



**Educational
Theatre**
Association™

West Virginia

2023-2024
OFFICIAL HANDBOOK

FIND US ON THE WEB AT WVTHESPIANS.ORG/

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THE EDUCATIONAL THEATRE ASSOCIATION

The Educational Theatre Association and its International Thespian Society branch have been working since 1929 to honor excellence among students of theatre and support the work of theatre educators. Originally focused on theatre in high schools, EdTA has in recent years broadened the scope of its mission to embrace the concept of theatre as an instrument of lifelong learning and has expanded its membership to include students and teachers in middle schools, and college students preparing for careers in theatre education.

EdTA's major branches and activities:

The Educational Theatre Association: The professional association for theatre educators, with more than 4,000 members in the United States, Canada, and overseas, is the premier high school theatre association of its kind.

The International Thespian Society: The honorary society for high school theatre students has troupes in more than 3,400 North American, Canadian, and Pacific schools and has inducted more than two million members since its founding in 1929.

Junior Thespians: The middle school branch of the Thespian Society.

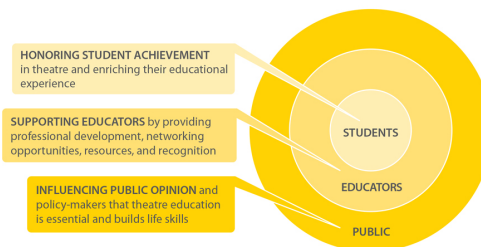
The Educational Theatre Foundation: The philanthropic arm of the Educational Theatre Association provides financial support to enhance excellence in theatre education and to expand access to K-12 school theatre programs for every child.



OUR VISION, MISSION, AND STRATEGIES

VISION: Every student will have access to theatre taught by qualified educators as a vital part of a well-rounded education.

MISSION: Shaping lives through theatre education.



STRATEGIES:

STATURE	DIVERSITY	INVOLVEMENT	TECHNOLOGY
Raise EdTA's stature to build widespread support for theatre education.	Broaden our reach by increasing diversity and access.	Increase involvement and leadership of current members.	Deliver evolving services and knowledge that leverage technology.



Mission First SHAPING LIVES

EdTA's mission is shaping lives through theatre education by: honoring student achievement in theatre and enriching their theatre education experience; supporting teachers by providing professional development, networking opportunities, resources, and recognition; and influencing public opinion that theatre education is essential and builds life skills.

Core Values HOW WE ACCOMPLISH THE MISSION



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

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, 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, and the Student Thespian Officer (STO) Advisor. The Chapter Director is the Chair of the Board. One member serves as Secretary.

Membership in the International Thespian Society offers numerous benefits for students and their directors including:

- Annual subscription to *Dramatics* digital magazine (Thespians and troupe directors)
- Online Learning Center with webinars, curricula, lesson plans, assessment models, and more (troupe directors)
- Recognition for your program and students
- Thespy® Awards program with standards-aligned rubrics in performance, technical, writing, and filmmaking
- Access to regional and international events for you and your students
- Awards and grant opportunities
- Discounts and royalty adjustments for school plays
- Advocacy resources

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 help the theatre teachers of WV create better theatrical productions for their communities.
- To help the students of WV become successful theatre artists in their high school and post- high school careers.

Board Members

- Chapter Director: Martha B. Loudon
182 Maddex Farm Drive, Shepherdstown, WV 25443
Phone: (304) 886-8805; email: mblouden@yahoo.com
- Area 1 Director: Dan Henthorn – Magnolia High School
601 Maple Avenue, New Martinsville, WV 2655
Phone: w: (304) 455-1990; email: dmhenthorn@k12.wv.us
COUNTIES: 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
SCHOOLS: Bridgeport HS, Fairmont Sr. HS, Grafton HS, Lincoln HS, Morgantown HS, Robert C. Byrd HS, North Marion HS, University HS; COUNTIES: Doddridge, N. Harrison, Marion, Monongalia, Preston, Tyler
- Area 3 Director: Joshua Riese – Spring Mills High School
499 Campus Drive, Martinsburg, WV 25404
Email: joshua.riese@k12.wv.us
COUNTIES: Berkeley, Grant, Hampshire, Hardy, Jefferson, Mineral and Morgan
- Area 4 Director: Jason Young – Vintage Theatre Company
Email: VintageTheatreCo@gmail.com
SCHOOLS: Buckhannon-Upshur HS, Elkins HS, Lewis Co. HS, Notre Dame HS, South Harrison HS, Tucker Co. HS; COUNTIES: Barbour, S. Harrison, Lewis, Pendleton, Randolph, Tucker, Upshur
- Area 5 Director: Doug Parks – Parkersburg South High School
1511 Blizzard Drive, Parkersburg, WV 26101
Phone: w: (304) 532.2615; email: ldparks@k12.wv.us
COUNTIES: Braxton, Calhoun, Gilmer, Jackson, Pleasants, Ritchie, Roane, Wirt and Wood
- Area 6 Director: Robin Bunch Bailey, Chapmanville Regional High School
200 Vance Street, Chapmanville, WV 25508
Email: robin.bailey@k12.wv.us
COUNTIES: 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@k12wv.us
COUNTIES: Fayette, Greenbrier, Summers, McDowell, Mercer, Monroe, Nicholas, Pocahontas Raleigh, Webster and Wyoming
- State Thespian Officer Advisor Caitlin Maxwell – 182 Maddex Farm Drive, Shepherdstown, WV 25443
email: cplmaxwell17@gmail.com
- Member at Large: Jared St. Martin Brown
Email: jbrown@k12.wv.us
- Member at Large: Eric Zuchowski
Email: ezuchowski@gmail.com
- College/University Representative: Michael Aulick – West Liberty University
Email: maulick@westliberty.edu

Board Members (continued)

State Thespian Officers (STOs) for 2023-2024

Victoria Baldwin, Bridgeport High School
Samara Casto, Ripley High School
Gabby Christie, Bridgeport High School
Amelia Davis, Parkersburg High School
Alyson Henson, Huntington High School
Wyatt Higby, Ripley High School
Payton Hill, Hedgesville High School
Kandace Ledsome, Fairmont Sr. High School
Zoe Levy, Martinsburg High School
Nataly Martinez, Martinsburg High School

Zander Parks, Parkersburg South High School
Caroline Rollyson, Huntington High School
Heather Sanns, Huntington High School
Sophia Schroeder, Bridgeport High School
Bella Siers, Bridgeport High School
Isabell Smith-Pounds, Hedgesville High School
Olivia Southall, Ripley High School
Shane Totten, Bridgeport High School
Logan Vandevender, Webster County High School
Lauren Young, Parkersburg High School

Important Dates

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

Saturday, September 16, 2023

Saturday, January 20, 2024

During State Festival (March 14-16), 2024

Saturday, May 4, 2024

IMPORTANT DEADLINES FOR YOUR CALENDAR

Friday, December 1, 2023 State dues sent to Chapter Director by this date in order to participate in State Festival.

