High School
Lucy Cooper, Bridgeport High School	Zander Parks, Parkersburg South High School
Emma Cleghorn, Bridgeport High School	Amelia Bibb, Ripley High School
Alexandria Southern, Bridgeport High School	Brooklyn Morrison, Ripley High School
Michelle Zhao, Fairmont Sr. High School	Natali Parsons, Ripley High School
Kianna Rogers, Hedgesville High School	Lucia Webb, Ripley High School
Ophelia Gamble, Morgantown High School	Carleigh Bruce, Robert C. Byrd High School
Gulse Polat, Morgantown High School	Noelle Hronesz, Spring Mills High School
Derek Roberts, Parkersburg High School	

### Important Dates and Deadlines

State Board Meetings — dates subject to change, location to be determined

Saturday, September 27, 2025

During State Festival (March 26-28), 2026

Saturday, January 17, 2026

Saturday, May 30, 2026

**December 1, 2025** WV State Thespian Membership Fee (formerly “dues”) sent to Chapter Director by this date in order to participate in Area and /or State Festivals.

**December 31, 2025** Deadline for '26-'27 STO Application entries to STO Advisor and Chapter Director.

**January 16, 2026** T-shirt Logo Contest submissions are due by email to the Chapter Director (no form necessary, just send in the logo with the name of student, director, and school).

**February 21, 2026** Last day for Area Festivals. No Area Festivals after this date unless arranged with Chapter Director.

**January 5 — 30, 2026 — Submission window for all Performance Thespy entries, Playwriting, Scholarship applications, and all short film entries. All submissions must be made by teachers/troupe directors. JANUARY 30, 2026 IS A HARD DEADLINE — NO LATE ENTRIES ACCEPTED!**

February 14, 2026 All Open Water adjudications completed

February 27, 2026 Deadline for registration for State Festival — all forms and payments due; NO LATE ENTRIES!

March 26-28, 20256 WV THESFEST '26 — West Virginia University, Morgantown, WV  
Theme: Where the Spotlight Roars (1920s Glam) Colors: red, gold, black

## AREA DIRECTOR EXPECTATIONS AND RESPONSIBILITIES (As stated in Chapter Governance Document)

### I. Board norms/expectations:

- Respect the environment and individuals of the meeting including names, pronouns preferred, safety concerns and clean up.
- Listen actively.
  - Look at the speaker
  - Acknowledge the speaker's words
  - Focus on what the speaker is saying
  - Ask clarifying questions as necessary
  - Be quiet when someone else is talking
- Always acknowledge each other when you see one another, anywhere you are.
- Follow allotted time for discussion items and be aware of your own airtime.
- As a board member, speak with one voice even when you don't agree with the decisions
- Speak to embrace purposeful change while considering effective past traditions
- Represent yourself as an ambassador of the organization no matter where you are.
- If you need to use the restroom or take a phone call, etc., give yourself permission to leave the room and return when you can.
- Respect all ideas, even if you don't agree.
- Refrain from using electronics unless it is part of the current work.
- Be on time (or communicate with the appropriate person) and stay to the end of the event.
- Maintain a positive attitude.

### II. Meetings

- A. The Chapter Board will meet a minimum of 4 times an academic year. All Board Members and Student Thespian Officers are expected to attend every meeting:
  - September Board and STO Board Meeting
  - January Board and STO Board Meeting
  - April General Membership Meeting
  - May/June Board and STO Board Meeting
- B. *Notice of Meetings.* Written notice of each meeting of the Chapter Board stating the place, if any, and the time thereof shall be delivered personally, by email or other electronic means, no less than 14 days before the meeting to each troupe director at his or her electronic address according to the current records of West Virginia Thespians.
- C. Quorum and Voting:
  - i. *Quorum.* A majority presence of invited Chapter Board attendees at a meeting shall constitute a quorum.
  - ii. *Voting.* At all meetings of the State Board shall be entitled to cast one vote on any seconded vote coming before the respective Board. A Board Member may appoint a proxy or vote by proxy at a meeting of the Board.
- D. Attendance through Electronic Communications Equipment. When deemed necessary a meeting of the Chapter Board, or Executive Board may be held through any electronic communications equipment, including email. Such participation shall constitute presence at such meeting.

### III. Conflicts of Interest

- A. *Gifts.* No Board member, officer or employee of West Virginia Thespians shall solicit or accept, directly or indirectly, anything of substantial monetary value (including any gift, gratuity, favor, entertainment, loan or other consideration) from any person or

entity which has, or is seeking, a contractual, donative, employment, financial or other beneficial relationship with West Virginia Thespians without first making a disclosure, in writing, of such conflict of interest to the Board.

- B. *Conflict of Interest Procedure.* When the Board is considering a proposed transaction that may benefit the private interest of an officer or Board Member, prudence shall be practiced. If a board member is found to have held a conflict of interest while serving the board, they may be dismissed by a majority vote of the Board.

## Duties

Area Director(s) shall have the following duties:

- Be a state spokesperson for West Virginia Thespians, EdTA, and the Chapter Board.
- Supervise the keeping of monies, assets, and liabilities of assigned Area Thespians.
- Facilitate all accounts payable and receivable needs for assigned Area Thespians.
- Keep accurate accounts of all finances of assigned Area Thespians, hold the books open for examination, and present to the Chapter Director financial reports when requested.
- Coordinate annual Area Thespian Festival.
  - Ensures area registration opens on time and pre-event communication is sent.
  - Works with Area Festival Site Coordinator & Tech Coordinator as necessary.
  - Secure adjudicators for Area Festival.
  - Assigns duties as needed at Area Festival, including those of area STOs.
- Other leadership logistical duties as required to support area activities and events.



# AREA FESTIVAL HANDBOOK

## I. STEPS AND TIMELINE FOR PREPARING/PRODUCING THE AREA THESPIAN FESTIVAL FOR AREA DIRECTOR

Schedule the event: *APRIL/MAY BEFORE THE END OF SCHOOL YEAR*

- Schedule a date for the Area Festival that falls before designated deadline. See Handbook for deadline each year.
- It is a good idea to schedule a back-up snow date, as well. This needs to be before or on the deadline also.
- Designate and secure the venue. This can be any school in the area, or even a community or university theatre space if necessary.

Communicate with area schools:

- Starting in *August* with the return to school, remind the schools in your area (list and contact information will be sent to you by the Chapter Director) that the membership fees are due by December 1. These must be paid for a school to participate in Area and/or State Festivals.
- Shortly after *December 1*, you will receive a list of the schools in your area that have paid these dues.
- *One month* before your Area Festival date, request the Area Festival Form from each of your schools. These are due by 2 weeks before your Area Festival and must be sent to you **and** the Chapter Director.
- Once you have all the Area Festival Forms, develop a schedule for the day and communicate this to the schools at least *one week before the festival*.

Secure adjudicators for Area Festival: *NOVEMBER/DECEMBER*

- Preferably 3 One Act adjudicators, but 2 is acceptable.
- Adjudicators for tech projects that are knowledgeable in the appropriate areas. One adjudicator can do more than one category but try not to overload any one person with too many projects to adjudicate. If possible, have at least 2 judges for each category.
- Resources for adjudicators: those who've done it before, local college/university faculty and/or students, local community theatres. Josh Williamson at WVU and Mike Aulick at West Liberty will help secure people as needed. Keep in mind that some other area festival will happen on the same date, making it difficult to secure those who are from out of your area.
- All adjudicators should complete the free, public course online through [EdTA's Learning Center](#) to help standardize scoring and feedback. They will receive printed guidelines for adjudication which should be followed.

Work with Area Festival Site Coordinator and Tech Coordinator (if separate person) as necessary: *2-3 WEEKS BEFORE FESTIVAL*

- Make sure stage space is set up according to the guidelines with enough backstage/hallway storage for all schools bringing one acts.
- There must be space for display of tech projects, allowing for a 4'x4' space for each project.
- Space should be provided for Area Director and adjudicators to work.
- If possible, supply a room or space designated for each participating school to gather.
- If concessions/food is to be supplied or sold, provide space for the distribution and consumption and management of trash disposal.

Assign duties as needed at Area Festival, including those of Area STOS: *2 WEEKS BEFORE FESTIVAL*

- Registration/Welcome
- Backstage coordination
- Announcer/Timer
- Stage door monitors (doors to public must remain closed during the performance of one acts; these can be opened after each show while adjudicators are delivering comments)
- Prepare adjudicators with guidelines and expectations

Order/Prepare Certificates for festival — *2 WEEKS BEFORE FESTIVAL*

Ensure Festival Rules and Code of Conduct are followed — *AT FESTIVAL* - see Section II below.

Report results to Chapter Director *as soon as possible after conclusion* of Area Festival, preferably within two days, using the Area Festival Report form available on the website.

## II. AREA RULES & CODES OF CONDUCT

### REGISTRATION & ELIGIBILITY

A school must register with the State Chapter Director to participate in the appropriate Area and State Festival. To register, fill out the Membership Fee Invoice form available on the website and send it to the Chapter Director by December 1, along with payment for the membership fee. ALL WEST VIRGINIA HIGH SCHOOLS are eligible to participate regardless of Thespian Troupe status. WV Middle Schools can participate on a limited basis as detailed below.

### ALCOHOL/DRUGS

Students consuming or under the influence of drugs or alcohol at any time during any festival will be returned home on the first violation. The parent, guardian, or next of kin will be responsible for returning the student home. Any group or individual event the student is involved in will be automatically disqualified from competition.

### FESTIVAL SECURITY & EMERGENCY PROCEDURES

Teachers and key chaperones need to have medical information and a working cell phone with them at all times in case of an emergency. If a student has an emergency, the director or key chaperones will be contacted through the Registration Desk.

### PROPERTY DAMAGE

Delegates will be held responsible for damages caused by them to Host property. The Host will bill the student, the parents and/or the school, for any damage and/or fees not collected at the time of checkout. The WV Thespian Area Festival is not responsible for lost or stolen items during the festival.

### THEATRE FESTIVAL ETIQUETTE

Beverages and food are not permitted at any time in the theatre.

Student and adult delegates are considered guests of the host facility and thus will be gracious guests and conduct themselves as to reflect consideration of others. Excessive noise, improper language, and lack of consideration of others shall be cause for a violation. Respect for other delegates, the Host, staff and students, and other troupe directors is required.

No person without proper identification may enter the designated production areas.

The taking of flash photography or video is not allowed at any time during a production.

No electronic devices (iPods, mp3 players, video cameras, digital cameras, etc.) are permitted in the audience.

Students are to keep their feet off the seats.

Please turn off all cell phones and pagers while in the house.

No one is to enter or exit the theatre during a performance!

### BADGES

A delegate must wear his/her name badge between the neck and the waist, easily visible, at all times during the festival. Wrist bands may be used in place of name badges. Although the shows are open to the public, any person (student or adult) who does not have a festival badge will be barred from other festival activities and backstage areas. Whichever method of identification chosen will be issued at registration.

### HEALTHFORMS POLICY

Troupe directors should have health/permission forms for every delegate on hand, as per school trip policy.

### VIOLATIONS

Violations may cause non- participation of the school in the conference's festival activities until meeting with the State Director.

Students and adults found in violation of the Rules of Conduct may be sent home at delegate expense. School rules for trips also apply.

## EXPECTATIONS, POLICIES AND PRACTICES

West Virginia Thespians is committed to providing a safe, productive, and welcoming environment for all meeting participants. All participants, including, but not limited to, attendees, speakers, volunteers, exhibitors, West Virginia Thespians board members, service providers, and all others are expected to abide by this Programs Code of Conduct. This Policy applies to all West Virginia Thespians meeting-related events, including those sponsored by organizations other than West Virginia Thespians but held in conjunction with West Virginia Thespian events, on public or private platforms.

West Virginia Thespians has zero-tolerance for any form of discrimination or harassment, including but not limited to sexual harassment by participants of our members at our meetings. If you experience harassment or hear of any incidents of unacceptable behavior, West Virginia Thespians asks that you inform Martha Loudon, Chapter Director ([mblouden@yahoo.com](mailto:mblouden@yahoo.com)), so that we can take the appropriate action.

- **Act well your part.** West Virginia Thespians events engage participants with a wide range of beliefs and ideas about the subjects they're discussing. We encourage an open dialogue but require that participants remain courteous and respectful at all times.
- **There are no small parts.** Everyone is essential in our community. Participate, and encourage others to do the same. You have answers that others are seeking, and they are just as capable of helping you.
- **Know your audience.** This is an educational tool, used to connect students, teachers, and people passionate about the arts. Just as you would in any educational environment, refrain from posting pictures or comments with inappropriate content.
- **YES and...** This event is meant to be a positive experience for anyone who chooses to participate. Feel free to post helpful and relevant advice or suggestions, but do not be abusive, profane. Threatening, or offensive. Think before you post. Is it necessary? Is it kind? It is true?
- **SHHHHH!** The participants themselves do the best monitoring of a community. If you see any inappropriate or offensive content, please notify the Chapter Director (email above). We do not discuss any user's account with another user, so your report will remain anonymous, as will the actions we have taken.
- **All the world's a stage.** On the internet, you always have an audience. If you wouldn't say it to your mother, your boss, or a child, don't post it. Respect the privacy of others. West Virginia Thespians is not responsible for any consequences you experience resulting from anything you have posted at or related to this event. Please refrain from using any information that would lead to exposing your personal identity (last name, email address, or other personal information).
- **Copyright.** If it's not yours, get permission before you post it, or cite the necessary sources.

## III. ONE-ACT PLAY FESTIVALS (AREA)

### SCHOOL ELIGIBILITY

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ALL West Virginia high schools (grades 9-12) are fully eligible to participate in Area Thespian Festivals. Adjudication, awards and festival participation are not influenced by Thespian status.

All West Virginia Middle Schools (grades 7 & 8) are eligible to participate in Area Thespian Festivals. However, Middle Schools cannot be in competition against High Schools.

