

# 2024 Thespys<sup>®</sup> Guide



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**Created by the**  
Educational Theatre Association

# SHAPING LIVES THROUGH THEATRE EDUCATION

## The International Thespian Society

The International Thespian Society (ITS) is the only theatre honor society for middle and high school students in the United States. Affiliation brings credibility and distinction to students, theatre programs, and schools. It is a visible, positive symbol of the quality of your theatre program.

ITS recognizes, rewards, and encourages student achievement and celebrates the work of students in all aspects of theatre – performance and production. Each student is honored on an international level and gains access to opportunities and resources beyond those of their school.

## The International Thespian Excellence Awards

The International Thespian Excellence Awards (Thespys®) program is designed to provide educational feedback for Thespians on their theatrical performances, technical presentations, and other areas of theatrical expertise in order for them to improve their prepared theatrical materials, expand their performance and technical competence, and develop their professional and presentation skills. The program honors high achieving students by advancing them from regional to international levels of adjudication in 21 official categories spanning performance, technical theatre, filmmaking, and writing. Students are adjudicated by theatre educators and professionals on rubrics that reflect national standards in theatre education.



Thespy Award for Duet Musical Theatre Performance | Marie Munoz & Luke Martin  
Bishop Gorman Catholic High School  
Troupe 4347 | Las Vegas, NV

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Cover Image: Superior-rated showcase performance for Group Musical Theatre  
Performance: Faith Marin, Madison Wilson, Nina Porras, Kayden Shelmire |  
Alexandria Senior High School | Troupe 731 | "I'm a Woman" from *Smokey Joe's Cafe*.

Photos of 2023 Thespy adjudications and Thespy Awards Showcase in this document  
by Mikki Shaffner and the David Slaughter Photography Network.

# OVERVIEW & ELIGIBILITY

## About the Thespy Awards Program

Every year, thousands of students from Thespian troupes around the world participate in the Thespys. They progress from their school auditoriums to chapter qualifying events to the international stage.

Thespians are scored by a panel of adjudicators and earn Fair, Good, Excellent, and Superior ratings for their presentations. Those Thespians who earn overall Superior ratings at a qualifying event (chapter, regional, or alternate qualifier) are invited to the final round of adjudication at the International Thespian Festival. Thespians who earn overall Superior ratings during the ITF round of adjudication are celebrated for their achievement, and those Thespians who earn the highest scores in each category are presented with a Thespy Award.

### CATEGORIES

The Thespy Awards recognizes the following 21 official categories of theatrical ability:

#### PERFORMANCE

- Acting (Solo, Duet, and Group)
- Musical Theatre Performance (Solo, Duet, and Group)
- Musical Theatre Dance (Solo, Duet, and Group)

#### TECHNICAL & WRITING

- Costume Construction
- Costume Design



Thespy Award and showcase performance for Solo Acting: Ava Echternacht | Hopewell Valley Central High School | Troupe 7964 | Pennington, NJ

- Lighting Design
- Makeup Design
- Playwriting
- Scenic Design
- Short Film (Animated, Documentary, and Live-Action)
- Sound Design
- Stage Management
- Theatre Marketing