Sunday, December 31, 2023 Deadline for '24-'25 STO Application entries to STO Advisor and Chapter Director.

Friday, January 19, 2024 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).

Saturday, February 3, 2024 Last day for Area Festivals. No Area Festivals after this date unless arranged with Chapter Director.

January 15 – February 2, 2024 – Submission window for all Performance Thespy entries, playwriting, scholarship applications, and all short film entries. All submissions must be made by teachers/troupe directors.

FEBRUARY 2, 2024 IS A HARD DEADLINE – NO LATE ENTRIES ACCEPTED!

Sunday, February 17, 2024 All Open Water adjudications completed

Friday, February 23, 2024 Deadline for registration for State Virtual Festival – all forms and payments due; NO LATE ENTRIES ACCEPTED!

March 14-16, 2024 WV THESFEST '24 – WVU, Morgantown, WV
Theme: "Theatre Fever"
Colors: orange, teal

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
 - Festival STO Meeting (Wednesday evening before festival)
 - May 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 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 state dues are due by December 1. These must be paid for a school to participate in Area and 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.
- Resources for adjudicators: those who've done it before, local college/university faculty and/or students, local community theatres. Josh Williamson at WVU 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.

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 Dues Invoice form available on the website and send it to the Chapter Director by December 1, along with payment for annual dues. 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. TA 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 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), 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.

III. ONE-ACT PLAY FESTIVALS (AREA)

SCHOOL ELIGIBILITY

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) 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. 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. 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.

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. 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. Other stage lights that happen to be up (such as cyc lights, strip lights, etc.), 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 very next show.

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

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.

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

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.

The one-act festival judges from each area may recommend through written justification to the State Director that the Alternate Play or another play receive a "Wild Card Slot" to compete at the State Festival in order to fulfill the programming needs of the State Festival. Plays receiving "Wild Card" designations are NOT guaranteed a performance at the State Festival.

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

TECHNICAL THESPY®

I. STUDENT AND SCHOOL ELIGIBILITY

The Tech Expo 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 project to the Area Festival in order to qualify for the State Festival. However, only students who are Thespians in good standing can take tech projects in certain tech categories to the International Thespian Festival. In addition, if a project comes from a school production, the school production MUST be performed during the same school year as the Area and State Festival for the project to be included. And finally, the project must be submitted in person to the Area and State festivals to be adjudicated.

Middle School Students (grades 5- 8) may enter a tech project, 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.	
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®
Props Design	Beta test for '23/'24
Prop Construction	WV Event ONLY
Puppets	WV Event ONLY
Scenic Design	Tech Thespy®
Short Film	Tech Thespy®
Sound Design	Tech Thespy®
Stage Management	Tech Thespy®
Theatre Marketing	Tech Thespy®

II. APPROVED MATERIAL FOR PROJECTS

For all technical Thespy entries, except mask and puppetry entries, only theoretical or realized production elements and design for published plays and musicals are permitted. Any work resembling designs of Disney movies, unless from an actual production of a Disney licensed show, will be disqualified. All work should be of original design appropriate to the play it is representing. Any project can come from an Actual (realized) School Production IF the production is performed during the same school year. Visit the [Rights and Licensing page](#) at Thespy.org for the most up-to-date information on approved productions.

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 submission and project files to indicate each group members' contribution. Both students must appear in the video portion of the submission. **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 make up, 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.

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.

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.

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. While attendance at this oral critique session is not required, it is highly recommended. Students should communicate to the judge if they cannot be present at an oral critique because of a conflict with another event at the festival.

AWARDS - Tech Judges will determine the top three entries in each category scoring at least Excellent or Superior to be named as Outstanding. At the Area level, these up to three projects in each category will qualify to go to states. It is not required that judges 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 disqualify any entry based upon quality and artistic value. Judges may not move any entry from one category to another.

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. See Appendix B for ITF submission guidelines.

Technical Thespys® Categories & Descriptions

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Costume Construction

In a Costume Construction entry, the student must display and discuss one (1) realized costume execution for a character from published work written for the theatre. 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 to self or another model;
- 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, using a publicly available or personally designed pattern, for use in a play or musical.
 - a. The design for the costume need not be done by the student who constructs it, but it should be original to the production being presented, whether theoretical or realized (i.e., replica garments of Broadway costumes are not acceptable). If non-original material is used, sources must be cited, and receipts of purchased materials (e.g., a pattern) must be included in the presentation of the costume.
 - b. The garment should be presented on a hanger, mannequin, or, if an accessory, in a box. The student **should not** wear the costume during the presentation.
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.
 - 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 construction.
 - vi. 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.
 - vii. If showcasing millinery work, the budget limit is \$50 (if submitting both a garment and a millinery item, the total limit would be \$150). If using donated materials, the value **must** be determined and included in the expense sheet.
 - b. 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.).
 - 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 prepare and present 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.