If competing, schools are required to first participate within their own areas before coming to the state festival. The form to register for an Area Festival is the AREA FESTIVAL FORM located on the website ([www.wvthespians.org](http://www.wvthespians.org)) on the Documents page. The theatre teacher must complete and email this form to Chapter Director **AND** to the Area Rep by the due date given. Membership fees must be paid to the Chapter Director by December 1. If extremely extenuating circumstances require a transfer to another Area, then advanced permission can be granted by using the same form. Permission must be obtained from both Area Reps involved and the Chapter Director.

## STUDENT ELIGIBILITY

All students who participate in the performance of a festival play, including technicians, backstage crew, operators and actors, must be in grades 9-12 and enrolled in four periods/credits per year. In addition, all students who participate in the performance of a festival play, including technicians, backstage crew, operators and actors must be enrolled in the school they are performing with. The Chapter Director, prior to the festival, can grant special permission for students who wish to perform with a different school in extenuating circumstances and for homeschooled students to participate with a particular school. Middle schoolers in grades 5-8 that are in a feeder school to a high school be allowed to participate, with parent waiver and permission documentation in that high school's one act. Any One Acts with middle schoolers involved will not be eligible for consideration for the WV Chapter Showcase selection for the International Thespian Festival.

While we realize that some students attend more than one school and that some counties offer magnet or pull-out programs, no student may appear in more than one play that is entered into an Area or State Festival.

Load-in crews and live musicians backstage are permitted to be non-students affiliated with the performing school (adults, alumni, teachers, parents, etc.). However, no non-student performers are allowed on the visible stage or work the tech of show during performance time.

## ORDER OF PERFORMANCE

At Area Festivals, the Area Host, in conjunction with the Area Rep and the other theatre teachers of the area, can decide on the order of performance. If a school does not appear by their pre-determined performance time, the school will forfeit.

## RUNNING TIME

Schools will be given a "running time" of 45 minutes to set up, perform and strike. After the performance the festival judges will give a critique. Each judge's critique is to last a maximum of 5 minutes.

The official length of the show (i.e., the show's "Running Time") shall be determined from the point when the host stage manager gives the school permission to "take the stage" until the point when the scenery is struck to the set storage area or to the wings and the Stage Manager (or designated person) has called "Clear." If the set-up, performance and strike time exceed the 45-minute time limit, the show will receive a 5- point deduction that will lower the score one category (Superior to Excellent, Excellent to Good, etc.)

## TECHNICAL CONSIDERATIONS

Technical Walk-through: If possible, within time restrictions, the host shall provide a 60-minute technical walk-through prior to the performance of festival shows. This walk-through is to allow students time to acquaint themselves with the technical capabilities of the host facility. No scenery or sets will be allowed on the visual stage. However, sets, special lighting, and sound systems can be set up in the wings, backstage or in the house. Anything set up in the house must not block sightlines. Students are allowed in the control room to review the sound and light boards. Due to scheduling constraints, up to 5 high schools can and may have the same Technical Walk-through time. Any vocal sound checks should be completed during this time. Spike tape is to be applied during this time. Each school will receive a roll of one color of spike tape. All spike tape applied will be removed AFTER all schools in the block have performed.

Staging: All plays will be performed on a basic curtained stage. Each school at the State Festival will be given a 30' wide x 20' deep area in which to perform. The performance area will be taped off prior to the festival. This performance area is subject to change at Area Festivals dependent upon their venue.

Properties & Scenery: Any scenery or stage props can be used, but they must be set up and torn down during the 45-minute time limit by the cast and stage crew, with the play's stage manager supervising. **All scenery and props should fit into the designated backstage storage areas to be no larger than 10'x10'.** Adults and teachers are not permitted to assist in the set-up but can answer students' questions from outside the playing area.

The competing school must furnish all properties, but in case of an emergency, the host school or other schools at the festival can supply props or scenery.

General Lighting: The performance area will be lit in a soft wash and have a nine (9) area lighting plot. If a school's performance exceeds this space, it will not be lit; but will not be disqualified. House lighting and work lights are also at the school's control for use in their performance if they so desire. Each school is guaranteed this general lighting plot. Any additions must be considered Special Lighting.

Special Lighting: Any special lighting (gels, special spots, color washes, cyc lights, followspots, etc.) must be provided by the performing school and cleared with the technical director at the host facility. **Depending on venue, special requests may not be possible to accommodate.** The Host facility CAN provide special lighting, IF prior arrangements are made when festival forms are submitted. If no prior arrangements are made with the host before the beginning of the festival, the hanging, aiming, focusing, gelling and/or programming of any special lighting must be done during the Technical Walk-Through time by the stage crew of the performing school in conjunction with the Host's technical crew. In addition, the performing school that uses the special lighting must return the stage lights to its prior condition after their show is done if the lights used are needed by another school. This striking of special lighting can be considered part of the show's Running Time if the lights are needed by the next shows in the performance block.

Sound: If there are audio cues and/or music in your show, schools will need to specify ahead of time to the Host Facility how they are to be produced (i.e., CD, computer, etc.) The Host is to provide the means to play sound cues so they can be heard in the house and backstage or the means for the performing school to hook into their sound system. Backstage or "God" mics can also be provided by the Host with prior arrangement. The Host must also provide a means to communicate from backstage to the control room, if necessary. Any special sound equipment (i.e., body mics, additional monitors or amps) must be provided by the performing school with prior arrangement with the Host facility and must be set up during the allotted set up time.

## ADJUDICATION

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Up to three judges shall adjudicate each play that is performed at a festival and may sit in the house wherever they wish. After each play performance, each judge shall discuss the plays with the cast and crew present individually. Each judge has 5 minutes to do so. Judges must give a written critique as well as the verbal critique. These comments shall be confined to helping the actors and crew. No criticisms should be offered concerning the direction of the play at this meeting. Directing comments are furnished in writing to the director. Adjudicators are to score in whole numbers (no percentages) using supplied rubrics.

The following ranking process can be used at the Area Festival if there are a good number of schools performing: After all the plays are performed, the Area Director is to average the scores for each one act (total of scores divided by the number of adjudicators). Then the scores are to be put in order, with highest average first, proceeding to lowest average score. These are the rankings for the shows. According to the chart below, the corresponding number of qualifying one acts will be named OUTSTANDING ONE ACT for the Area Festival. A copy of these rankings can be given to any school director upon request. No director, chaperone or student will be told their school's final rating before awards are announced at the end of the festival.

## AWARDS & SELECTION OF STATE FESTIVAL PLAYS

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At Area Festivals, schools will compete for the chance to perform at the WV State Thespian Festival. Only one-act plays or a cutting from a full-length play that conforms to the time limit will be chosen. Only one play per school is allowed to

compete at Area Festival. The following table shows the number of plays to be chosen from an Area for the WV State Thespian Festival: (\*subject to change if required based on numbers.)

Total number of schools that enter a show at Area Festival	Number of High Schools that will be invited to represent the Area at the WV State Thespian Festival	Number of Alternates
1	School represents area at state festival	None
2	1	1
3 - 4	2	1
5 - 6	3	1
7 – 8	4	1
9 – 10	5	1

Middle schools can participate at Area Festivals to receive a critique. It is understood that these students may be under the age of 15 but should be enrolled full time as students in their school. When Middle Schools perform One Acts at the State Festival they will not be allowed to compete against high school entries. Middle School actors will not be considered for Outstanding Acting Awards, but they can earn All- Festival Cast Awards.

In addition to the Outstanding One Act awards, an Area may also recognize the following: 2 Outstanding Performers, 2 Outstanding Supporting Performers, All-Festival Cast (at least 2 from each show).

At the Area Festival, all awards will be recognized with certificates.

# TECHNICAL THESPY®

## I. STUDENT AND SCHOOL ELIGIBILITY

The Tech Thespy program is open to ALL high school students of West Virginia, despite Thespian status. All secondary students in West Virginia (grades 9-12) are eligible to submit a tech entry to the Area Festival in order to qualify for the State Festival. However, only students who are Thespians in good standing can take tech entries in certain tech categories to the International Thespian Festival. In addition, if an entry comes from a school production, the school production MUST be performed during the same school year as the Area and State Festival for the entry to be included. And finally, the entry must be submitted in person to the Area and State festivals to be adjudicated.

Middle School Students (grades 5- 8) may enter a tech entry, but these Middle School level projects will not be in competition with the high school level entries. They will receive adjudications and ratings just like all the tech projects but only the superior rated projects will be recognized with awards.

TECHNICAL THEATRE THESPY®	NOTES
Presented on-site except for Playwriting	
Costume Construction	Tech Thespy®
Costume Design	Tech Thespy®
Lighting Design	Tech Thespy® - only Advanced can move on to ITF
Makeup Design	Tech Thespy®
Masks	WV Event ONLY
Playwriting	Tech Thespy®
Prop Construction	Tech Thespy®
Puppets	WV Event ONLY
Scenic Design	Tech Thespy®
Short Film – Live Action, Documentary, Animated	Tech Thespy®
Sound Design	Tech Thespy®
Stage Management	Tech Thespy®
Theatre Marketing	Tech Thespy®

## II. APPROVED MATERIAL FOR PROJECTS

Technical presentations of theoretical or realized production elements and designs for published plays or musical are not subject to approval from licensing agencies and therefore considered fair use for Thespy adjudication. Students must prepare technical presentations for published plays or musicals; entries for original works or for non-theatrical works (e.g. poetry, works of fiction, screenplays, television, concerts, or any other medium) are not permitted. Mask and Puppetry projects may also come from children's stories, fairy tales and other literary works; these projects are not eligible for advancement to the International Thespian Festival.

## III. NUMBER OF PROJECTS

There is no limit to the number of technical theatre projects a school or student may enter. However, a student can only enter one project in each category and the teacher is asked to carefully consider the quality of the projects before recommending them for judging.

#### IV. GROUP PROJECTS

For every category, except for stage management, projects may be entered by groups of two (2) students. Work must be clearly completed by both students involved, with a breakdown in the video and project files to indicate each group members' contribution. Both students must be present to present the entry. **These projects cannot be considered for advancement to the International Thespian Festival Thespys® competition.**

#### V. SUBMITTING YOUR PROJECT

Projects will be submitted in person for both the Area and State Festivals, except for Playwriting and state-qualifying short film entries. All elements required for each type of project should be submitted in the Project Book and display.

Students may use electronic sources (audio, video, PowerPoint, etc.) in their presentation; however, no projection equipment will be provided. The exceptions to this rule are:

For costume construction, students must bring the actual costume constructed.

For makeup, the application of one design (of the 5 required) will be applied within a 2-hour time limit on site.

For stage management, students must bring the actual prompt book used during the production.

Read and follow exactly the category rules contained in this document for your technical entry.

At the area and state festival, students will have up to 90 seconds, after a slate, to present their "pitch" to the adjudicator. This should include their goal for the project and how this was accomplished.

#### VI. JUDGING OF PROJECTS

Although it is understood that a student may seek advice from experts, family or friends to make their project better, the student whose name is on the project must do the core of the work and, more importantly, its design. Students must certify that they themselves did the actual work on the project. If a project is found to be the work of someone other than the student, the Area or Chapter Director can disqualify it. No project entered in previous years is allowed to be entered again.

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.

All projects will be judged based upon the creative completion of the specifications detailed in each tech category as well as the artistic value of the completed work. Specific adjudication sheets can be found on the website for reference. Scores will be given in whole numbers (no percentages).

**The Use of Artificial Intelligence (AI):** In Thespy adjudications, AI may be used as a collaborative or starting tool as long as the processes and tools are clearly declared in the presentation of the work. AI-generated images, videos, and audio must avoid the use of copyrighted material. The final creative products and the processes by which the participants arrived at those products should be completed by the participants themselves, with all choices justified if questioned by the adjudicators.

At the adjudication session, students will present a 90-second pitch, after an introductory slate, for their entry to the adjudicators, identifying key features. Tech Judges, chosen by the festival coordinator(s) and/or host, must give a verbal critique to all entrants in each category as a group as well as individual written critiques. During the group verbal critique, the judge may ask questions of the student and use their answers in the judging and ranking of their project. Attendance at this oral critique session is required. Students should communicate to the judge or Area Director (or Chapter Director at the state festival) if they have scheduling conflicts for this session and to make arrangements for an alternate time.

**AWARDS** - The top three entries in each category scoring at least Excellent or Superior are to be named as Outstanding. At the Area level, these Outstanding entries will qualify to go to states. It is not required to name all three places if they do not score at least Excellent or Superior. If a category has only one, two or three entries, this does not mean they will automatically receive the



right to win an award in that category or to go to states. At the State level, top two projects scoring at least Excellent or Superior will be recognized as Outstanding as well as those receiving a Superior rating.

Judges reserve the right to suggest disqualification on any entry based upon quality and artistic value. Judges may not move any entry from one category to another. The decision to disqualify will be made by the Area Director after consulting with the judges.

Thespians who earn an overall Superior rating in an approved Thespy category at the **state** festival are invited to the final round of the Thespy Awards, held during the International Thespian Festival (ITF) each year in June. To participate in the Thespys in person, qualified Thespians must be registered for ITF and be checked in on campus at Indiana University Bloomington no later than 8:00 am Monday. Students unable to attend ITF in person can register for the ITF Virtual Experience and submit digital entries to be adjudicated in the final round. If advancing to the international round, Thespians must present the same work they qualified with at the chapter, state/regional, or alternate qualifier. See Appendix B for ITF submission guidelines.

## Technical Thespys® Categories & Descriptions

Category	Sub-Categories	page #
Costume Construction.		17-18
Costume Design . . . . .		19
Lighting (Novice and Advanced).		20-21
Makeup Design. . . . .		22-23
Mask. . . . .		24-25
Playwriting . . . . .		26
Props Construction. . . . .		27
Puppetry. . . . .		28
Scenic Design. . . . .		29
Short Film . . . . .		30
Sound Design. . . . .		31
Stage Management: . . . . .		32
Theatre Marketing.. . . .		33-34

## Costume Construction

For a Costume Construction entry, the student must display and discuss one (1) realized costume they constructed for a character from published theatrical work. Costumes for performances of original works, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Costumes for either theoretical or realized productions are acceptable.