## ELIGIBILITY

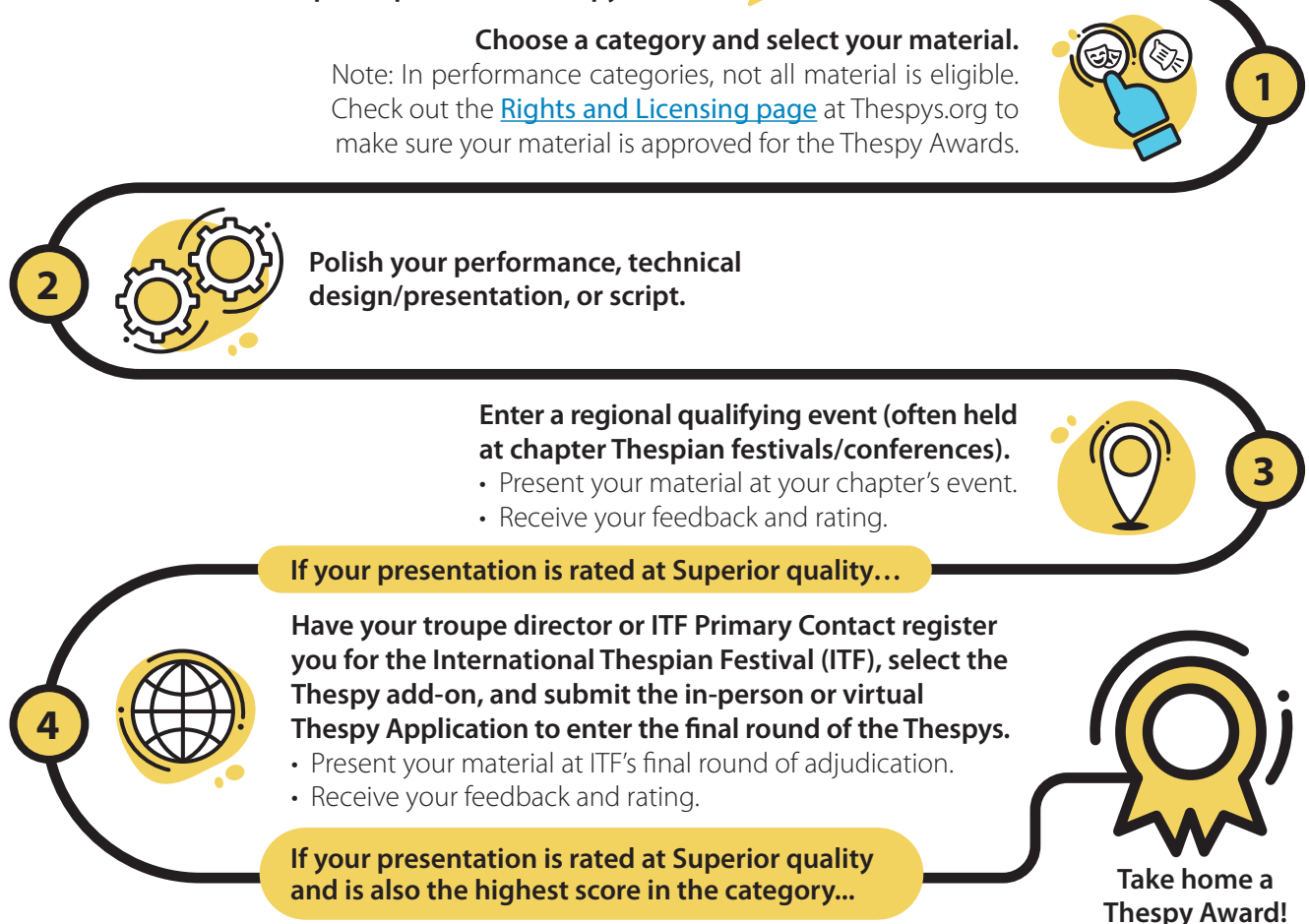
Any student wishing to participate in the Thespy Awards must meet the following criteria:

- Participants in the final round of adjudication must be inducted Thespians in active, chartered Thespian troupes.
- Participants must be inducted during or have active status in the academic year of submission. (The ITS academic year runs from August 1-July 31.)
  - **Example 1:** A student on track to earn induction in May 2024 may enter a qualifier in November 2023 so long as they are inducted before they are registered for ITF.
  - **Example 2:** A student who graduates early in December 2023 may participate in the international round of competition at ITF in June 2024.



## PARTICIPATION OVERVIEW

What does it look like to participate in the Thespy Awards?



Because students are assessed on an educational standards-based rubric, there can be multiple Thespians with the same high score in each category, which means that each student is honored with a Thespy Award!