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.
 - b. No finished costumes are permitted.
 - c. Renderings should be at least eight (8) inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally). Template or traced character forms are permitted. Renderings may be hand-drawn or computer-generated.
 - d. Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - i. Play or musical title and author(s)/composer(s)
 - ii. Performance dates and facility in which it took place (if applicable)
 - iii. Character's name, act, and scene
 - iv. Entrant's name and troupe number (optional)
 - e. Swatches must be included.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
 - a. Typed synopsis of the play.
 - b. One-page design statement that includes:
 - i. Unifying production design concept.
 - ii. Theme of the show/recurring motifs.
 - c. Research, including:
 - i. Summary of given circumstances from the script.
 - 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 construction.
 - v. Sources of inspiration for design and color palette (if used).
 - d. Budgetary requirements or other constraints and considerations.
 - e. Preliminary sketches.
 - f. Costume plot for the chosen character(s), showing costume changes and indicating when costume changes 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 and practical constraints that impact design and the relationship to the unifying concept;
- 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 (digital or physical; scale should be 1/4-inch or 1/2-inch = 1 foot), indicating all information necessary to ensure clear understanding of the designer's intentions and large enough for the adjudicators to see the details.
 - The location and identification of every instrument, accessory, and specialty unit should be represented on the light plot, along with the following information as appropriate:
 - Color medium
 - Set and masking
 - Areas
 - Lighting positions with labels
 - Type of instruments
 - Unit numbers
 - Circuit
 - Channel
 - Focus/purpose
 - Gobos/patterns/templates
 - Practicals
 - Special instruments (LED, 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:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space for which the plot was designed)
 - Scale
 - Entrant's name, troupe number (optional)
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
 - Typed synopsis of the play.
 - One-page design statement that includes:

- Unifying production design concept.
- Theme of the show/recurring motifs.
- Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
- Budgetary requirements or other constraints and considerations.
- Techniques used within the design.

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

- *Instrument schedule.*
- *Magic sheet/cheat sheet.*
- *Sample color media used with explanations of choices.*
- *One of the following two options:*
 - *Description of three light cues, organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the time of day and location of the scene (indoors, outdoors, etc.), as well as 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.*
 - OR-*
 - *Three light 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 the lighting cues should be included (no dialogue or music from the play may be included in the video).*

Makeup

In a Makeup Design presentation, the student must prepare and present makeup design renderings 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. 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 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 makeup renderings will be permitted.
 - b. Renderings should be at least eight (8) inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
 - c. Renderings may be presented on a display board, in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - i. Play or musical title and author(s)/composer(s)
 - ii. Performance dates and facility in which it took place (if applicable)
 - iii. Character's name, act, and scene
 - iv. Entrant's name and troupe number (optional)
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
 - a. One-page design statement that includes:
 - i. Unifying production design concept.
 - ii. Theme of the show/recurring motifs.
 - b. Research, including:
 - i. Typed synopsis of the play or story.
 - ii. Summary of given circumstances from the script.
 - 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 construction.
 - vi. Sources of inspiration for design and color palette (if used).
 - c. Budgetary requirements or other constraints and considerations.
 - d. Sources of inspiration for design and color palette (if used).
 - e. Techniques used within the design.
 - f. Preliminary sketches.
 - g. Makeup plot showing who wears what makeup when.

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 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 3 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.

Masks

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 two levels of mask projects are NOVICE MASK and ADVANCED MASK. The only difference between the two levels is that the ADVANCED MASK level requires the use of a negative-positive plaster relief from an actual actor who will be available to model it. As a rule, a Novice Mask can be used by anyone, and an Advanced Mask is created to fit and be used by a specific actor on stage.

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.

For both levels, the Thespian must prepare:

1. A physical mask.
 - the mask should be able to be worn comfortably by an actor.
 - **If Advanced, the negative-positive relief used to make the mask must be displayed.**
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 explanation of interest
 - 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.
 - 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)

In a Playwriting adjudication, the Thespian must write and submit an original short play. The plays must be the original work of a single student writer. Collaborative works or adaptations are not permitted, nor are plays that include music, lyrics, or dialogue written by anyone other than the submitting writer. Only one play may be submitted per student.

The skills measured by the adjudicators are:

- 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.

The student must prepare:

1. A short play (typeset using a 12-point font) on any subject with a running/reading time of 30 minutes or less (approximately 30 typed pages). 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 student's name and email address, school name, troupe number, and the troupe director's name and email address.
 - On a separate page, a synopsis of the play and character list (including the name and a brief description of each character that speaks or appears onstage) should be featured. Characters that are spoken about but who do not appear onstage should not be included in the character list.
 - The play should follow [this format](#).

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 1st and 2nd 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 Design

For a Props Design entry, the student must prepare and present a props design for a published work written for the theatre. Designs for performance of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) student may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. T

The skills measured by the adjudicators during the presentation are:

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

The student must prepare the following:

1. Five (5) prop renderings
 - No more than five (5) prop renderings will be permitted.
 - Renderings should be at least eight (8) inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally). Renderings may be hand-drawn, or computer generated.
 - Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s);
 - Performance dates and facility in which it took place (if applicable);
 - Character names of those that utilize the prop;
 - Act and scene numbers;
 - Entrant's name and troupe number (optional).
2. A portfolio of support materials (bound Project Book or digital) that must include the following:
 - Typed synopsis of the play
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the design;
 - Sources of inspiration for design and color palette (if used).
 - A master props list that must include the following:
 - Act and scene numbers
 - Prop pre-set placement
 - Character that brings the prop onstage (if applicable) with corresponding line or stage direction.
 - Character that takes the prop offstage (if applicable) with corresponding line or stage direction.
 - How each prop was sourced (purchased, pulled from stock, constructed, etc.).
 - Itemized expense sheet with accompanying receipts for all materials used
 - The total on all items used in the construction of the prop **may not exceed \$100** (USD). It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value **must** be determined, documented, and noted on the expense sheet.

Props Construction

In a Prop Construction presentation, the student must prepare and present and realized execution for one prop for a published work written for the theatre. Props for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Props for either theoretical or realized productions are acceptable.

The constructed Prop can be either a hand prop (defined as an item that is carried onto the stage by an actor) OR a stage prop (defined as an item onstage that is placed or moved)

The skills measured by the adjudicators during the presentation are:

- Construction skills;
- 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 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 built/constructed prop. Do not choose a prop that has to be or can be purchased and then finished or decorated.
 - The prop can be built using any materials and tools needed.
 - The prop must be finished and ready as if to be used by an actor on the stage.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
 - Typed synopsis of the play
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the design;
 - Sources of inspiration for design and color palette (if used).
 - Itemized expense sheet with accompanying receipts for all materials used
 - The total on all items used in the construction of the prop **may not exceed \$100** (USD). It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value **must** be determined, documented, and noted on the expense sheet.

Puppetry

In a Puppetry entry, students must be prepared 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.
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
 - i. Typed synopsis of the play or story
 - ii. Design sketches
 - iii. Typed character(s) analysis
 - iv. Typed explanation of interest
 - v. Typed description of methodology or approach used to construct the puppets
 - vi. Reference pictures to show research for ideas and application techniques
 - vii. One-page design statement that includes:
 1. Unifying production design concept
 2. Theme of the show/recurring motifs.