**The skills measured by the adjudicators during the presentation are:**

- Sewing and construction skills including application of sewing techniques, pattern use, fitting of the final garment onto the model for which it was built;
- Attention to detail;
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact construction choices;
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences on design choices;
- Ability to budget appropriately for the costume's construction;
- Ability to document, present, and clearly explain and justify the process of constructing the costume and costume's functionality.

**The Thespian must prepare:**

1. A fully constructed costume that reflects the student's capabilities and strengths, created to be used in a play or musical using a publicly available or personally designed pattern,
  - a. The costume must be fully build/constructed by the student using a publicly available or personally designed pattern, and demonstrate skilled use of the construction methods employed (i.e., hand sewing, machine stitching, building millinery, 3-D modeling, etc.).
  - b. The costume does not need to be designed by the student, but it should be an original concept to the realized or theoretical production for which it is designed (i.e. replica garments of Broadway costumes are not acceptable). If non-original designs or patterns are used, sources must be cited and receipts must be included in the support materials.
  - c. The garment should be finished and ready for use by an actor on stage, presented on a hanger, mannequin, or, if an accessory, in a box. The student **should not** wear the costume during the presentation.
  - d. The costume must fit the person or model for which it was built. The costume may be designed to fit the participant. If the item did not fit as planned, the student should indicate how this problem was solved.
2. A portfolio of support materials (bound Project Book or digital) that must include the following:
  - a. Research, including:
    - i. Typed synopsis of the play
    - ii. Summary of given circumstances from the script that apply to the garment and how it functions in the play or musical.
    - iii. Additional functionality requirements specific to the way the garment is used/handled on- or backstage.
    - iv. Genre, locale, and setting of the play (or other explanation of the world of the play).
    - v. Artistic and practical needs that impact the construction.
    - vi. Sources of inspiration for design and color palette (if used)
  - b. Pattern used for the costume construction
    - i. If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included. Alternately, a pattern designed by the participant may be used, and must be included in the support materials.
    - ii. If any other source other than a commercial pattern or an original creation is used, include credit and cite the source in your presentation (e.g., YouTube video, re-enactors site, AI generation, costumer's textbook, etc.) Costume pieces, accessories, or notions that are created rather than sewn, such as 3-D printed accessories, must be detailed.
  - c. Itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim.
    - i. The total sum on all items used in the construction of the costume may not exceed \$150 in value, exclusive of the cost of the pattern. If showcasing millinery work, the budget limit is \$75. If submitting both a garment and a millinery item, the total limit is \$225.

- ii. It is understood that there may be an occasional instance where the total value of the materials used exceeds the limit, but donated materials have been used. If this is the case, the value of the donated materials **must** be determined, documented, and noted on the expense sheet.
- d. Costume production photo series that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.) and at least one photo of the final costume.
  - i. Include process photos used to document and reflect on the construction of the garment (i.e., not photos of the participant at a sewing machine).
  - ii. Photos must depict the garment at various stages of construction and should illustrate such skills (e.g., sleeve alignment, zipper placement and insertion, seam finishes, etc.).
  - iii. Include photos of the costume on the person or model for which it was built.

## **Costume Design**

In a Costume Design presentation, the student must present and discuss costumes they designed for use in a published theatrical work. Designs for performances of original work, poetry, fiction, screenplays, television, concerts and/or any other medium are not permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the costume design process.
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design and the relationship to a unifying concept.
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences on design choices.
- Ability to document, present, and clearly explain and justify design choices.

The student must prepare:

1. Five costume renderings (either five different characters or a single character through five costume changes).
  - a. No more than five (5) costume renderings will be permitted; and no finished costumes are permitted.
  - b. The renderings can feature designs for five (5) different characters from the same production or follow a single character through five (5) costume changes.
  - c. Renderings should be at least eight (8) inches tall and must be in full color - large enough for the adjudicators to easily understand the design choices. Template or traced character forms are permitted.
  - d. Renderings may be hand-drawn or computer-generated but must include the tool used in the title block (e.g., hand-sketched colored pencil, watercolor, Procreate, etc.).
  - e. Renderings may be presented on a display board or alongside the additional support materials in a binder or digital format. The board, page, or digital slide should be clearly and neatly labeled with a title block that contains the following information:
    - i. Participant's name and troupe number
    - ii. Title of play or musical
    - iii. Authors and composers (as applicable)
    - iv. Name of performance venue and performance dates (if realized)
    - v. Character's name and the act(s) and scene(s) in which the costume appears
    - vi. Medium with which the rendering was created.
  - f. Swatches must be included for each rendering, attached to the board or presented with the additional support materials.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - a. Typed synopsis of the play.
  - b. Design statement no longer than one (1) page that includes the unifying production concept and the theme of the show and/or recurring motifs that appear in it.
  - c. Research, including:
    - i. Summary of given circumstances from the script that apply to the costume design
    - ii. Functionality requirements
    - iii. Genre, locale, and setting of the play (or other explanation of the world of the play)
    - iv. Artistic and practical needs that impact the design
    - v. Sources of inspiration for design and color palette (if used)
  - d. Budgetary requirements or other constraints and considerations.
  - e. Preliminary sketches/first concept drawings to show where the designs started and how they developed
  - f. Costume plot for the chosen character(s), showing costume changes and indicating when they happen

## Lighting Design (Novice and Advanced)

In a Lighting Design presentation, the student must prepare a presentation of lighting designs for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Designs for either theoretical or realized productions are acceptable. All the following except as noted for Advanced level are required by both levels of projects.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the lighting design process.
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design and the relationship to the unifying concept.
- Ability to demonstrate a basic understanding of the technology/equipment needed to implement and support the design.
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices.
- Ability to document, present, and clearly explain and justify design choices.

All the following except as noted for Advanced level are required by both levels of projects.

The student must prepare:

1. A light plot that indicates all information necessary to ensure a clear understanding of the designer's intentions.
  - The light plot may be printed or digital, but should be large enough for the adjudicators to see the details clearly during the presentation.
  - The scale used for the light plot should be 1/4-inch or 1/2-inch = 1 foot
  - The location and identification of every instrument, accessory, and specialty unit should be represented on the light plot, along with the following information (as applicable):
    - Color medium
    - Set and masking
    - Areas
    - Lighting positions with labels
    - Type of instruments
    - Unit numbers
    - Circuits
    - Channels
    - Focus/purpose
    - Gobos/patterns/templates
    - Practicals
    - Special instruments (e.g., moving lights, foggers, hazers, fans, relays, etc.)
    - Instrument key
  - The light plot should be clearly and neatly labeled with a title block that contains the following information:
    - Entrant's name, troupe number (optional)
    - Title of play or musical
    - Authors and composers (as applicable)
    - Name of the performance venue for which the plot was designed and performance dates (if realized)
    - Scale
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - Typed synopsis of the play.
  - Design statement no longer than one (1) page that includes the unifying production design concept and the theme of the show and/or recurring motifs that appear in it.
  - Research, including:
    - Summary of given circumstances from the script that apply to the lighting design.
    - Functionality requirements.
    - Genre, locale, and setting of the play (or other explanation of the world of the play).
    - Artistic and practical needs that impact the construction.
    - Sources of inspiration for design and color palette (if used).

***THE FOLLOWING MUST BE INCLUDED FOR AN ADVANCED LIGHTING DESIGN PROJECT AND QUALIFICATION FOR ITF:***

- *Instrument schedule/channel hookup that includes (as needed) channel, position, instrument type, purpose/area, color/gobo, dimmer/address.*
- *Magic sheet/cheat sheet that includes lighting areas, set pieces, and where each instrument is aimed.*
- *Representative sample of the script with cues indicated.*
- *Cue list that includes cue number, time up, follow, look/cue line, and additional notes as needed.*
- *One of the following two options:*
  - *If the production was theoretical, three 1(3) ight renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.*
  - *If the production was realized, a photo series or short video (no longer than 1 min.) that highlights three lighting cues.*

# Makeup Design

For a Makeup Design presentation, the student must present and discuss makeup renderings they designed for a published theatrical work. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, and/or any other medium are not permitted. For the purposes of Thespy adjudications, teeth and hair are considered part of the makeup design and should be included in the materials outlined below. Designs for either theoretical or realized productions are acceptable.

## The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the makeup design process.
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design and the relationship to the unifying concept.
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices.
- Ability to document, present, and clearly explain and justify design choices.

## The student must prepare:

1. Five makeup renderings (either five different characters or a single character through five different looks – NOT five steps in the application of one design).
  - a. No more than five (5) makeup renderings are allowed.
  - b. The renderings can feature five (5) different characters from the same production or follow a single character through five (5) different looks.
  - c. Rendering should be in full color and at least eight (8) inches tall – large enough for the adjudicators to easily understand the design choices. Template or traced character forms are permitted.
  - d. Renderings may be hand-drawn or computer-generated, but must include the tools used in the title block (e.g., hand-sketched colored pencil, watercolor, Procreate, etc.).
  - e. Renderings may be presented on a display board, in a portfolio (bound or digital). The board, portfolio page, or slide should be clearly and neatly labeled with a title block that contains the following information:
    - i. Entrant's name and troupe number (optional)
    - ii. Title of play or musical
    - iii. Authors and composers (as applicable)
    - iv. Name of performance venue and performance dates (if realized)
    - v. Character's name and the act(s) and scene(s) in which the look appears
    - vi. Medium with which the rendering was created.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - a. Design statement no longer than one (1) page that includes the unifying production design concept and the theme of the show and/or recurring motifs that appear in it.
  - b. Research, including:
    - i. Typed synopsis of the play or story
    - ii. Summary of given circumstances from the script that apply to the makeup design
    - iii. Functionality requirements
    - iv. Genre, locale, and setting of the play (or other explanation of the world of the play)
    - v. Artistic and practical needs that impact the design
    - vi. Sources of inspiration for design and color palette (if used)
  - c. Budgetary requirements or other constraints and considerations
  - d. Preliminary sketches/first concept drawings to show where the designs started and how they developed
  - e. Application techniques used within the design
  - f. Makeup plot for the chosen character(s), which makeup is worn at different points throughout the show (if applicable)
  - g. If the design was realized, include a makeup application photo series that focuses on the process of creating one makeup look at various stages of application. Highlight specific techniques used to create the overall look. Include at least one (1) photo of the finished makeup look.

At the area and state levels, students will create the makeup project on themselves or on a model for ONE of the five designs completed in one of the categories below. Photos of the application process and final product, as described above in 2.g, should be included in your digital makeup binder.

Sub-Categories for Applied Make-up projects:

Each Make-up Project is to be identified in one of the following 2 sub-categories:

- Character Makeup — This type of makeup transforms the actor into a specific character based in reality or from a time period. For example, old age makeup used to make a high school actor look 60 years old or like a foppish character in a Restoration play.
- Fantasy Makeup/Special Effects Makeup— Fantasy makeup transforms the actor into a character that is not based on reality. For example, using makeup to make a high school actor look like the Fairy Queen Tatiana from *Midsummer Night's Dream*. Any material is permitted to transform the actor, but it must be adhered to the actor face in some manner and not simply worn as a mask. Special Effects Makeup is used to show scars, blood, bruises, burns, etc. All effects must be hand built by the designer, and not be purchased pre-made kits.



## Mask

In a mask entry, the student must display and discuss one (1) realized mask, a removable covering that conceals or partially conceals the face. A mask may be created for a character from a published work written for the theatre or from the following sources: standard fairytales for classical stories, an unknown fairytale, a folk tale from a documented book of young people's literature. If the student's entry does not come from a published play/musical, the source (children's book, fairy tale story, script, etc.) must be included with the student's display. Works of Disney are not allowed except for those from actual school productions of Disney licensed shows.

### **The skills measured by the adjudicators during the presentation are:**

- Ability to demonstrate an understanding of the mask design process;
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept;
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices;
- Ability to document, present, and clearly explain and justify design choices.

### **The Thespian must prepare:**

1. A physical mask, which should be able to be worn comfortably by an actor.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - Design worksheet (as seen below or similar drawing)
  - Typed character analysis
  - Typed description of methodology or approach used to construct the mask
  - Reference pictures to show research for ideas and application techniques
  - Summary of given circumstances from the script or story that apply to this category.
  - Functionality requirements.
  - Genre, locale, and setting of the play or story (or other explanation of the world of the play or story).
  - Artistic and practical needs that impact the construction.
  - Sources of inspiration for design and color palette (if used).
  - One-page design statement that includes:
    - Typed synopsis of the play or story.
    - Unifying production design concept.
    - Theme of the show/recurring motifs.
  - Budgetary requirements or other constraints and considerations.



## **Playwriting (submitted only at the state level)**

For the Playwriting entry, the Thespian must write and submit an original play for the theatre. The play must be the original work written solely by the playwright and should not include copyrighted or any other material used from another writer or source. Plays that include music and lyrics (whether original or sourced) are not allowed. Only one play may be submitted per student.

**The skills measured by the adjudicators are:**

- Ability to demonstrate an understanding of how the elements of the play create an intentional structure
- Ability to create well-developed characters
- Ability to create authentic dialogue that supports and amplifies the action
- Ability to communicate a clear, intentional vision and meaning through an original voice/point of view

**The student must prepare:**

A short play on any subject with a running/reading time of 30 minutes or less. The script must not exceed twenty (20) pages in total.

- Authors are encouraged to write authentic stories as examined through their own unique lens and explore themes to which they deeply relate through various aspects of their characters. Authors should tell the story they want to tell in their own individual manner.
- The cover page should include the title of the play, the author's name and email address, school name, troupe number, and the troupe director's name and email address.
- A synopsis of the play and character list that includes the name and brief description of each character that speaks and/or appears onstage. Characters that are spoken about but who do not appear onstage should not be included in the character list.
- The play should be typeset using 12-point font.
- The play must be submitted in a PDF format to preserve formatting and ensure visibility by all adjudicators.

For Playwriting adjudication, the Thespian does not need to make a presentation – the work should stand alone. Adjudicators will supply feedback on the online adjudication form.

If possible within scheduling, staged readings of the 1<sup>st</sup> and 2<sup>nd</sup> place winners will be held at the State Festival.