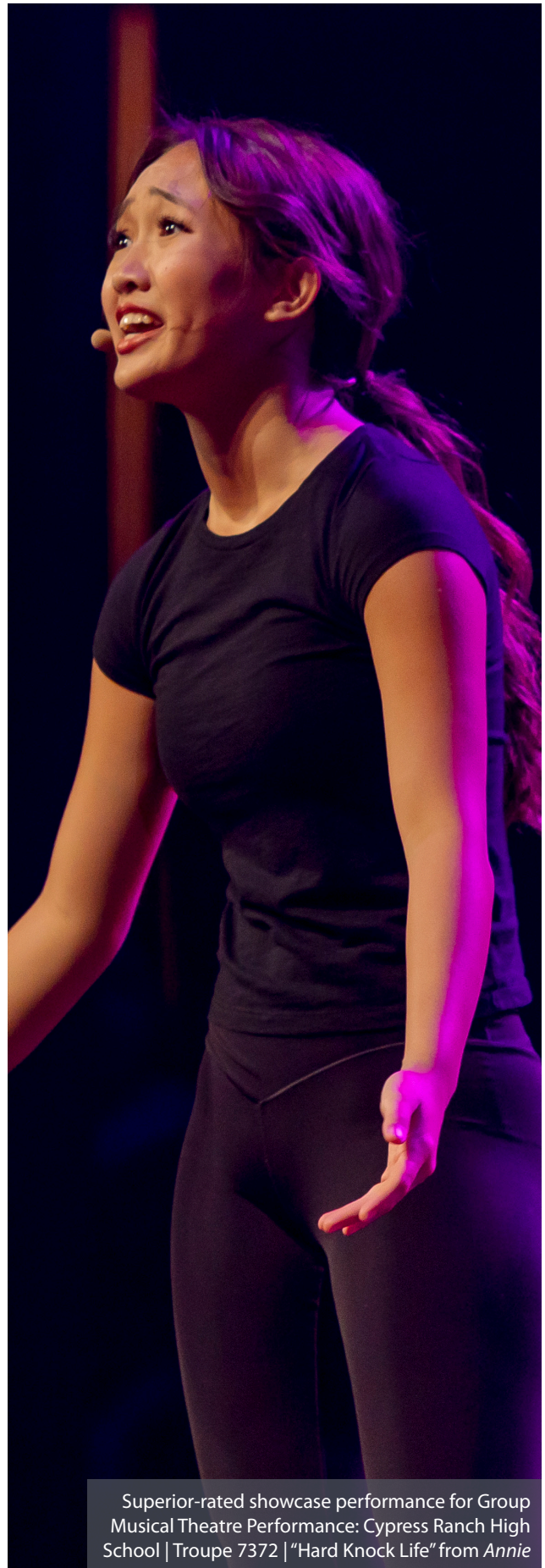
## ADJUDICATORS & FEEDBACK

All Thespy adjudicators are required to complete a free, public course online through [EdTA's Learning Center](#) to help standardize scoring and feedback Thespians receive on their Thespy submissions. Prospective adjudicators should complete the course prior to the beginning of their desired adjudication session. All adjudicators at ITF will be required to complete a background check and consent form as part of the event registration. Those interested in adjudicating should visit the [adjudication page at Thespys.org](#) for more information.

Troupe directors and chaperones may be required to adjudicate in the final round of adjudication at ITF if more than four (4) of their students are participating in the Thespy program.

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

The Thespy program is an educational program that celebrates the work of theatre students and offers them the opportunity to learn and grow through positive, constructive feedback. Research tells us that feedback is a vital component of effective learning that promotes student growth. Comments are not an optional add-on to an adjudication; they are the heart of the experience for students. As such, they are required for every Thespy entry. The most valuable comments answer two questions: What am I doing well? How can I improve? Adjudicators are trained to offer comments that will help a student grow, but it is important to remember that art is subjective and comments between adjudicators may vary. While measures are taken in trainings to normalize commenting technique, this, too, is a vital part of the learning and growth for theatre students.



Superior-rated showcase performance for Group Musical Theatre Performance: Cypress Ranch High School | Troupe 7372 | "Hard Knock Life" from *Annie*

# IMPORTANT DATES & DEADLINES

DATES	
October 2023 - April 2024	Regional qualifying events at district and chapter conferences/festivals (Could include local, district, and chapter-level events. Process varies by chapter. Contact your chapter leadership for details on your chapter's qualifying process.)
November 13, 2023	Students participating in the alternate qualifier may begin submitting entries
December 15, 2023	Deadline to submit materials for alternate qualifying adjudication*
December 15, 2023 - January 10, 2024	Alternate qualifying adjudication
January 15, 2024	Alternate qualifying feedback and ratings released
April 1, 2024	Deadline for chapters to submit scores to EdTA**
April 15, 2024 - May 8, 2024	Submissions accepted for final round of Thespy adjudication (for Playwriting and Short Film categories and all students not attending ITF who wish to be adjudicated virtually)
May 1, 2024	Deadline to register for ITF and for qualified Thespians to add on Thespy Awards adjudication
May 15, 2024	Deadline to submit Thespy Application Form for in-person or virtual adjudication
May 20, 2024 - June 15, 2024	Virtual adjudications***
June 23-28, 2024	ITF (including adjudication, callbacks, and Thespy Awards Showcase)
8:30 a.m. June 24, 2024	All in-person Thespys participants' Primary Contacts must be checked in at ITF registration

\*Only Thespians whose troupe is not part of a chapter and/or whose chapter is not hosting a qualifying event are eligible to participate in the alternate qualifying adjudications. Please see ["Alternate Qualifier" on pg. 10](#) for more information.