Scenic Design

In a Scenic Design presentation, the student must prepare a scenic design 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.

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.

In a Scenic Design presentation, the Thespian must follow the aforementioned rules for the Thespys as presented in this guide, and also the following rules specific to this category.

The student must prepare:

1. Scale model (physical or digital) of a scenic design that represents up to three (3) unique scenes/locations in the play. No more than three scenes/locations are permitted.
 - At least one human figure must be included in the model to show proportion and scale.
 - The model may be generated through multiple physical or digital media, such as SketchUp, Vectorworks, or 3-D printers.
 - The model should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space the set was designed for)
 - Scale
 - Entrant's name, troupe number (optional)
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - theme of the show/recurring motifs.
 - Research, including:
 - Typed synopsis of the play.
 - Summary of given circumstances from the script.
 - Functionality requirements
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - 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.
 - Title block(s) including the same information as presented in the model.

Short Film

In a Short Film adjudication, the student must create an original short film. The film must be of original content and may be a collaboration among up to 16 students. Adaptations are not permitted. Only one film may be submitted per student/group in one of the following categories: 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;
6. The filmmaker's use of film elements to create a successful product.

The student must prepare:

1. An original documentary, live action, or animated film no more than five (5) minutes long, plus one (1) additional minute for credits. The film must demonstrate:
 - o Proper use of title cards and credits within the time limit.
 - o Properly executed camera angles and shot variation to enhance the storyline and finished product.
 - o Control over lighting exposures for clarity, storytelling, and a professional finished product.
 - o The ability to capture, record, and manipulate all audio aspects of your production.
 - o Controlled and manufactured editing choices that enhance the overall storytelling.
 - o The ability to complete a storyline that includes a clear arc (beginning, middle, and end).

The film must meet the following requirements:

- 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 be uploaded to YouTube with privacy settings set to "Public" or "Unlisted" for adjudication. 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 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 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

In a Sound Design presentation, the student must prepare a sound design 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. Only one Thespian may be involved in the design. No collaborations are 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 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. Demonstration of representative examples of sound effects/cues from the production. Cues should be played on a device provided by the participant that is able to play back the sounds at a volume level that can be heard by all adjudicators (i.e., a mobile phone is not recommended).
2. A portfolio or support materials (bound Project Book or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Typed synopsis of the play.
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Techniques used within the 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, if applicable (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

In a Stage Management presentation, the student must present digital and/or physical documents that showcase the stage manager's promptbook and other paperwork for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one student may be involved in the design. 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. Ability to demonstrate an understanding of the stage manager's role and specific responsibilities;
2. Ability to organize stage management ideas, products, and choices that support a realized or theoretical production;
3. Ability to document, present, and clearly explain and justify stage management products and choice.

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:
 - A brief bulleted list of duties performed as stage manager, including during the rehearsal process and during performances (before, during, and after).
 - Representative sample from the promptbook: at least 5-10 consecutive pages from the prompt script that includes dense blocking notation and technical cues (lights, sound, etc.).
 - Representative documentation: at least three examples of production documentation from the following list:
 - Props list
 - Costume change plot
 - Rehearsal calendar
 - Rehearsal reports (up to five)
 - Scene change assignments
 - Line notes
 - Additional production-specific documents

Theatre Marketing

In a Theatre Marketing presentation, the student must prepare a presentation of a marketing campaign for a production of 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, though it is strongly recommended that the student was responsible for the actual publicity in 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:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Target markets outside of the school audience, noting any publicity restrictions from the licensing agency.
 - Research, including:
 - Typed synopsis of the play.
 - Summary of given circumstances from the script.
 - Functionality requirements of the marketing elements.
 - 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).
 - A brief summary of their role and responsibilities during the production (including self and/or team's responsibilities).
 - Production dates, number of performances, and cost of admission (if realized).
 - A copy of the 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 production team.
 - Final creative assets (such as posters, tickets, promotional handouts, social media templates, etc.) demonstrating branding, promotional efforts, various modifications based on specs/usage, and student's ability to adapt to the constraints of the licensing agent (i.e., billing requirements, licensed logo usage – if applicable, etc.). If non-original material is used, sources must be cited, and receipts of purchased materials (when applicable) must be included in the presentation of the assets.
 - Distribution schedule and locations.

- A press release.
- Outcomes for realized productions, including budget/cost analysis (income vs. money spent) noting any free 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)
- Tech Challenge Rodeo Team Registration (if bringing a Tech Rodeo 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), 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 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 PERFORMANCE 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 PERFORMANCE 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: 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; 2 OUTSTANDING SUPPORTING PERFORMER.

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. 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.	
Acting Solo	1 actor
Acting Duet	2 actors
Acting Group	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 15, 2024 and no later than February 2, 2024. 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 Thespy, 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(s)
- 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
Solo Acting	3 minutes
Duet and Group Acting	5 minutes
Musical Theatre Performance and Dance (solo, duet, and group)	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: The performance of a monologue or scene from a published work written for the theatre (play or musical) is considered fair use so long as the licensing agency who holds the performance rights to the play approves of its use. Visit the [Rights and Licensing](#) page at Thespys.org for the most up-to-date information on obtaining performance rights. Monologues that are not from a published play (e.g., from a monologue book or collection; poetry; works of fiction) are not allowed for Thespy adjudication.

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. For technical categories, students may choose to follow the black/dark-colored clothing traditionally worn by technicians.
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. 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 to view a revised rubric for this instance.

Props

Use of set pieces, props (including stationary and handheld), or other personal items is not permitted in Thespy adjudication and will result in disqualification.

Exceptions:

- Solo Acting, Musical Theatre Performance, and Musical Theatre Dance: one (1) chair may be safely used.
- Duet Acting, Musical Theatre Performance, and Musical Theatre Dance: two (2) chairs may be safely used.
- Group Acting, Group Musical Theatre Performance, and Group Musical Theatre Dance: one (1) table and up to six (6) chairs may be safely used.

“Safely” means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon the chair(s) is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon).

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 are required to complete a free, public course online through EdTA's Learning Center to help standardize the feedback students receive on their Thespy submissions. Prospective adjudicators may complete the course 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 Thespy 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

Solo Acting

In a Solo Acting performance, the Thespian should prepare two (2) contrasting monologues from published works written for the theatre (play or musical) that do not exceed three (3) minutes in combined length.