### **Rights**

All work is protected by copyright from the moment it is created. Writers own their plays and have exclusive control of the rights to produce, publish, and adapt them. By submitting work to Thespy Playwriting, you agree to allow West Virginia Thespians and the International Thespian Society (at its discretion) to mount a staged reading of your play. The society may also (at its discretion) publish your script (or portions of it) and submit it to Concord Theatricals for their publication consideration. All other rights remain the exclusive property of the writer.

## Props Construction

For a Prop Construction entry, the student must prepare and discuss one (1) completed prop they constructed for use in a published theatrical work. Props for performances of original works, poetry, fiction, screenplays, television, concerts or any other medium are not permitted. Props for either theoretical or realized productions are acceptable.

For the purposes of the Thespy Awards, a “prop” is defined as any object used by an actor in a performance that isn’t part of the set or worn as a costume piece or accessory.

### The skills measured by the adjudicators during the presentation are:

- Construction and craftsmanship skills, including the application of techniques specific to the chosen materials (e.g., woodworking, painting, or mold casting.)
- Attention to detail
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact construction choices
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences on construction choices
- Ability to budget appropriately for the prop’s construction
- Ability to document, present, and clearly explain and justify the process of constructing the prop and prop’s functionality

### The student must prepare:

1. A fully constructed prop that reflects the student’s capabilities and strengths, created to be used in a play or musica.
  - The prop must be fully built/constructed by the student. Purchased items that are finished or decorated are not allowed.
  - The prop can be built using any materials or tools needed.
  - The prop must be finished and ready as if to be used by an actor on the stage.
  - Note: Prop weapons are allowed for Thespy adjudication but undergo additional clearances to be presented. Therefore, a photo of the final prop must be submitted in the materials as listed below.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - Typed synopsis of the play
  - Complete props list for the production
  - Summary of given circumstances that include what the prop is and how it is used in the play
  - Visual research that supports historical, cultural, or stylistic accuracy (especially important for period pieces or stylized worlds)
  - List of materials used to create the prop and step-by-step explanation of construction methods and the reasoning behind those choices.
  - Itemized expense sheet with accompanying receipts for all materials used
    - The materials and supplies used to create the prop must not exceed \$100 in value. 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.
  - Prop construction photo series that focuses on the process of building the prop (e.g., measuring, cutting, assembling, decorating, finishing) and at least one photo of the final prop.

## **Puppetry**

In a Puppetry entry, students must prepare and demonstrate the use of a puppet to the adjudicator. Any puppet character may be created for a work of published theatre as well as from the following sources: standard fairytales for classical stories, an unknown fairytale, a folk tale from a documented book of young people's literature or from an actual school production. If the student's entry does not come from a work of published theatre, the source (children's book, fairy tale story, script, etc.) must be included with the student's display. Entries should not be based on movies, television shows, or other electronic versions. **Works of Disney are not allowed except for those from actual school productions of Disney licensed shows.**

**The skills measured by the adjudicators during the presentation are:**

- Ability to demonstrate an understanding of the puppet design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

**The student must prepare:**

1. Physical puppets that fits into one of the following categories:
  - Hand Puppets: Hand puppets are puppets that are manipulated by the hands. (for example: Kermit the Frog) This category must have a minimum of two (2) characters constructed that are from the same puppet play. The student may construct more characters if they so desire, but a minimum of two characters (2) is required for competition. Types of hand puppets include: hand puppet with moveable mouth or arms, rod, shadow, and stick puppet. The character may be animal, human, fantasy, or even abstract in concept.
  - Marionettes: Marionettes are dolls that are suspended from a control bar by the use of strings. (For example: Pinocchio) This category must have a minimum of one puppet displayed. String puppets should use black fish-lines for weight line in stringing, if possible. The best type of control bar is the airplane control.
  - Experimental Puppets: Experimental puppets are constructs that use the entire body of the puppeteer to manipulate the puppet for performance. (For example: Big Bird) Because some Experimental Puppets can get quite large, it is strongly recommended that students and directors contact the Area or State Festival host to ascertain available space. Experimental puppets include large body puppets, bunraku, etc.
3. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - One-page design statement that includes:
    - Typed synopsis of the play or story.
    - Unifying production design concept.
    - Theme of the show/recurring motifs.
  - Typed description of methodology or approach used to construct the puppet(s)
  - Reference pictures to show research for ideas and techniques
  - Summary of given circumstances from the script or story that apply to this category.
  - Functionality requirements.
  - Genre, locale, and setting of the play or story (or other explanation of the world of the play or story).
  - Artistic and practical needs that impact the construction.
  - Sources of inspiration for design and color palette (if used).

## Scenic Design

For a Scenic Design entry, the student must present and discuss a scenic design of their own for use in a published theatrical work. Designs for performances of original work, poetry, fiction, screenplays, television, concerts and/or any other medium are not permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

1. Ability to demonstrate an understanding of the scenic design process
2. Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
3. Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
4. Ability to document, present, and clearly explain and justify design choices

The student must prepare:

1. Scale model of a scenic design that represents up to three (3) scenes/locations in the play. No more than three (3) scenes/locations are allowed.
  - The model may be a 3-dimensional physical scale model or a digital mode.
  - The model may be generated through multiple physical and/or digital media, (e.g., SketchUp, Vectorworks, or 3-D printers, etc.)
  - At least one (1) human figure must be included in the model to show proportion and scale.
  - The model should be clearly and neatly labeled with a title block that contains the following information:
    - Entrant's name, troupe number
    - Title of play or musical
    - Authors and composers (as applicable)
    - Name of performance venue and performance dates (if realized)
    - Scale
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - Design statement no longer than one (1) page that includes the unifying production design concept and the theme of the show and/or recurring motifs that appear in it.
  - Research, including:
    - Typed synopsis of the play.
    - Summary of given circumstances from the script that applies to the scenic design
    - 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).
  - Budgetary requirements or other constraints and considerations.
  - Corresponding scale ground plan(s) that include:
    - Fixed/static scenic elements.
    - Indication of audience arrangement/location and backstage areas.
    - The ground plan(s) should be clearly and neatly labeled with a title block(s) that include the same information as the model (see above.)

## Short Film

For a Short Film entry, the student must create an original short film. The film must be of original content and may be a collaboration among up to sixteen (16) students, inclusive of actors, technicians, writers, and directors. Adaptations are not permitted. Only one film may be submitted per student/group in one of the following genres: Short Live-Action Film, Short Animated Film, Short Documentary Film.

The skills measured by the adjudicators during the presentation are:

1. The ability to create opening and closing titles, credits, and graphics that orient the viewer to the story
2. The ability to visually develop a story with dialogue
3. Camera, lighting, and sound use
4. Editing, including scene length and flow
5. The emotional and physical believability of the acting (if applicable)
6. The filmmaker's use of film elements to create a successful product

The student must prepare:

1. An original animated, documentary, or live action film no more than five (5) minutes long, plus one (1) additional minute for credits.

The film 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).

The film must meet the following requirements:

- Any music used in short films must be properly credited, whether it is original, in the public domain, or copyrighted. Music credits must appear amongst other credits at the end of the film. If copyrighted music is used, proof of payment for the rights to use the music must be documented and shared with the adjudicators.
- The film should contain no content that would exceed a PG13 rating by the Motion Picture Association of America. The film should not include any nudity or depict acts that are illegal for anyone under 18 years of age.
- The film should be uploaded to YouTube with privacy settings set to "Public" or "Unlisted" for adjudication purposes. Note: if the film is set to "Private," the adjudicators will be unable to view and score the work, which may result in a disqualification. **In addition, the film entry is to be submitted to the online adjudication platform with the YouTube link by the submission due date, regardless of Area Festival adjudication results. Only those that qualify at Area Festivals will be further adjudicated.**

The Thespian(s) does not have to give a presentation — the work should stand alone. Adjudicators will supply feedback in the adjudication form online.

## **Sound Design**

For a Sound Design entry, the student must prepare and present a sound design they created for use in a published theatrical work. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, and/or any other medium are not permitted. Designs for either theoretical or realized productions are acceptable.

**The skills measured by the adjudicators during the presentation are:**

1. Ability to demonstrate an understanding of the sound design process
2. Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design and the relationship to the unifying concept
3. Ability to demonstrate a basic understanding of the technology/equipment needed to implement and support the design
4. Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
5. Ability to document, present, and clearly explain and justify design choices

**The student must prepare:**

1. Demonstration of three to four (3-4) representative examples of sound effects/cues from the sound design.
  - No more than four (4) cues may be demonstrated.
  - A sound system or speaker will be provided for playback with Bluetooth, but students should choose to bring their own Bluetooth speakers to ensure quick and reliable connectivity.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
  - Design statement no longer than one (1) page that includes the unifying production design concept and the theme of the show/recurring motifs that appear in it.
  - Research, including:
    - Typed synopsis of the play.
    - Summary of given circumstances from the script that apply to the sound design.
    - Functionality requirements (e.g., recorded sound, foley, live orchestra).
    - Genre, locale, and setting of the play (or other explanation of the world of the play).
    - Artistic and practical needs that impact the construction.
    - Sources of inspiration for design.
  - Techniques used within the design (e.g., splicing sound cues, layering sounds and cues, soundscape design).
  - A sound cue sheet that must include:
    - Act/scene.
    - Placement of cue (e.g., corresponding line, stage direction, etc.).
    - Description of cue.
    - Duration of cue.
    - Effect (e.g., fade in, fade out, etc.).
  - Speaker plot that must include the location and specs of each speaker used in the production.
  - Sound reinforcement plan, signal flow, and/or mic plot, as appropriate.



## **Stage Management**

For a Stage Management entry, the student must prepare and present digital and/or physical documents that showcase the stage manager's promptbook and other paperwork for a production of a published theatrical work. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, and/or any other medium are not permitted. Only one student may be involved in the entry. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual stage management for a realized production.

**The skills measured by the adjudicators during the presentation are:**

1. Organization and documentation of the production process, including promptbooks, paperwork, and management tools.
2. Ability to plan, prioritize, and implement procedures that support the needs of the production.
3. Understanding of how stage management supports collaboration across all departments in a theatrical production.
4. Communication and problem-solving to ensure a cohesive and well-run production.

**The student must prepare:**

1. A portfolio of materials (bound Promptbook or digital) that exhibits consistency, clarity, and organization of materials and must include the following:
  - Representative sample consisting of at least five to ten (5-10) consecutive pages from the stage manager's promptbook
    - The pages should include dense blocking notation
    - The promptbook should include technical cues notations incorporating into the calling script/libretto (e.g., lighting, sound, etc.)
  - A brief bulleted list of duties performed as stage manager, including during the rehearsal process and during performances (before, during, and after the performance).
  - At least three(3) examples of production documentation from the following list:
    - Props list
    - Costume change plot
    - Rehearsal calendar
    - No more than five (5) rehearsal reports
    - Scene change schedule/assignments
    - Line notes
    - Additional production-specific documents

## **Theatre Marketing**

For a Theatre Marketing entry, the student must prepare and present a marketing campaign for a production of a published theatrical work. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, and/or any other medium are not permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the student was responsible for the marketing and publicity of a realized production.

**The skills measured by the adjudicators during the presentation are:**

1. Ability to demonstrate an understanding of the marketing director's role and specific responsibilities
2. Ability to demonstrate an understanding of the resources and personnel needed to communicate a marketing concept to a target audience
3. Ability to perform research and apply it to the design process and marketing campaign
4. Ability to align a marketing campaign's components in a distribution strategy that supports a realized or theoretical production
5. Ability to document, present, and clearly explain and justify marketing materials that are informative, engaging, and effective

**The student must prepare:**

1. A portfolio of support materials (bound or digital) that methodically works through the marketing process and that must include the following:
  - Design statement no longer than one (1) page that includes the unifying production design concept and the theme of the show and/or any recurring motifs that appear in it.
  - Research, including:
    - Typed synopsis of the play.
    - Summary of given circumstances from the script that apply to the marketing campaign design
    - Functionality requirements of the marketing elements. (e.g., digital signage displays print specs, etc.)
    - 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 brief summary of the student's role in theatre marketing and their responsibilities during the production (including self and/or team's responsibilities).
  - Production dates, number of performances, and price of admission (if realized).
  - Marketing budget for the publicity campaign and justification of expenses (Note: work will be adjudicated on creativity and quality of the materials; not necessarily on how much money was in the budget.)
  - Details of the design concept's development, including examples of collaboration with the creative and design teams.
  - Final creative assets (e.g., posters, tickets, promotional handouts, social media templates, etc.) that demonstrate branding, promotional efforts, various modifications based on specs/usage, and student's ability to adapt to the constraints of the licensing agent (e.g., billing requirements, licensed logo usage, etc. as applicable). If non-original material is used, sources must be cited, and receipts of purchased materials must be included in the presentation of the assets.
  - Distribution schedule and locations.
  - Press release.

- If realized, outcomes of the production, including budget/cost analysis (income vs. money spent) noting any free goods services rendered such as copies, printing, vendor donations, etc. and assigning a cost value to those donated elements. (Note: Income may not directly affect the marketing budget, but analysis work that presents the marketing costs in relation to the full production budget and revenue should be done.)

Important Note: the publishing company that gives the rights for the show regulates original promotional materials for an actual school production. Students and advisors must check the royalty contract between the school and the publishing company before designing any promotional materials, including program covers, logos, posters, t- shirts, etc. All information required by the publisher must be included on the project. In addition, the section(s) of the royalty contract that limit promotional design need to be included in the digital artifact binder. Please call the State Chapter Director if you have any questions. If the design is for a theoretical production, care should be taken to attempt to follow the publicity requirements as if it were an actual production.

# STATE FESTIVAL HANDBOOK

Any school that has paid state dues by December 1, regardless of Thespian troupe status, may register students and adults to attend the State Thespian Festival (ThesFest). To do so, download and fill in the State Festival Delegate Registration Form available on the website, save the document with your school's name, and email it to the Chapter Director by the due date as indicated on page 7. Payment (\$25 for each delegate student or adult) should be in the mail by that due date.

In addition, the following forms are due by the same due date:

- State Festival One Act Form (if bringing a One Act that qualified at Area Festival)
- Proof of production rights paid (if bringing a One Act that qualified at Area Festival)
- Backstage Challenge Team Registration (if bringing a team)

The following forms should be brought to turn in at festival registration (make a copy to keep):

- WV Chapter Festival Consent Form
- Social Media Policy Form

## I. State Festival Rules & Codes of Conduct

### ALCOHOL/DRUGS

Students consuming or under the influence of drugs or alcohol at any time during any festival will be returned home on the first violation. The parent, guardian, or next of kin will be financially responsible for all necessary costs incurred in returning the student home. Any group or individual event the student is involved in will be automatically disqualified from competition.

### FESTIVAL SECURITY & EMERGENCY PROCEDURES

If a group is staying at a hotel, they are to provide the hotel with a list of students' names, names of chaperones (including the director), and the rooms they will be staying in. The registration desk will also require from each group the hotel name, the hotel phone number and each chaperone's cell phone number. Chaperone and director phone information is required at the Registration Desk even if students are staying at home during the festival. All delegates, students and adults, are required to turn in health forms at registration. Teachers and key chaperones need to have medical information and a working cell phone with them at all times in case of an emergency. If a student has an emergency, the director or key chaperones will be contacted through the Registration Desk. Students are to keep a copy of their health forms in their badge wallets all time. To make your check in at the festival smooth and easy, please have this information prepared before coming to the festival.

All students are required to be in their assigned hotel rooms prior to the 12:00 a.m. curfew each night. ALL MUSIC, LIGHTS, ETC. MUST BE OFF BY 12:30 A.M. Immediately following curfew each night of the conference, all directors (with or without key chaperones) must conduct a room check of all their students by physically checking the rooms. Any absences must be promptly reported to the Chapter Director. Hotels may also contact the Chapter Director if there are any problems from groups during the festival.

### PROPERTY DAMAGE

Delegates will be held responsible for damages caused by them to hotel or Host property. The hotel or Host will bill the student, the parents and/or the school, for any damage and/or fees not collected at the time of checkout. The WV Thespian Festival will charge the school for any festival fees not collected at the time of registration. The WV Thespian Festival is not responsible for lost or stolen items during the festival.

### THEATRE FESTIVAL ETIQUETTE

Beverages and food are not permitted at any time in the theatre.

Student and adult delegates are considered guests of the host facility and thus will be gracious guests and conduct themselves as to reflect consideration of others. Excessive noise, improper language, and lack of consideration of others shall be cause for a violation. Respect for other delegates, the Host, staff and students, and other troupe directors is required.

No person without proper identification may enter the designated production areas.

The taking of flash photography is not allowed at any time during a production.

No electronic devices (iPods, mp3 players, video cameras, digital cameras, etc.) are permitted in the audience.  
Students are to keep their feet off of the seats.  
Please turn off all cell phones and pagers while in the house.  
No one is to enter or exit the theatre during a performance!

## BADGES

A delegate must wear his/her name badge between the neck and the waist, easily visible, at all times during the festival. Although the shows are open to the public, any person (student or adult) who does not have a festival badge will be barred from other festival activities and backstage areas. Badges will be issued at registration and have names. Badges have a \$5 replacement fee if lost.

## HEALTH FORMS/SOCIAL MEDIA POLICY

Forms are available on the website. Troupe directors should make 3 copies, copying the two pages front and back on one sheet. One copy is turned in at registration (or may be scanned and emailed to Chapter Director), one is kept by the troupe director or designated chaperone, and the third is kept in the badge wallet by the delegate (including adults). Failure to abide by the policy will follow the violations policy. Adults may be asked to leave the festival and may be barred from future attendance at the festival. **This is required for every delegate (student, adult, guest artist, etc.) at festival.**

## VIOLATIONS

Students violating rules and regulations of the conference may be required to meet with their sponsor or chaperone and with the State Director at 8:00 a.m. the following morning. Violations may cause non-participation of the school in the conference's festival activities until meeting with the State Director. Students and adults found in violation of the Rules of Conduct may be sent home at delegate expense. School rules for trips also apply.

## EXPECTATIONS, POLICIES AND PRACTICES

West Virginia Thespians is committed to providing a safe, productive, and welcoming environment for all meeting participants. All participants, including, but not limited to, attendees, speakers, volunteers, exhibitors, West Virginia Thespians board members, service providers, and all others are expected to abide by this Programs Code of Conduct. This Policy applies to all West Virginia Thespians meeting-related events, including those sponsored by organizations other than West Virginia Thespians but held in conjunction with West Virginia Thespian events, on public or private platforms.

West Virginia Thespians has zero-tolerance for any form of discrimination or harassment, including but not limited to sexual harassment by participants of our members at our meetings. If you experience harassment or hear of any incidents of unacceptable behavior, West Virginia Thespians asks that you inform Martha Loudon, Chapter Director ([mbloudon@yahoo.com](mailto:mbloudon@yahoo.com)), so that we can take the appropriate action.

- **Act well your part.** West Virginia Thespians events engage participants with a wide range of beliefs and ideas about the subjects they're discussing. We encourage an open dialogue but require that participants remain courteous and respectful at all times.
- **There are no small parts.** Everyone is essential in our community. Participate, and encourage others to do the same. You have answers that others are seeking, and they are just as capable of helping you.
- **Know your audience.** This is an educational tool, used to connect students, teachers, and people passionate about the arts. Just as you would in any educational environment, refrain from posting pictures or comments with inappropriate content.
- **YES and...** This event is meant to be a positive experience for anyone who chooses to participate. Feel free to post helpful and relevant advice or suggestions, but do not be abusive, profane. Threatening, or offensive. Think before you post. Is it necessary? Is it kind? Is it true?
- **SHHHHH!** The participants themselves do the best monitoring of a community. If you see any inappropriate or offensive content, please notify the Chapter Director (email above). We do not discuss any user's account with another user, so your report will remain anonymous, as will the actions we have taken.
- **All the world's a stage.** On the internet, you always have an audience. If you wouldn't say it to your mother, your boss, or a child, don't post it. Respect the privacy of others. West Virginia Thespians is not responsible for any consequences you experience resulting from anything you have posted at or related to this event. Please refrain from using any information that would lead to exposing your personal identity (last name, email address, or other personal information).
- **Copyright.** If it's not yours, get permission before you post it, or cite the necessary sources.

## II. One Act Play Festival

Only those One Acts qualifying at Area Festival according to the rules above may present a One Act at the State Festival. The same rules and guidelines apply, differing as below:

ORDER OF PERFORMANCE - At State Festival, order of participation is determined on a "first-come-first-served" basis as the State One Act Entry Forms are received from the directors of the Area Festivals' winning schools. Special requests made in writing on the Form regarding dates and times of performance will be granted if it is possible for state festival coordinators to do so.

If a cancellation of a play occurs leaving a slot open at the State Festival, the slot will be offered to the Alternate from that Area. If the Alternate declines, the State Director can then offer the competitive slot to other plays from that Area in order of ranking. If no play from that Area is available, the competitive slot is to be filled by lottery from among all qualified Alternates.

Middle Schools can also present their one acts at the State Festival if there is an available time slot. These shows will be adjudicated for trophies to include Outstanding Middle School One Act (if more than one middle school one act is presented) and All-Festival Cast Awards. When Middle Schools perform at the State Festival, they will not be allowed to compete against high school entries.

RANKING OF PLAYS - After all the plays are performed, the Chapter Director is to average the scores for each one act (total of scores divided by the number of adjudicators). Then the scores are to be put in order, with highest average first, proceeding to lowest average score. These are the rankings for the shows. The five schools with the highest average scores (lowest rankings) will be given OUTSTANDING ONE ACT AWARDS at the State Festival. A copy of these rankings can be given to any school director upon request. No director, chaperone or student will be told their school's final rating before awards are announced at the end of the festival.

At the WV State Thespian Festival, five (5) OUTSTANDING ONE ACT AWARDS will be given to High Schools. Other awards may be given at the discretion of the one-act adjudicators. Directors are strongly urged to attend the Awards Ceremony to receive these awards.

In addition, the following performance awards will be presented at the WV State Thespian Festival: up to 32 ALL-FESTIVAL CAST awards (at least 1 actor from each play and the rest will be given at the judges' discretion); 2 OUTSTANDING PERFORMER awards; 2 OUTSTANDING SUPPORTING PERFORMER awards.

### III. Performance Thespys

The Thespian Excellence Awards (Thespys®) are the primary way for individual and small groups of high school students to perform at the state festival. In each category of performance events, as well as adjudicated ratings of Superior, Excellent, Good, and Fair, up to five (5) Outstanding Performance awards will be given for the highest scoring entries receiving at least an Excellent rating. Certificates will be awarded to those receiving a Superior rating. In addition, all students receiving Superior ratings in events that are held at the national level will be eligible for participation in the International Thespian Festival Thespys® program.

If a student or group of students want to take their performance to the next level and perform at the International Thespian Festival, they MUST be an inducted thespian and have an overall Superior rating at the state level to qualify regardless of ranking.

PERFORMANCE THESPY®	NOTES
Submitted virtually with video.	
Monologue or Contrasting Monologues	1 actor
Two-Person Scene	2 actors
Ensemble Acting	3-16 actors
Musical Theatre Solo	1 actor
Musical Theatre Duet	2 actors
Musical Theatre Group	3-16 actors
Musical Theatre Dance Solo	1 actor
Musical Theatre Dance Duet	2 actors
Musical Theatre Dance Group	3-16 actors

#### Registration

All entrants must be registered for the WV State Thespian Festival.

#### Submission Requirements

All initial adjudications at the state and international level will happen virtually using an online adjudication platform. While the rules and guidelines for digital submissions are largely the same as in person for each category, Thespians are encouraged to recognize and prepare for the inherent differences in presenting their categories digitally. Thespians should optimize their submissions for the online format to receive the best feedback and the best scores.

An entry CANNOT be from a one-act play being performed in the state play festival.

A school may submit up to two (2) entries in each category for free, but any beyond that number (i.e., four (4) submissions in Musical Solo category from the same school), will be charged \$5 per entry.

Submissions must be made to the on-line adjudication portal no earlier than January 5, 2026, and no later than January 30, 2026. Submissions must be made by the theatre teacher/troupe director. NO LATE ENTRIES WILL BE ACCEPTED.

If advancing to the international round, Thespians must present the same work they qualified with at the chapter, state/regional, or alternate qualifier. Adjudication will take place in person for any Thespian registered to attend ITF on campus at IU Bloomington and digitally for any Thespian registered for the ITF virtual experience.

### *Substitution Policy*

When advancing to the final round, Thespians must present the same work they qualified with at their chapter, state/regional, or the alternate qualifiers.

For group musical and acting categories, all Thespians who participated as part of a group in the chapter, state/regional, or alternate qualifiers **are not** required in order to perform in the international round. A group may enter the international round with fewer performers (if appropriate for the material) or substituting a few different students if all the original students cannot participate. This is not intended to allow completely different groups to perform at different levels; please contact the national office if you have more than two substitutions in a group of six or more.

### *Digital video submission requirements*

- Find an effective filming location.
- Area should be quiet so adjudicators 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 proper attire as written in the guidelines. No costumes or props are allowed.
- Make sure you are lit well enough to be clearly visible.
- Before filming, conduct a full-volume test to make sure you and your track can be heard in the recording.
- Ensure your blocking is effective and visible when filmed. Consider whether to increase or decrease your movement or to adjust your camera angle.
- Video submissions should be recorded as full-body camera shots so that adjudicators may score movement.
- Shoot your video horizontally, not vertically.
- Try multiple takes and submit your strongest.
- No editing is permitted on performance videos (do not stop and start in between slating or transitions, do not add special effects or text). The video should resemble an in-person performance as closely as possible.
- Performances should be shot in one continuous take so that adjudicators can effectively score transitions.
- Microphones are acceptable in order to improve audio quality, provided that they are worn and not handheld. Be sure any mic packs and wires are securely attached and not distracting from the performance.
- Listen to and watch your video carefully afterward to make sure you are within the frame and that the accompaniment is not louder than your voice.
- The entry should be uploaded to YouTube with privacy settings set to “Public” or “Unlisted” for adjudication. Note: if the entry is set to “Private,” the adjudicators will be unable to view and score the work, which may result in a disqualification. Other formats are also not acceptable as they may not be able to be opened.

By submitting a performance Thespy video, you are granting permission for WV Thespians and EdTA to use your video during the WV State Thespian Festival and the International Thespian Festival and for possible future promotion of the Thespys, International Thespian Festival, EdTA, and the Educational Theatre Foundation.

*No performance category may be filmed for rebroadcast or other use without prior written approval from EdTA.*



## Slating

For all categories except Playwriting and Short Film, students must begin their presentation with an introduction known as a slate. The slate is not part of the performance or presentation, but simply an informative introduction to the piece. This is an opportunity for students to be themselves and address the adjudicators in a comfortable, polite, and brief manner. The slate must include the following information:

- The Thespian's name (or names, for duet and group categories)
- Troupe number
- Title of selection being performed (e.g., "Don't Rain on My Parade" from *Funny Girl* for a Solo Musical Theatre performance entry)
- Name of the playwright(s) and/or composer(s)

## Time Limits

After the slate, time begins with the first word, musical note, or acting beat (if it precedes the first word or note) of the presentation. If a Thespian exceeds the time limits below, the adjudicator or room monitor will note the time and a final eligibility ruling will be determined. Exceeding the time limit may result in disqualification.

Category	Time Limit
Monologue & Contrasting Monologue	3 minutes
Two-Person and Ensemble Acting; Musical Solo, Duet and Ensemble	5 minutes
Musical Theatre Performance and Dance (solo, duet, and ensemble)	5 minutes

## Securing Performance Rights

It is the troupe director's responsibility to ensure that permission is obtained for the use of copyrighted material where required. In certain cases, permission is not required. Securing permission from a licensing agency to produce a school production does not grant permission for a Thespian to use material from that work in Thespy adjudication. Be sure to follow these guidelines:

- Musical Theatre Performance Categories: The performance of a song from a published musical score is considered fair use in Thespy adjudication so long as the licensing agency who holds the performance rights to the musical approves of its use. Visit the [Rights and Licensing](#) page at Thespys.org for the most up-to-date information on obtaining performance rights. Songs that are not from a published musical (e.g., songs from a musical film; pop songs that do not appear in a published musical) are not allowed for Thespy adjudication.
- Acting Categories: Acceptable performance material should be from a published work written for the theatre. Entrants must confirm eligibility of their performance selection by using the search tool on the [Approved Material](#) webpage. The

title of the play or musical for which the monologue or scene was written **must appear on the approved materials list** in order to be presented in adjudication. No other approval methods are allowed.