Students must also adhere to the following:

- Review the [Rights & Licensing](#) page at Thespys.org to ensure that the chosen material is eligible to be performed for Thespy adjudication.
- “Contrasting” means that the selections may be different in period, style, mood, etc.
- The combining of multiple characters’ lines to create a monologue is not allowed. Monologues should be composed of only one character’s lines.
- One (1) chair may be safely used during the performance. No other scenic elements or furniture are allowed. “Safely” means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the propriety (i.e., if a chair has wheels, it would not be considered safe to stand upon). Students should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.

Duet & Group Acting

In a Duet or Group Acting performance, the students should prepare a non-musical scene from a published work written for the theatre (play or musical) that does not exceed five (5) minutes in length. Students must also adhere to the following:

- A duet is defined by the International Thespian Excellence Awards as a performance for two (2) players. A group scene is defined as a performance for three to sixteen (3-16) players. In each case, every participant must be actively involved in the scene chosen for performance.
- Review the [Rights & Licensing](#) page at Thespy.org to ensure that the chosen material is eligible to be performed for Thespy adjudication.
- In the Duet Acting category, two (2) chairs may be safely used during the performance. In the Group Acting category, up to six (6) chairs and one (1) table may be safely used during the performance. No other scenic elements or furniture is allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the propriety (i.e., if a chair has wheels, it would not be considered safe to stand upon). Students should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.

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

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

Musical Theatre Performance (solo, duet & group)

In 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. Students must also adhere to the following:

- Students may present solo, duet, or group performances. A Solo Musical Theatre Performance is defined by the International Thespian Excellence Awards as a piece from a musical theatre score that includes vocal music written for an individual. A Duet Musical Theatre Performance is defined as a piece from a musical theatre score that includes vocal music written for two (2) players. A Group Musical Theatre Performance is defined as a piece from a musical theatre score that includes vocal music written for three to sixteen (3-16) players. In each case, every participant must be actively involved in the scene chosen for performance.
- Review the [Rights & Licensing](#) page at Thespy.org to ensure that the chosen material is eligible to be performed for Thespy adjudication. Purchasing a vocal selections book or musical score **does not** secure the rights to perform the work.
- All musical theatre performances must be accompanied by pre-recorded, non-vocal musical accompaniment in MP3, M4A, WAV, or AIFF format (must be an audio file, not a video file). It is **strongly recommended** that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in various settings. A sound system will be provided for playback. 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.
- The performance may contain dialogue if included in the libretto, however, it should primarily be a "sung and not spoken" selection.

- In a Solo Musical Theatre Performance, one (1) chair may be safely used. In a Duet Musical Theatre Performance, two (2) chairs may be safely used. In a Group Musical Theatre Performance, up to six (6) chairs and one (1) table may be safely used. “Safely” means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the propriety (i.e., if a chair has wheels, it would not be considered safe to stand upon). Students should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.

The skills measured by the adjudicators during the performance are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through both dialogue and music
- Use of focus and concentration
- Vocal skill, technique, and expression
- Use of dance and/or movement

Musical Theatre Dance Performance (solo, duet & group)

In a Musical Theatre Dance Performance, the student(s) must present one dance 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 how well the piece is danced as well as how well it is acted. Students must also adhere to the following:

- Students may present solo, duet, or group dance numbers. A Solo Musical Theatre Dance performance is defined by the International Thespian Excellence Awards as a piece from a musical theatre scene that includes a dance performance for an individual. A Duet Musical Theatre Dance performance is defined as a piece from a musical theatre scene that includes a dance performance for two (2) players. A Group Musical Theatre Dance performance is defined as a piece from a musical theatre scene that includes a dance performance three to sixteen (3-16) players. In each case, every participant must be actively involved in the scene chosen for performance.
- Review the [Rights & Licensing](#) page at Thespy.org to ensure that the chosen material is eligible to be performed for Thespy adjudication.
- All musical theatre performances must be accompanied by pre-recorded, non-vocal musical accompaniment in MP3, M4A, WAV, or AIFF format (must be an audio file, not a video file). It is **strongly recommended** that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in various settings. A sound system will be provided for playback. No live music is permitted, including live accompanists. Acceptable formats include selections from a cast album or recorded piano accompaniment following the score. If highlighting only a dance section from a longer musical number that includes singing, it is acceptable to present only the dance section.
- This is a dance-focused category. Singing, dialogue, and lip-synching are not allowed, except to include brief moments of vocalization, if required to perform the piece.
- In a Solo Musical Theatre Dance Performance, one (1) chair may be safely used. In a Duet Musical Theatre Dance Performance, two (2) chairs may be safely used. In a Group Musical Theatre Dance Performance, up to six (6) chairs and one (1) table may be safely used. No other scenic elements or furniture is allowed. “Safely” means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the propriety (i.e., if a chair has wheels, it would not be considered safe to stand upon). Students should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.

The skills measured by the adjudicators during the performance are:

- Use of transitions into and out of character.

- The ability to create a believable character.
- Communication of character and relationship through dance and movement.
- Musical theater dance technique.
- Use of expression and physicality in the dance format.
- Integration of body, movement, dance and staging.

IV. Tech Challenge Rodeo

The WV Thespian Festival's Tech Challenge Rodeo is a fun, high-energy, Olympic-style contest of technical theatre skills and knowledge. The challenge consists for five (5) events that represent basic skills that every theatre technician should possess. The requirements for each event were designed by professionals, educators, and the Educational Theatre Association (EdTA) staff. 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.

Teams

Tech Challenge teams can as few as two (2) and as many as seven (7) members. See the individual event descriptions for details on how many people can participate in each event. Some events are for individuals only; some are for pairs or groups. Each school may enter only one team. The Tech Challenge Rodeo 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 Tech 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 Tech Challenge Rodeo 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.

Event #1: Lighting

Lighting provides a tool for setting the mood of a scene. The responsibility of hanging and focusing the lights for a show falls on the hang crew, overseen by the master electrician (M.E.). There are many different types of lighting instruments that the M.E. will use in the theatre. Each type of instrument plays an important role in the overall lighting scheme. It is important that the M.E. has a broad understanding of all these instruments, how they are installed, and how they are focused. One of the instruments that you will use the most is the ellipsoidal reflector spotlight. There are many types of ellipsoidal spotlights from different manufacturers and different eras; one of the most common is the ETC Source 4 Ellipsoidal Spotlight.