## Dress Code

For all categories (including performance and tech), students will present themselves at adjudication or in their submission video as a blank slate, refraining from wearing clothing and/or accessories that distract from the performance or presentation. The goal is to level the playing field and allow the focus to remain on the work, not the aesthetics of the presenting Thespian.

Thespians should follow these guidelines:

1. Dress in simple, modest attire suitable for a professional interview or audition, in black or dark colors. Clothing should be appropriate for the situation so as not to limit or restrict movement or affect the performance.
2. Acceptable footwear is neutral, not distracting, and may include character shoes and dance shoes (if appropriate for the category), dress shoes, sneakers, or boots.
3. Theatrical makeup, costumes, and props are not permitted.
4. Clothing should be appropriate to the situation. For performance categories, consider black/dark colored apparel that might be worn in a professional audition and that allows easy movement for the actors to accommodate the action of the performance.
5. Theatrical makeup, costumes, and props are not permitted.
6. Avoid wearing distracting items such as large, dangling jewelry, light-up footwear, or fashionably distressed clothing.

Note: If selected for the Thespy Showcase, students are permitted to dress in formal attire. Performers are not restricted to the dress code required for adjudication. Group performance should still consider coordinated apparel choices and may consult with the director/producers of the showcase if any questions about apparel arise.

## Diversity, Equity, Inclusion & Accessibility

Race, ethnic origin, gender, sexual orientation, body type, and/or disability should not influence an adjudicator's evaluation of a Thespian. Thespians are encouraged to choose material that speaks to them as long as all copyright rules are followed. For example, a Thespian may play a role of any gender, regardless of the gender with which the student identifies. However, it is important to note that all copyright rules are to be enforced. The Thespian cannot change pronouns in the script without the express written consent from the rights holder.

Deaf and hard of hearing Thespians may use a conductor (adult or student) in Musical Theatre Performance and Dance categories to guide tempo. Visit the category pages at [Thespys.org](https://thespys.org) to view a revised rubric for this instance.

## Adjudication

At the State level, for each category up to five (5) acts that score at least an Excellent rating will be recognized as Outstanding. Students scoring Superior and those achieving Outstanding will be invited to perform in the Thespy Showcase at the State Festival.

All Thespy adjudicators will receive training documents to help standardize the feedback students receive on their Thespy submissions. Prospective adjudicators may review and ensure understanding of these documents at any time prior to the beginning of their desired adjudication session.

Adjudicators should also avoid conflicts of interest that may unconsciously influence their evaluations. For example, troupe directors and coaches should not adjudicate their own students.

## **Disqualification**

The International Thespian Excellence Awards program is meant to challenge, inspire, and educate Thespians. As noted throughout this document, there are very clear rules to ensure equity among all participants. Violations of these rules can lead to disqualification at any level of adjudication.

Disqualifications at the state level will be ruled on by the Chapter Director and those at the international level will be ruled on by a member of the EdTA staff. Disqualification requires unanimous recommendation from the adjudication panel and the staff member.

## **Appeals**

Direct all appeals, questions, or clarifications to the Chapter Director. Please include all relevant details: name of the student, school, troupe number, location, and detailed information about the issue.

# **SPECIFIC PERFORMANCE EVENT RULES**

## **Monologues & Contrasting Monologues**

For an individual acting performance, the Thespian must prepare either one (1) monologue or two (2) contrasting monologues from a published theatrical work(s) that do not exceed three (3) minutes in combined length.

Contrasting monologues should showcase different aspects of the performer's range, perspective, or emotional depth – not just differences in time period or style. This could include shifts in tone (comedy vs. drama), energy level, emotional journey, or character's point of view. The goal is to demonstrate versatility and thoughtful storytelling rather than meeting a checklist of categories.

The combining of multiple characters' lines to create a monologue is not allowed. Monologues should be composed of only one character's lines.

Scenic Elements: One (1) chair may be safely used during the performance of a Monologue or Contrasting Monologues. No other scenic elements, furniture, or props are allowed.

## **Two-Person Scene & Ensemble Acting**

For a Two-Person Scene or Ensemble Acting performance, the students should prepare a non-musical scene from a published theatrical work (play or musical) that does not exceed five (5) minutes in length.

### **Number of Performers**

- Two-Person Scene: Two (2) performers
- Ensemble Acting: Three (3) to sixteen (16) performers

## Scenic Elements

The following furniture may be safely used in acting adjudications:

- Two Person Scene: Two (2) chairs
- Ensemble Acting: Up to six (6) chairs and one (1) table

No other scenic elements, furniture, or props are allowed.

**In all acting categories, the skills measured by the adjudicators during the performance are:**

- **Characterization** – emotional and physical believability, clear objectives, and connection with real or implied scene partners.
- **Voice** – projection, articulation, pitch, tone, tempo, and inflection that reflect the character's emotions and subtext.
- **Movement & Staging** – purposeful gestures, facial expressions, and blocking that communicate character and story
- **Execution** – commitment, focus, and integration of voice, body, and emotion to create a cohesive, believable performance
- **(Contrasting Monologues only) Character Contrast & Transitions** – clear distinction between characters in voice, physicality, and intention, with seamless transitions that highlight range and believability

## Musical Theatre Performance (solo, duet & group)

For a Musical Theatre Performance, the student(s) must present one (1) selection from a published score written for musical theatre that does not exceed five (5) minutes in length. The adjudicators will consider how well the piece is acted as well as how well it is sung.

### Number of Performers

Students may present Musical Theatre Performance entries in the following categories:

- Solo: One (1) performer
- Duet: Two (2) performers
- Ensemble: Three (3) to sixteen (16) performers

In each case, every participant must be actively engaged in the selection chosen for performance.

## Scenic Elements

The following furniture may be safely used in Musical Theatre Performance adjudicators:

- Solo: One (1) chair
- Duet: Two (2) chairs
- Ensemble: Up to six (6) chairs and one (a) table

All musical theatre performances must be accompanied by pre-recorded, non-vocal musical accompaniment.

- The track must be MP3, M4A, WAV, or AIFF format (must be an audio file, not a video file).
  - The file should be downloaded onto a device for playback (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in various settings and internet ads can disrupt playback.
  - The track may not contain vocals of any kind (leading or background vocals)
    - No live music is permitted, including live accompanists.
- Tracks may not include background vocals.

- A cappella performances are not permitted unless the selection was specifically written to be performed as such in the musical.
- The combining of multiple characters' lyrics to create a solo performance is not allowed. Solos should be written as such by the composer(s).
- The performance may contain dialogue if included in the libretto. However, the selection should feature more singing than dialogue.

**The skills measured by the adjudicators during the performance are:**

- **Characterization** – emotional and physical believability, clear objectives, and relationships with real or implied partners.
- **Blocking/Movement** – blocking, movement, and/or dance is purposeful and reflective of the character's objective.
- **Musicianship & Technique** – application of vocal technique and singing expression is reflective of the character's emotional journey and enhances the story being told.
- **Focus and Execution** – performer's ability to remain fully engaged and focused while demonstrating emotional investment and clearly communicating the characters' intentions.

## Musical Theatre Dance Performance (solo, duet & group)

For a Musical Theatre Dance Performance, the student(s) must present one (1) selection from a published score written for a musical theatre scene with a focus on dance performance that does not exceed five (5) minutes in length. The adjudicators will consider the dancers' command of techniques as well as how effectively the dancers' embodiment of the choreography tells the story.

### Number of Performers

Students may present Musical Theatre Dance entries in the following categories:

- Solo: One (1) performer
- Duet: Two (2) performers
- Ensemble: Three (3) to sixteen (16) performers

In each case, every participant must be actively engaged in the selection chosen for performance.

### Scenic Elements

The following furniture may be safely used in Musical Theatre Performance adjudicators:

- Solo: One (1) chair
- Duet: Two (2) chairs
- Ensemble: Up to six (6) chairs and one (a) table

As this is a dance-focused category, singing, dialogue, and lip-synching are not allowed.

All musical theatre performances must be accompanied by pre-recorded, non-vocal musical track.

- The track must be MP3, M4A, WAV, or AIFF format (it **must be an audio file**, not a video file).

- The file be **should be downloaded onto a device** for playback (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in various setting and internet ads can disrupt palyback.
- The track may contain vocal performances (i.e., a cast recording from a Broadway show is acceptable) or may be instrumental-only.

The skills measured by the adjudicators during the performance are:

- **Characterization** – emotional and physical believability, demonstrating clear choices and relationships with real or implied partners.
- **Expression** – intentional use of physical expression to communicate character and reflect the story
- **Dance Expression & Technique** – confidence, body control, spatial awareness, and movement that communicate emotion, subtext, and story.
- **Execution** – sustained focus and commitment, integrating all performance elements to create a believable character and tell a clear story.

# BACKstage Challenge

The BACKstage Challenge is a fun, high-energy, Olympic-style contest of technical theatre skills and knowledge that replaces the WV Thespian Festival's Tech Challenge Rodeo. The challenge consists of five (5) events that represent basic skills that every theatre technician should possess. The newly designed Backstage Challenge incorporates challenges that align with different topics on USITT's BACKstage Exam.

Use this guide to help your team prepare for competition at the festival. This event is held only at the state festival. Teams will not be screened at the area festivals.

Some basic guidelines are:

- Each challenge needs to align with a different BACKstage topic.
- All challenges are team events and must involve participation from the entire team.
- Scoring is kept simple, basically resulting in a recorded time (including select penalties).
- The playing field is leveled by limiting any reliance on specialized equipment or resources.
- New challenges will be added at the national level each year, impacting choice of elements on the state level.

## Preparing for the Challenge

A workshop will be held at the state festival prior to the occurrence of the event so students can familiarize themselves with the challenges and be prepared for the event.

## Teams

BACKstage Challenge teams are made up of four (4) members who complete all events.

Each school may enter only one team. The BACKstage Challenge Team Registration Form is on the website and should be completed and submitted with other festival registration forms.

## Scoring

Scoring is based on the time it takes each team to successfully complete each event. However, overall time is not the only factor in scoring. Time penalties can be added for teams who disregard the recommended procedures outlined in this guide. These penalties ensure that no team can rely on speed alone and still win – care must be taken to follow proper procedures. Teams who show a continued blatant disregard for procedures may be disqualified from the BACKstage Challenge. Each team will be ranked in each event based on time (including penalties), and these ranks will be tallied to determine the winners.

## Equipment

All equipment required to successfully complete each challenge will be provided. Each set of instructions will include a detailed list of equipment for that specific challenge. Where noted, participants may be permitted to bring their own accessories such as gloves or other tools.

## Execution of Challenges

WV Thespians and EdTA recognizes that there are a variety of methods and materials used to execute the tasks necessary to complete each event. The methods described in this guide have been developed by experienced theatre technicians, and participants are expected to follow the instructions outlined here. Teams will be scored according to these procedures, whether or not their school or theatre program employs alternate procedures.

## Sportsmanship

First and foremost, the BACKstage Challenge is meant to be a fun demonstration of each team's technical theatre skills. All teams are required to show good sportsmanship, which means being respectful and supportive of other teams. Cheer each other on and root for each team's success so that everyone can have a good time. Teams showing good sportsmanship may be rewarded with bonuses (time deductions), while teams showing poor sportsmanship may receive penalties (time additions). If poor behavior becomes an ongoing issue, a team may be disqualified from the challenge.

### **Safety**

All participants must wear closed-toed shoes on the event floor. If the judges determine a student is not wearing appropriate footwear, the student will not be allowed to compete.

### **Prizes**

The top three (3) teams with the fastest overall times will be awarded a trophy for their school.

## **THE CHALLENGES:**

### **STAGE: PROP SHIFT**

This familiar challenge involves changing a dining room table set from Plot A to Plot B, and maintaining an organized prop table. Each team is given a basic drawn plot and a photo of the setup to work with, mirroring real-life, and the task had to be done in silence.

### **LIGHTING: HANG & FOCUS**

The skill being tested here is hanging and focusing an ellipsoidal with a gobo and gel. To involve the entire team, this typically-one-person challenge is changed into a relay race where the first person hands and secures the instrument, the second powers it up and gives it a basic focus, the third drops and focuses a gobo image, and the fourth drops a gel.

### **COSTUMING: QUICK CHANGE**

One member of the team serves as the "performer" who is changed from Costume A to Costume B by the other three, working together. The team is given (limited) time to strategize, a groundcloth to define the changing area, and a staging area to which everything needs to be returned.

### **RIGGING: KNOT TYING**

This challenge tests the ability to tie four specific knots that might prove useful to backstage work: A clove hitch (with a half-hitch locking knot), a sheet bend, a trucker's hitch (with an alpine butterfly knot), and a bowline. Each team member is responsible for tying one knot in the series. It is important that the combined knot-tying effort served to accomplish something (for example, to raise a pirate flag ... but it might be to lift a bucket or tow a wagon or something similar).

### **SCENIC: SET TAPE DOWN**

The team is given a ground plan, a scale ruler, a couple of tape measures, and spike tape, and tasked with taping down a rehearsal set. This challenge is more time consuming than the others (and requires significant floor space), but it is felt that the skills of interpreting scale and placing set pieces and reading a ground plan are important ones to include!



# STAGE: PROP SHIFT

For this event, you'll need a dining room table setup with dishes purposefully placed for each scene. Scene B can indicate that time has passed by changing candle lengths, silverware and napkin placement, and (if you're daring) fluid levels in glasses. We recommend using unbreakable materials where possible.



## THE EVENT

This challenge must involve your entire team and must be accomplished in silence.

The On-Stage table will be set for Scene A, while all props for Scene B will be located on an organized prop table several feet away.

A plot showing both Scene A and Scene B table settings will be located at the prop table as well (but cannot be moved from the prop table).

Some props are used in Scene A only. These will need to be struck and returned to their designated locations on the prop table. Some props are used in Scene B only. These will need to be set according to the diagram at the prop table. Some props are used in both scenes. These may stay at the On-stage table but may require some altering or repositioning.

You'll want to note specifics, such as the position of the chairs at the table, height of the candles, and fluid level in glasses.

When the change is complete, your entire team must be behind the prop table before stopping the clock. The referee will then check your work and add any penalties for items out of place (both on the on-stage table and the prop table).

We'll then ask your team to assist in resetting for the next Group waiting to compete. This may factor into your participation score!

## PENALTIES ISSUED FOR:

- Any incorrectly placed item on the on-stage table.
- Any incorrectly returned item to the prop table.
- Any drops, spills, or damage.
- Any prop or item placed in pockets, on the floor, or in your mouth.
- Any speaking or audible signals while the clock is running.
- Stopping the clock before the team is all behind the table.

## REQUIRED SEQUENCE

Two tables (On-stage table and prop table) are set up approximately 10 feet from each other. The On-Stage table is set for Scene A, and a diagram for both Scene A and Scene B is on the prop table.

The prop table has the following on it:

- Props that must be added to the on-stage table to set Scene B.
- Marked spaces for props that are used in Scene A but not Scene B and will be struck from the on-stage table. These props must be placed back in their proper corresponding places.
- Props that are used in neither of these two scenes (you might imagine they are props from other scenes ...or you might call them red herrings).

Some props in Scene A will remain for Scene B but may require some specific repositioning placement, or other alteration. This includes the positioning of the chairs around the table.

Your team must wait on the opposite side of the prop table until time starts. You'll be given a 10-second warning before time starts for any last-minute planning.

Once time starts there can be no talking. Any audible signals/sounds may result in a penalty. No items may be placed in pockets, on the floor, or in your mouth!

Your team will stop the clock when you think the change is complete. Scene B must be fully set at the on-stage table, props struck from Scene A must be in their place on the prop table, and all four team members must be on the opposite side of the prop table (from the on-stage table) before you stop the clock.

# LIGHTING: HANG & FOCUS



The traditional version of this event had just one team member hang and focus an instrument, using shutter cuts. To facilitate a four-person relay, we added a gobo. The gobo used should have an image that has a specific “upside up and forward/backward” orientation.

## THE EVENT

This classic Tech Challenge entry has been reconfigured as a relay, involving all four members of your team. Each member will participate in a specific part of the sequence of properly hanging and focusing a Source Four Ellipsoidal, including a gobo and gel.

The challenge setup includes a pipe stand for the instrument, and a surface to project the image on. Necessary tools and supplies will be on a table a few feet from the pipe stand. Opposite the table is a designated surface to display the gobo-produced image.

Person 1 starts the clock and securely hangs the instrument on the pipe stand. Person 2 powers on the instrument and focus it at the designated wall surface. Person 3 inserts and focuses the gobo image. Person 4 adds to correct gel color and fine tunes the focus before stopping the clock.

All adjustments will be made from behind the instrument, heeding a line on the floor (imagine this is the edge of a catwalk or scaffolding platform).

Wrenches and gloves will be provided. Teams may not use their own wrench but may use their own gloves.

For this exercise, instruments must be hung with the pipe clamp opening facing you. The tools you select to use must be tethered to your wrist and cannot be placed on the floor or in your mouth.

## PENALTIES ISSUED FOR:

- Dropping items, placing them on the ground, or in your mouth.
- Gloves not always worn.
- Items tethered around the neck.
- Gel frame not installed properly.
- Pipe clamp opening not facing installer.
- Instrument hung upside down (must be corrected).
- Safety cable not used properly (must be corrected).
- Instrument powered on with shutters closed.
- Any adjustments not sufficiently tightened.
- Failure to follow sequence.
- Incorrect gel selection.
- Leaving image backwards or upside down (must be corrected).

## REQUIRED SEQUENCE

The instrument and all necessary tools will be present on a table a few feet from the mounting pipe. Items may be brought from the table to the pipe stand, but may not be placed on the floor, tethered around the neck, or put in your mouth. Team members wait behind the table.

**Person 1:** Start the clock, bring the instrument to the pipe stand, hand the instrument with the clamp opening toward you (working behind the instrument). Close the clamp, attach the safety cable, then tighten the clamp using the wrench. You may unwrap the power cable and open the shutters. No further adjustment should be necessary to the pipe clamp bolt.

**Person 2:** Unwrap the power cable, tilt the instrument into position, and open the shutters if not already open. Plug the instrument into the provided receptacle, managing the cable. Power on the instrument and focus the beam to a hard-edged circle on the designated projection area. No further adjustment should be necessary to the yoke bolt or yoke locking knob.

**Person 3:** Put the supplied gobo in its holder and insert it properly into the instrument. Sharpen the focus to project the image correctly onto the designated surface. (Note: If the instrument or image is upside down or backwards, you must correct this error and *may* incur penalties.) No further adjustment should be necessary to the instrument's focus.

**Person 4:** Roll the die to determine the gel color. Select the correct gel and put it in its frame. Insert the gel frame into the instrument slot carefully, closing the clip, being careful not to affect its focus. (Note: If the instrument is upside down or loses focus, you must correct these errors and *may* incur penalties.) Once the instrument and image are in focus, stop the clock.

# COSTUMING: QUICK CHANGE



For this challenge, you will need duplicate costumes in a range of sizes. While “one size fits most” is a workable approach with many costume pieces, the more specific and intentional you can be with the costumes used in this challenge, the better. Having a dress form or mannequin displaying the properly worn costume is helpful.

## THE EVENT

The team must work together to execute a quick change with one of the team members playing the role of Performer. You'll be able to visually examine both Costume A and Costume B ahead of time to strategize.

The Performer will be pre-dressed in Costume A. All necessary elements of Costume B will be preset in a Staging Area, on a rack or on a table. The Performer wait in an On-Stage Area while remaining team members get 20 seconds to preset items from the Staging Area in a designated Changing Area.

Ready or not, the Performer will be sent from the On-Stage Area to the Changing Area and your official time will begin.

The Performer can help during the change but at some point must take a drink of water. Actors need to stay hydrated!

When the change is complete, the Performer returns to the On-Stage Area and the other three members must return to the Staging Area leaving nothing behind in the Changing Area. Time stops once everyone is where they're supposed to be, and all costume elements are gathered in a controlled manner off the floor.

The team will be asked to assist in resetting for the next team waiting to compete. This may factor into your participation score!

## PENALTIES ISSUED FOR:

- Any incorrectly worn or attached item.
- Any missing item.
- Excessive talking/noise (yellow flag warning for first incident, penalty for each additional).
- Unnecessary roughness.
- Any item on the floor not intentionally placed on the ground cloth.
- Placing things in your mouth.
- Any item left behind in the Changing Area.
- No drink for the Performer.

## REQUIRED SEQUENCE

The following areas will be taped out on the floor:

- On Stage Area
- Staging Area
- Changing Area

The Staging Area will have a rack and a table adjacent to the Changing Area with a ground cloth.

Teams may visually inspect the costumes ahead of time. Once the designated Performer is dressed in Costume A, they will wait in the On-Stage Area while the other three team members wait in the Staging Area.

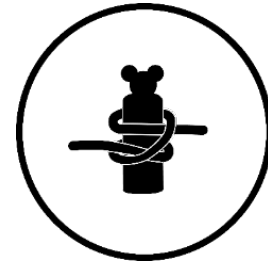
The Referee will signal the start of a 20-second Prep Period, during which the three team members may move items (not the table nor the rack) to the Changing Area, and and strategically place them for the quick change. Items may be placed intentionally on the floor if they are on the ground cloth in the Changing Area.

At the end of the Prep Period, the Referee will start the clock and send the Performer from the On-Stage Area to the Changing Area.

During the change, keep talking and noise to a minimum; handle all costume pieces and the Performer with care. The Performer must take a drink from a water bottle or supplied water cup during the change, before returning to the On-Stage Area.

After the Performer has returned to the On-Stage Area, the three remaining team members return to the Staging Area with all costume pieces gathered in a controlled manner before stopping the clock.

# RIGGING: KNOT TYING



This event detailed below describes a very specific scenario (and contraption) involving a plank with a mast and pirate flag being tied to a road case. The combined knot-tying effort results in some kind of action.

## THE EVENT

This is a relay, as the team uses three ropes and several specified knots to lash scenic cargo to a road case, raise the mast and pull it into a designated outlined storage spot.

The first rope is tied to the side of the road case using a clove hitch, with a locking half hitch, but the rope is not long enough to secure the load!

The second rope is tied to the first rope using a sheet bend, making the combined ropes long enough! These two combined ropes are then used to tie down the “plank” on top of the road case and are long enough to haul up the mast using a trucker’s hitch with an alpine butterfly knot.

Finally, the third rope is attached to a handle on the side of the road case using a bowline, and that rope is used to pull the road case into its designated position before stopping the clock.

The knots will be inspected to make sure they are correctly tied, leaving at least a 6” tail at each end.

Knot tying features many variations. Refer to [animatedknots.com](http://animatedknots.com) to know what the judges will be looking for. As always, in real life, rope and knot choices are based on actual circumstances. This challenge is simply designed to test your ability to tie these very useful knots in a fun and piratical way!

## PENALTIES ISSUED FOR:

- Going out of sequence.
- Putting any part of the rope in your mouth.
- Each incorrectly tied knot or knot that becomes untied.
- Any tail shorter than 6”.
- Using your hands to raise the mast rather than rope.
- Stopping time with the road case outside the taped out “secure” location, or without the pirate flag flying.
- No penalties will occur for emphasizing your “R”s when cheering on your teammates. “You ARRRRRR doing great, Matey!”

## REQUIRED SEQUENCE

The team waits behind a table that has all three ropes on it. The road case is across the room with the unsecured “pirate cargo.” This cargo includes a plank with a mast socket and a mast with flag and eyelet. A taped-out “port” location for the road case is marked on the floor, closer to the table.

**Person 1** takes ROPE 1 and ties an end to one handle of the road case, using a CLOVE HITCH with a HALF HITCH LOCKING KNOT, then passes the free end of rope up through a hole in the plank, before running back and tagging Person 2. (Refer to “Clove Hitch (Rope End)” and “Half Hitch” at [animatedknots.com](http://animatedknots.com))

**Person 2** takes ROPE 2 and ties it to the free end of ROPE 1, using a SHEET BEND, then passes it down through the hole at the other end of the plank, wrapping around the case handle and passing it back up through the same hole. After placing the the mast in its socket, laying down, Person 2 tags Player 3. (Refer to “Sheet Bend” at [animatedknots.com](http://animatedknots.com))

**Person 3** passes the free end of ROPE 2 through the mast eyelet, then uses a TRUCKER’S HITCH with ALPINE BUTTERFLY KNOT as the return loop, leaving the free end to pass through and around the hole in the plank to haul the mast up and tie down the cargo. Person 3 tags Person 4. (Refer to “Trucker’s Hitch” and “Alpine Butterfly Loop” at [animatedknots.com](http://animatedknots.com))

**Person 4** takes ROPE 3 and ties it to the marked handle on the road case, using a BOWLINE, and uses it to tow the road case into the marked location on the floor before running back to the table to stop the clock. (Refer to “Bowline” at [animatedknots.com](http://animatedknots.com))

# SCENIC: SET TAPE DOWN



In this challenge, each time is given a maximum of five minutes to properly locate and spike as many specifically highlighted points on the floorplan as possible. Any missing or inaccurate spike marks resulted in a penalty. Reading the scale and transferring the design to its correct stage location in the key.

## THE EVENT

The team is tasked with taping out a portion of the set for a rehearsal of a given production.

Teams will be provided the following:

- A set floorplan with an indicated scale
- Two rolls of tape
- Two tape measures

Once time starts, work together to tape out the elements (indicated on the floorplan) onto the floor. Use the pre-taped center and plaster lines as reference points.

Use the tape efficiently!

Do not crumple excess or wasted tape as you work. Once you are done, unused tape will be measured and you will be penalized for each wasted inch.

Once the floorplan is checked for accuracy, teams will be asked to reset the space for the next group. This may factor into your participation score!

LEAVE THE CENTER AND PLASTER LINES IN PLACE.

## PENALITIES ISSUED FOR:

- Any indicated elements from the floorplan that are missing.
- Any indicated elements from the floorplan that are out of place.
- Any indicated elements from the floorplan that are not to scale.
- Any excess/unnecessary tape on the floor (penalized per inch),
- Any unused tape removed from the roll but not used in the floorplan.
- Any unused and/or crumpled tape.

## REQUIRED SEQUENCE

You will be shown the stage space, indicated by the plaster line and center line, pre-taped on the floor.

Your team will receive two rolls of tape and two tape measures. If you reach the end of one roll of tape, a new roll will be immediately supplied to you. Communicate with the referee if you see yourself getting low on tape.

The tape, tape measures, and the supplied floorplan must remain on the table until the referee announces start.

Tape out all indicated walls, platforms, and level changes as specified on the supplied floorplan, according to the indicated scale.

When your team feels they have completed the assignment, return the tape rolls, tape measures, and floorplan to the table and press the button on the table to stop the clock.

Return any unused tape that was removed from the roll but not used in your floorplan (tape removed from the roll cannot be put back).

The referee will check your work for accuracy and add any applicable penalties to your time.

## V. WV Thespian Scholarships

Every year, the WV State Thespian Festival awards three (3) \$1000.00 scholarships, for outstanding acting and/or tech students. These scholarships are:

- The David L. Sindedecker Memorial Scholarship – for students pursuing education in technical theatre production.
- The Steve Glendenning Memorial Scholarship – for students pursuing education in theatre performance.
- The Kelsey Hayward Memorial Scholarship – for students pursuing education in theatre education.

Below are the requirements for the Thespian Scholarships.