TECH CHALLENGE EVENT: HANG AND FOCUS A LIGHTING INSTRUMENT

- Individual Event: One (1) person per team may execute this task.
- Each team receives only one (1) attempt to complete this event.
- Equipment and tools will be provided, and are as follows:
 - o Gloves
 - o Apron
 - o Light Fixture
 - o Batten/hanging frame
 - o C-Clamp
 - o Safety Cable
 - o Wrench
 - o Power source
 - o Pre-determined focus area
 - o Gel and Frame

- Participants may bring their own gloves and adjustable crescent wrench.

Objective

In this challenge, participants will be asked to successfully hang and focus an ETC Source 4 Ellipsoidal Spotlight. Participants must provide the sharpest possible focus of the fixture within the tape outline. When the unit is secured properly to the pipe, powered on, and correctly focused to the shape marked on the wall, the event has been successfully completed.

Event Rules

- Participants may ask questions prior to start.
- Participants must wear gloves on both hands at all times and are allowed to use any adjustable lighting tool (e.g., Mega Combo Wrench, Ultimate Flat Focus Tool, ratcheting wrench). No fingerless gloves are allowed. Participants may wear an apron.
- Items should never be tethered around a participant's neck or over the shoulder. Please note that items that fall from the apron (if the participant chooses to wear one) will be counted the same as dropping an item.
- Participants must not carry gel frames in a pocket.
- The ETC Source 4 Ellipsoidal has a drop-in iris slot on the top of the fixture. The gel chip holder should also be on this side of the fixture. The gel chip holder needs to be on top of the fixture when it is focused to prevent the gel from sliding out of the instrument.
- The maximum allotted time for this event is three (3) minutes.

Event Skill: Hanging the Instrument

1. Place C-clamp over the pipe at the designated hanging location. The opening of the C-clamp must face downstage of the electric pipe and toward the person installing the fixture, enabling unobstructed access to bolts.
2. Finger-tighten the pipe bolt.
3. Attach the safety cable through the yoke and around the electric pipe.
4. Wrench-tighten the pipe bolt and adjust the C-clamp as necessary so that the instrument is secure on the electric pipe. The pipe bolt should be no tighter than one quarter turn past finger tight.
5. Pull all of the shutters in the fixture to their open position.
6. Plug the tail of the lighting instrument into the designated circuit.

Event Skill: Focusing the ETC Source 4 Ellipsoidal Spotlight

1. Adjust the pan of the unit so that it is set in the desired location.
2. Adjust the tilt of the unit so that it is set in the desired location. (See "Setting the Angle within the Yoke," below.)

3. Focus the beam to the desired beam edge. (See "Focusing the Beam," below.)
4. Using the shutters and the rotation knob as necessary, shape the beam to the desired shape and angle. (See "Rotating the Angle within the Fixture," below.)
5. Make sure all nuts, handles, and knobs are tightened so the instrument does not drop focus.
6. Drop color into the color slot of the instrument.

Event Skill: Setting the Angle within the Yoke

1. Loosen the yoke locking knobs. Do not remove them.
2. Tilt the fixture to the desired position.
3. Tighten the yoke locking knobs to secure the fixture in position.

Event Skill: Focusing the Beam

1. Loosen the beam focus knob located under the barrel.
2. Slide the lens tube forward or backward to achieve the desired beam edge.
3. Once the fixture is focused, tighten the beam focus knob.

Event Skill: Rotating the Angle within the Fixture

1. Loosen the rotation locking knob. Do not remove it.
2. Rotate the barrel of the fixture left or right to the desired position.
3. Recheck the focus of the beam for sharp or soft focus and then tighten the rotation locking knob to secure the fixture in position.

Required Event Sequence

1. Leave the starting line after the timer.
2. Locate the fixture.
3. Hang the fixture.
4. Hand-tighten the C-clamp.
5. Install the safety cable.
6. Wrench-tighten the C-clamp.
7. Check and tighten as necessary the yoke bolt on the side and bottom of the C-clamp.
8. Open the shutters on the fixture.
9. Plug the fixture into power.
10. Position the fixture (pan and tilt) to illuminate the shape on the wall.
11. Lock the fixture.
12. Place the fixture in a sharp focus so that the edge is on the tape.
13. Make shutter cuts as necessary.
14. Review fixture focus and make adjustments as necessary.
15. Insert gel frame.
16. Return to starting line, at which point the timer will be stopped.
17. Assist judges in restoring all equipment to pre-event conditions.

Event Penalties

- C-clamp opening not facing installer +5 seconds
- Shutter cut inside/outside of shape +5 seconds
- Focus not sharp +5 seconds
- Placing items in mouth +10 seconds
- Dropping items or placing items on ground +10 seconds
- Gloves not worn (beginning to completion) +10 seconds
- Items tethered around neck +10 seconds
- Gel frame not installed properly or forgotten +10 seconds
- Safety cable not used properly +10 seconds
- Any item not tightened +10 seconds
- Failure to complete a step +10 seconds
- Instrument hung upside down +15 seconds
- Blatant disregard for rules disqualification

Event #2: Rigging

Tying basic knots is an essential skill for a wide range of technicians who use it for everything from hauling equipment to the catwalk to properly rigging scenery.

TECH CHALLENGE EVENT: KNOT TYING

- Individual Event: One (1) person per team may execute this task.
- Each team receives only one (1) attempt to complete this event.
- Equipment and tools will be provided, and are as follows:
 - o Pipe stand
 - o 2 x Rope

Objective

In this challenge, individuals will be asked to correctly tie a series of commonly used knots for properly rigging scenery. Participants must tie knots correctly with a minimum 6-inch tail on all knot ends. The task is completed when the participant stops the timer.

Rules

- All ropes must be on the ground prior to starting the timer.
- The maximum allotted time for this event is two (2) minutes.

Event Skill: Knot Terminology

- Clove Hitch with Half Hitch
- Sheet Bend
- Bowline

Required Event Sequence

1. Leave the starting line after the timer begins.
2. Tie a clove hitch on the pipe stand.
3. Tie a half hitch to secure the clove hitch.
4. Tie a second line to the first with a sheet bend. Participants must put the tails for the sheet bend on the same side.
5. Use the end of the second line and tie a bowline. Participants must put the tail for the bowline on the inside of the loop.
6. Return to the starting line, at which point the timer will be stopped.

Event Penalties

- Placing rope in mouth +5 seconds
- Failed or incorrectly tied knots (penalty for each knot) +5 seconds
- Not having minimum 6-inch tail on all knot ends +2 seconds
- Blatant disregard for rules disqualification

Event #3: Scenery

Scenic construction is a fundamental skill for every young theatre technician. Learning how to properly construct scenery in a safe and efficient manner will serve as a building block for many other tasks and projects that will arise throughout the course of one's education.

TECH CHALLENGE EVENT: LEG A PLATFORM

- Pairs event: Two (2) people per team may execute this task.
- Each team receives only one (1) attempt to complete this event.
- Equipment and tools will be provided, including two (2) adjustable wrenches and two (2) ratchets, bolts, nuts, and a partially assembled 4' x 4' platform.

Objective

In this challenge, participants must attach and remove legs from a platform using bolts, nuts, and wrenches, leaving it ready for the next team.

Rules

- Platforms at 4 feet x 4 feet, framed with 2x4s, and have a 2x4 leg in each corner. The leg holes have been drilled slightly larger than the 3/8-inch bolts that will be used to attach the legs to the platform.
- Participants must set the ratchet in forward/reverse mode and set the adjustable wrench to the correct width in order to successfully complete the event.
- Bolts must be on the inside of the platform.
- The maximum time allotted for this event is five (5) minutes.

Required Event Sequence: One Platform

1. The participants leave the start line after the timer.
2. Each participant gathers a leg, wrench, ratchet, and hardware.
3. Each participant attaches one leg using a wrench and a ratchet.
4. Each participant uses the same tools to remove one of the legs that was already attached to the platform.
5. The pair returns to the starting line with their tools, hardware, and legs, at which point the timer will be stopped.

Event Penalties

- Bolts attached backwards (nuts on outside) +5 seconds
- Failure to follow correct sequence +5 seconds
- Not set on spike marks correctly (for two-platform event) +10 seconds
- Loose legs
 - o Small Wiggle +5 seconds
 - o Medium Wiggle +10 seconds
 - o Very loose Wiggle +15 seconds
- Placing any items in mouth +10 seconds
- Team member did not completely attach a leg (penalty for each member) +20 seconds
- Blatant disregard for the rules disqualification

Event #4: Costuming

Part of costuming of course goes on backstage during the run of a show, when actors require assistance with quick changes. Quick changes require planning, coordination, accuracy and speed. This challenge tests all three as groups are tasked with transitioning an actor from one costume to another.

TECH CHALLENGE EVENT: QUICK CHANGE

- Group event: At least two (2) and up to three (3) people per team may execute this task. One person should serve as the “actor” and one or two people may serve as the wardrobe crew.
- Each team receives only one (1) attempt to complete this event.
- Equipment and tools will be provided, including all costume pieces and accessories, costume rack, and photo references.

Objective

In this challenge, participants must successfully and completely transition an “actor” from one costume to a second costume. This includes all provided costume pieces and accessories.

Rules

- The participant designated as the actor will don the first costume prior to the beginning of the start time. Dressing in the first costume is not included in the challenge.
- The participant designated as the actor may assist with fasteners and by stepping in/out of garments at the request of the wardrobe crew participants, but they should not otherwise assist with the change.
- All fasteners must be closed and accessories applied to the second costume for the challenge to be considered successful.
- Once removed, the first costume should be hung up on the costume rack. Unless stepping into a garment, at no point should costume pieces be on the ground.
- The maximum time allotted for this event is five (5) minutes.

Required Event Sequence

1. Prior to start of time, actor participant should be dressed in the first costume according to the photo reference.
2. At start of time, the wardrobe crew participant(s) may enter the challenge space to prep the second costume for dressing.
3. When verbally cued by wardrobe crew, the actor may proceed into the challenge space.
4. Wardrobe crew removes first costume with minor assistance from actor only upon request.
5. Wardrobe crew dresses actor in second costume including all costume pieces and accessories and according to the photo reference.
6. Once dressed according to the photo reference, the actor participant must return to the start line.
7. Wardrobe crew must properly hang all pieces of first costume before exiting the challenge area.
8. The participants return to the start line and stop the timer.

Event Penalties

- Actor participant crosses start before cue +5 seconds
- Actor participant excessive assistance +5 seconds
- Costume pieces laid on the ground +5 seconds
- Fasteners not completely closed +5 seconds
- Blatant disregard for the rules disqualification

Event #5: Props

The physical objects used to facilitate story telling often change from scene to scene, and technicians can be integral to the seamless transition. This challenge tests the agility and accuracy of swapping props from one setting to another.

TECH CHALLENGE EVENT: PROP SWAP

- Pairs event: Two (2) people per team may execute this task.
- Each team receives only one (1) attempt to complete this event.
- Equipment and tools will be provided, including onstage table, offstage prop table with taped sections, all props, and photo references.

Objective

In this challenge, participants will shift an onstage table setting from one set up to another.

Rules

- All materials from the first set up must be removed from the table before materials from the second setup may be touched. This includes the tablecloth.
- The second set up must be placed according to the spike marks on the tablecloth provided for the setup.
- _All props from the first set up must be placed in the appropriate boxes on the offstage prop table according to tape and labels.

Required Event Sequence

1. At start, participants may cross the start line and remove all props from the “onstage” table including the tablecloth.
2. All props from the first setup should be placed on the “offstage” prop table.
3. Once clear, participants may place props from the second setup on the onstage table. Props should be placed in designated spots according to the spike marks on the tablecloth.
4. Once the second setup is in place, participants should place all props from the first setup in the taped off boxes on the offstage prop table.
5. Participants should return to the start line when all steps are complete.

Event Penalties

- Props incorrectly set on onstage table +5 seconds
- Props incorrectly set on offstage prop table +5 seconds
- Blatant disregard for the rules disqualification

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. Sindledecker 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. The International Thespian Society Headquarters will contact the scholarship winner and request that he/she notify the International Thespian Society headquarters in writing of the name and address of the financial aid director at the college of his/her choice. Upon receipt of this information, the financial aid director shall request verification of enrollment. The International Thespian Society headquarters will issue the scholarship check - in the name of the Society - made payable to the college/university and the scholarship recipient once official verification of the scholarship winner's enrollment has been received. Under no circumstances will the check be issued directly to the recipient.