1. A senior in a WV high school.
2. A Thespian in good standing.
3. The student must plan to major or minor in Theatre (tech, education or acting) at the college of their choice.
4. A minimum overall grade point average of 2.8.
5. Complete application (available on the website) and letter of reference of the student's theatre teacher.
6. Attend the WV State Thespian Festival.
7. Performance: The student must submit a video audition with two contrasting monologues of one and a half minutes each or one monologue and one song to total three minutes.
8. Design/Production/Education: The student must submit a digital portfolio presentation that should include drawings, pictures, and/or slides.
9. Students may apply in one category only.

The scholarships will be awarded at the state festival. West Virginia Thespians will request that the winners notify West Virginia Thespians in writing of the name and address of the financial aid director at the college of his/her choice. The method of payment of the scholarships funds will be outlined at a later time.

**Submissions must be made to the on-line adjudication portal no earlier than January 5, 2026 and no later than January 30, 2026. Submissions must be made by the student's teacher. NO LATE ENTRIES WILL BE ACCEPTED!**

## VI. Awards

The following is the total list of awards presented at the State Festival:

1. Five Outstanding One Acts
2. All-Festival Cast – up to 32 presented
3. Outstanding Supporting Performer – 2 awarded
4. Outstanding Performer – 2 awarded
5. Performance Thespys®
  - Up to five Outstanding acts in each category
  - Superior Ratings
6. Technical Thespys®
  - Up to two Outstanding in each category
  - Superior Ratings
7. Backstage Rodeo – 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> Places
8. Outstanding Technical Student (based on number of projects entered and scores received by individual) – 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> Places
9. Outstanding Technical School (based on number of projects entered and scores received by school) – 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> Places
10. WV Scholarships as applies:
  - David L. Sindledecker Memorial Scholarship
  - Steve Glendenning Memorial Scholarship
  - Kelsey Hayward Memorial Scholarship
11. Attendance Awards
  - Spirit of Thespis Award- presented to the school with the best percentage of attendance at festival events.
  - Five individual Perfect Attendance awards to students with 100% attendance at festival events.

# State Festival T-Shirt Logo Contest

Every year the WV State Thespian Board solicits designs for the official t-shirt of the State Thespian Festival. The winner of the T-shirt logo contest not only can see their logo on all t-shirts at the WV State Thespian Festival but will also receive \$50 (\$25 each if two designs are chosen, as for front and back of shirt). When submitting a design to the State Student Board, please keep in mind the following guidelines:

- ☐ The Logo should be a drawing that incorporates the spirit of the State Thespian Festival Theme for the year. A Logo, in this case, will be defined as “a simple design, easily recognized, of an emblem by which the festival can proudly be associated to.”
- ☐ Although any material will be accepted for the contest, the logo should strive to put the WV Thespians in the best possible light.
- ☐ Submissions that are hand drawn must be drawn with black ink on a plain white 8.5” x 11” piece of printer or copy paper. Pencil drawings or drawings using non-black ink will not be considered.
- ☐ Computer generated graphics or graphic design artistry will be considered, but simplicity is to be aimed for as these types of designs increase the cost of the shirt.
- ☐ Because the winning design is used for festival t-shirts, it is recommended that designs are limited to one or two colors.
- ☐ Designs should include the words “WV State Thespian Festival,” and should include the dates of the festival.
- ☐ Submissions are to be made to the Chapter Director by hand, postal mail, or email.
- ☐ There is no entry fee for this contest.
- ☐ This contest is open to all WV high school students, regardless of Thespian status.
- ☐ Submissions must be made by Friday, January 16, 2026.
- ☐ If no submissions are made by the due date, the Chapter Director will have a t-shirt logo created and the prize will go un-awarded.



# WV State Thespian Officer Candidate Guidelines

The West Virginia State Student Thespian Officers (STOs) is a group of theatre students selected to help serve needs of the WV Area Festivals and the State Thespian Festival for the following year. Applicants should be fun, hardworking, high-energy students who are willing to work independently as well as in groups to further the goals of the WV State Thespian Board. Applicants need to possess the ability to speak in front of large or small groups, have the ability to multi-task, and show organizational and leadership skills. If you are elected to the Student Board, be prepared to work hard but have a lot of fun as well!

In addition, WV high school students do not have to be elected members to participate with the student board. Any student may participate, but only elected members will be allowed to cast an official vote. These non-voting members of the board are considered Student Board Volunteers.

The Mission of the West Virginia State Student Thespian Board (Student Board) is to assist the WV State Thespian Board in creating a student-centered experience at the WV State Thespian Festival.

The Goals of the Student Board are as follows:

- ☐ ☐ Set an example of what is and is not acceptable behavior at the WV State Thespian Festival.
- ☐ ☐ Assist in the planning and execution of workshops, festivals, and competitions at the WV State Thespian Festival.
- ☐ ☐ Assist the schools who attend the WV State Thespian Festival in any way possible.
- ☐ ☐ Keep West Virginia Student Thespian Troupes informed and active.

The Responsibilities of the Student Board include, but are not limited to:

At Festival:

- ☐ ☐ One-act play introductions
- ☐ ☐ Mark delegate attendance at events and work with the STO Advisor to record attendance numbers in order to name the Spirit of Thespis Award
- ☐ ☐ Assist workshop presenters
- ☐ ☐ Assist in Area Festivals as needed by the Area Director and/or host school
- ☐ ☐ Attend the WV State Board Meetings (usually in Bridgeport). A quorum of at least five (5) state student board members are needed to have an official vote on issues. STOs must attend three of the four meetings held throughout the year (usually mid-September, mid-January, the State Festival, and mid-May).
- ☐ ☐ Arrive at the State Thespian Festival the night before to assist in its preparation.

Elections:

Each Board Member will serve a one-year term with the possibility of re-election. This term will last from State Festival of the year they are elected to the following year's State Festival.

These newly named STOs must then attend the State Festival to shadow the presiding student board in prepping and helping at the festival. If an elected student does not attend the festival, they lose their seat to the alternate. If the alternate does not attend, the Area Director may nominate a student from the total list of eligible candidates. If none of these students are available, then the Area Director may nominate a student from his or her own school who meets the requirements of being a student board member.

To be Eligible to become a candidate for the Student Board, students must do the following:

1. Applicants must be an inducted Thespian in good standing in the International Thespian Society at the school they attend. If a student's school does not have a Thespian Troupe, then the student can become a Thespian in a troupe from a nearby school that does.
2. Receive a nomination from their school's Thespian Troupe Sponsor. A sponsor may only nominate two (2) students from a single school.
3. Fill out the West Virginia State Student Thespian Board Application Google Doc found on the website. As well, applicants are to submit by email to the STO Advisor a short 3–4-minute video of themselves in which they share their interests, personal responsibilities and goals, and other information. All submissions should be made by December 31, 2025.
4. A committee made up of the Chapter Director, STO Advisor, a former STO, a current 2<sup>nd</sup>-year STO, and a teacher who does not have any candidates will review application, video, and recommendation letter and make decisions based on their review.
5. Applicants will be informed, and the results announced by February 1, 2026.

# Appendix A

Submitting Technical Thespys for ITF

## GUIDELINES FOR SUBMITTING TECHNICAL THESPYS FOR ITF

Thespians who earn an overall Superior rating in an approved Thespy category at the state festival are invited to the final round of the Thespy Awards, held during the International Thespian Festival (ITF) each year in June. To participate in the Thespys in person, qualified Thespians must be registered for ITF and be checked in on campus at Indiana University Bloomington no later than 8:30 am Monday.

Students unable to attend ITF in person can register for the ITF Virtual Experience and submit digital entries to be adjudicated in the final round. If advancing to the international round, Thespians must present the same work they qualified with at the chapter, state/regional, or alternate qualifier.

A digital entry must include the following:

### **I. Digital portfolio submission**

- 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. All contents of the Project Book should be submitted.
- Each of your uploaded samples should be clear and of good 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 on them in your video presentation, the sample should be able to speak for itself to a certain extent.

### **II. A five- to eight-minute video presentation**

- Summarize the work with connections to concept, collaboration, and design decision-making. Digital media may be used during an in-person presentation as well (participant must provide their own equipment).
  - The video component may be a webinar-style presentation (i.e., a voiceover during a PowerPoint slideshow) or a talking head-style presentation (i.e., talking to the camera).
  - Consider these category-specific questions:
    - What significant challenges did you face while constructing this costume?
    - Were you also responsible for designing the costume, and if so, why did you choose this fabric/color/embellishment for the character?
    - If you did something differently than what they pattern suggested, why?
    - If the show was realized, did you have issues with fitting the actors, or the costume tearing during a performance and how did you fix it?
  - Any video presentation must display the work so that the adjudicators can see the details. If the details of the documents/photos referenced in your presentation cannot be clearly seen in the video, they should be included in your portfolio of support materials.

By submitting a technical Thespy video, you are granting permission for EdTA to use your video during the International Thespian Festival and for possible future promotion of the Thespys, International Thespian Festival, EdTA, and the Educational Theatre Foundation.

#### Digital video submission guidelines:

- Find an effective filming location.
- Area should be quiet so adjudicators 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 proper attire as written in the guidelines. No costumes or props are allowed.
- Make sure you are lit well enough to be clearly visible.
- Before filming, conduct a full-volume test to make sure you and your track can be heard in the recording.
- Ensure your blocking is effective and visible when filmed. Consider whether to increase or decrease your movement or to adjust your camera angle.
- Shoot your video horizontally, not vertically.
- Try multiple takes and submit your strongest.

*No technical category may be filmed for rebroadcast or other use without prior written approval from EdTA.*

### III. Slating

For all categories (except playwriting and filmmaking), Thespians begin with an introduction known as a slate. The slate must include only:

- The Thespian's name(s)
- Troupe number
- Title of selection(s)
- Name of the playwright(s) and/or composer(s)

### IV. Time Limits

After the introduction (slating), time begins with the first word, musical note, or acting action (if it precedes the first word or note).

If a Thespian exceeds the time limits below, the adjudicator will note the time and a final eligibility ruling will be determined. Exceeding the time limit may result in disqualification.

Category	Time Limit
Short films	5 minutes + 1 minute for credits
Technical categories	8 minutes

# Appendix B

## National Theatre Standards Alignment for Thespys

Thespy tasks can serve as a model for designing curriculum-based performance assessments. For this reason, alignment to the National Theatre Standards for each rubric category have been provided in the chart below.

## HIGH SCHOOL STANDARDS ALIGNMENT

CATEGORY	APPLICABLE STANDARDS
Acting	<b>Creating:</b> TH:Cr3.1.I.a, TH:Cr3.1.I.b.
	<b>Performing:</b> TH:Pr4.1.I.a, TH:Pr4.1.I.b, TH:Pr4.1.II.a, TH:Pr6.1.II.a
Musical Theatre	<b>Creating:</b> TH:Cr3.1.I.a, TH:Cr3.1.I.b.
	<b>Performing:</b> TH:Pr4.1.I.a, TH:Pr4.1.I.b, TH:Pr4.1.II.a, TH:Pr6.1.II.a
Costume Construction	<b>Creating:</b> TH:Cr1.1.I.a., TH:Cr2.1.I.a., TH:Cr3.1.I.c
	<b>Performing:</b> TH:Pr5.1.I.b.
Costume Design	<b>Creating:</b> TH:Cr1.1.I.a.,TH:Cr2.1.I.a., TH:Cr3.1.I.c
	<b>Performing:</b> TH:Pr5.1.I.b, TH:Pr5.1.II.b.
Lighting Design	<b>Creating:</b> TH:Cr1.1.I.a.,TH:Cr2.1.I.a., TH:Cr3.1.I.c
	<b>Performing:</b> TH:Pr5.1.I.b
Makeup Design	<b>Creating:</b> TH:Cr1.1.I.a.,TH:Cr2.1.I.a., TH:Cr3.1.I.c
	<b>Performing:</b> TH:Pr5.1.I.b
Scenic Design	<b>Creating:</b> TH:Cr1.1.I.a.,TH:Cr2.1.I.a., TH:Cr3.1.I.c
	<b>Performing:</b> TH:Pr5.1.I.b
Sound Design	<b>Creating:</b> TH:Cr1.1.I.a.,TH:Cr2.1.I.a., TH:Cr3.1.I.c
	<b>Performing:</b> TH:Pr5.1.I.b
Stage Management	<b>Creating:</b> TH:Cr2.1.I.b., TH:Cr2.1.II.b., TH:Cr2.1.III.b.,TH:CR3.1.III.c.
	<b>Performing:</b> TH:Pr5.1.I.b., TH:Pr6.1.II.a., TH:Pr6.1.III.a.
	<b>Responding:</b> TH:Re8.1.II.b., TH:Re9.1.II.b.
Theatre Marketing	<b>Creating:</b> TH:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr1.1.III.b.
	<b>Responding:</b> TH:Re8.1.II.a., TH:Re9.1.I.b., TH:Re9.1.I.c., TH:Re9.1.II.b, TH:Re9.1.II.c.
Playwriting	<b>Creating:</b> TH:Cr1.1.II.a, TH:Cr1.1.II.c.
	<b>Performing:</b> TH:Pr4.1.I.a., TH:Pr4.1.I.b, TH:Pr4.1.II.a, TH:Pr4.1.II.b.
	<b>Connecting:</b> TH:Cn10.1.II.a.
Short Film	<b>Creating:</b> Th:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr2.1.I.b., TH:Cr3.1.I.c.
	<b>Performing:</b> TH: Pr4.1.II.a., TH:Pr6.1.III.a.
	<b>Connecting:</b> TH:Cn11.1.II.a
Short Animated Film	<b>Creating:</b> Th:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr2.1.I.b., TH:Cr3.1.I.c.
	<b>Performing:</b> TH: Pr4.1.II.a., TH:Pr6.1.III.a.

	<b>Connecting:</b> TH:Cn11.1.II.a
<b>Short Documentary</b>	<b>Creating:</b> Th:Cr1.1.I.b., TH:Cr1.1.II.b., TH:Cr2.1.I.b., TH:Cr3.1.I.c.
	<b>Performing:</b> TH: Pr4.1.II.a., TH:Pr6.1.III.a.
	<b>Connecting:</b> TH:Cn11.1.II.a