Submissions must be made to the on-line adjudication portal no earlier than January 15, 2024 and no later than February 2, 2024. 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. Tech Challenge Rodeo – 1st, 2nd, 3rd Places
8. Outstanding Technical Student (based on number of projects entered and scores received by individual) – 1st, 2nd, 3rd Places
9. Outstanding Technical School (based on number of projects entered and scores received by school) – 1st, 2nd, 3rd Places
10. WV Scholarships as applies:
 - David L. Sindlecker 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 19, 2024.
- 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, 2023.
4. A committee made up of the Chapter Director, STO Advisor, a former STO, a current 2nd-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, 2024.

Appendix A

Approved Publishers for Thespys

Choosing a performance piece for your Thespy entry?

Since adjudications involve performances of copyrighted works, you'll need to select materials that the authors or their legal representatives have approved for use in the Thespy program. **Any performance of a copyrighted work before an audience requires permission, even in an educational setting.** In the instance of Thespy adjudication, the adjudicators, fellow Thespy participants, and anyone else present in the adjudication room constitutes an audience, and therefore, permission must be granted to perform the selections.

But don't worry!

EdTA and participating licensing agencies have reached agreements that allow the usage of available titles at no monetary cost to the Thespy participant. EdTA has compiled this list of instructions for how to gain approval for the vast majority of published theatrical works. Please read this list carefully – **not all materials from the organizations below are approved for use.** Each licensing agency represents its authors slightly differently, and each has their own policies and procedures for approvals of performance rights for the titles they represent. When applicable, restricted or pre-approved materials are noted after each organization below.

How do I learn who holds the rights to the piece I want to perform?

When submitting a Thespy entry at a qualifying event or during the final round of adjudication at the International Thespian Festival (ITF), it is important to identify the correct licensing agency for your piece and ensure that you have approval to use the piece in competition. This will also prevent problems arising if you're invited to perform your selection in a Thespy showcase at any level from regional to chapter to ITF. Most of the time, Googling the show's title and "licensing" will point you in the right direction to get started.

What are the official Thespy approval procedures?

Only the methods outlined below constitute approval for publicly licensed plays and musicals to be used for Thespy adjudication. Obtaining the rights to produce a title at your school as part of its theatrical season **does not** automatically grant students from that school the right to use selections from the title in Thespy adjudication. Privately contacting the authors, composers, and/or lyricists directly and receiving personalized permission **is not an approved method** for obtaining performance rights in the Thespy program. If a play or musical is currently without licensing representation and its author does not appear on the list below, **it is not eligible for use** in 2023-24 Thespy adjudications (e.g., *Wicked*, *Hamilton*, *Shucked*, etc.).

Licensing Agencies & Thespy Performance Policies:

Broadway Licensing Group (formerly Dramatists Play Service, Playscripts, Stage Rights) – Most works are eligible for use in Thespy adjudication **except** those noted in the [2023-24 Thespy Red Light List](#).

Broadway Play Publishing, Inc. – All works found on the company's website are eligible for use in Thespy adjudication.

Concord Theatricals (formerly R&H Theatricals; Samuel French, Inc.; Tams-Witmark; The Musical Company) – Most works in the Concord catalog **that are available for amateur licensing** (not professional) are eligible for use in Thespy adjudication **except** those noted in the [2023-24 Thespy Red Light List](#). Amateur/professional permissions are noted on each show's landing page on Concord's website. Please contact Concord directly at k12@concordtheatricals.com to determine if recording is allowed for virtual Thespy adjudication, which may require additional approvals.

NEW! CPA Theatricals – All works found on the company's website are eligible for use in Thespy adjudication.

Dramatic Publishing Co. – All works found on the company's website are eligible for use in Thespy adjudication.

Eldridge Plays & Musicals – All works found on the company's website are eligible for use in Thespy adjudication.

Heuer Publishing – All works found on the company's website are eligible for use in Thespy adjudication.

D.M. Larson Plays – Only monologues from the plays found on the [2023-24 Thespy Green Light List](#) are eligible for use in Solo Acting Thespy adjudication. No scenes may be performed from these plays in the Duet Acting or Group Acting categories, and no monologues or scenes from other D.M. Larson titles are eligible.

Music Theatre International – All works found on the company's website are eligible for use in Thespy adjudication.

Original Works Publishing – All works found on the company's website are eligible for use in Thespy adjudication.

NEW! Pioneer Drama Service – All works found on the company's website are eligible for use in Thespy adjudication.

NEW! Playwrights Guild of Canada – Selections from the Playwrights Guild of Canada (PGC) on the [2023-24 Thespy Green Light List](#) may be used for live, in-person adjudication and performance at a Thespy's chapter or international event. Permission is automatically granted **so long as** each participant has purchased a digital or printed copy of the script through the proper channels (PGC can advise). As many scripts must be purchased as there are participants.

Public Domain – Any public domain play written prior to 1927 is eligible for use in Thespy adjudication. Public domain means that the public owns the work (not the author) because the term of the copyright has expired or the work was never covered by copyright in the first place (e.g., works by William Shakespeare or Sophocles).

NEW! [Sing Out, Louise Productions](#) – Selections from *Allegiance* may be used for Thespy adjudication.

Stage Partners – All works found on the company's website are eligible for use in Thespy adjudication.

Theatrefolk – All works found on the company's website are eligible for use in Thespy adjudication.

Theatrical Rights Worldwide – All works found on the company's website are eligible for use in Thespy adjudication.

Uproar Theatrics – All works found on the company's website are eligible for use in Thespy adjudication.

YouthPLAYS – All works found on website are eligible for use in Thespy adjudication (selections must be under 10 minutes; Thespy rules cap Solo Acting pieces at 3 minutes and Duet/Group Acting pieces at 5 minutes) **so long as** each participant has purchased a digital or printed copy of the script through YouthPLAYS.

2023-24 Thespys Red- & Green-Light Lists

This document features titles red-lighted by licensing agencies as indicated above (these titles **are not eligible** for use in Thespy adjudication). It also contains a tab for titles green-lit for approval as indicated above in cases where only a limited number of titles from an author or agency are eligible for use in the Thespys program. Please review this list carefully, as failure to comply with red-light titles will result in a disqualification.

[VIEW THE LIST](#)

Appendix B

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 C

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

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