\*\*Chapter Thespy Award coordinators must submit their scores from qualifying events within two weeks of their festival or by **April 1** (whichever comes first).

\*\*\*This applies only to those students who registered for virtual Thespy adjudication and who will not be in attendance at ITF and students who submitted in the Playwriting and Short Film categories. All qualified Thespy entrants who are attending ITF in person must be adjudicated in person at the festival for all other categories.

# CHAPTER & REGIONAL QUALIFIERS

## Start Your Journey Toward a Thespy

The first stop on your road to a Thespy Award is most likely a chapter qualifying event. International Thespian Society chapters conduct official qualifying rounds of adjudication at their own state/regional Thespian festivals and conferences. Some chapters have a regional round of adjudications prior to the chapter-wide event. Consult with your chapter leadership about your chapter's official policies and dates.

Choose a Thespy category or categories in which you'd like to participate and work toward presenting it at your chapter qualifying event. In addition to the rules featured in this document, be sure to review the adjudication rubric ([see pgs. 20-73 for your category](#)) so you know what the adjudicators are looking for and review any category-specific rules that apply to your presentation.

Once you're familiar with your category's rules, select material that you want to work on. Choose a play or musical to design a technical presentation around or a monologue, scene, or song to present in performance. Check the [Rights and Licensing page](#) to make sure any performance pieces are approved for Thespy adjudication. The Playwriting and Short Film categories require completely original work, so dive in and begin to create your art!

Then, rehearse your performance or technical presentation with your teachers, friends, parents, or anyone who will listen to you! Preparation is key to refining your theatrical skills.

The International Thespian Society hosts an alternate qualifier for students whose chapters do not host a qualifying event. ([See Alternate Qualifier on pg. 10.](#))

- [Find your chapter's leaders](#)
- [Explore upcoming chapter events](#)

### OFFICIAL RULES VS. CHAPTER RULES

While chapter or state/regional officials have the prerogative to amend the official rules, amendments should be undertaken only with careful consideration of the various outcomes that may result from such amendments. For example, in order for a performance entry to be performed in the final round of competition at ITF, the student must obtain permission as indicated on the [Rights and Licensing page](#) at Thespy.org. If a Thespian earns an overall Superior rating at a qualifying event with a performance piece that does not meet the international criteria, they **may not** choose an alternate performance piece and continue on to the final round of adjudication. In such a case, the student would be ineligible to present their Thespy performance in the final round of adjudication due to the chapter's variance from the official Thespy rules. Such decisions lie with the chapter; EdTA cannot vary from the official rules as set forth in this document.



Troupe directors should check with their assigned chapter or regional officials in the event that there exists some region-specific variance to the official rules and guidelines. This could include the chapter director and chapter/regional Thespy Awards coordinator.



Individuals bearing complaints about chapter and regional qualifiers are encouraged to register their concerns with Thespys officials of the relevant chapter and regional qualifiers. Decisions of chapter and regional Thespys officials are final.

## RESPONSIBILITIES OF CHAPTERS

- Provide qualifier details to EdTA by **September 1, 2023**.
- Publicize. Communicate with troupe directors in the chapter about the qualifier.
- Share official international rules and any local modifications with troupe directors.
- Recruit and train adjudicators and volunteers using free trainings provided in EdTA's Learning Center.
- Assign at least two (2) adjudicators to each submission.
- Provide a platform on which adjudicators may score qualifiers and share feedback with Thespians (and troupe directors). Chapters can either use OpenWater, the preferred platform for Thespy adjudication, or select their own platform to use.
- If chapters do not use OpenWater, chapter or regional Thespy Award coordinators must complete the Overall Superior Submission Form **within two weeks of their chapter festival or by April 1, 2024, whichever comes first**. If scoring is conducted through OpenWater, no additional form need be submitted.
- Chapter or regional Thespy Award coordinators are responsible for communicating student scores to troupe directors and pass along information about how to register and participate in the final round of adjudication at ITF, including the following:
  - Digital invitations on behalf of International Thespian Festival
  - Link to this official guide
  - Instructions on how to register and participate at ITF

# ALTERNATE QUALIFIER

November 13-December 15, 2023

## WHO CAN PARTICIPATE IN THE ALTERNATE QUALIFIER?

The primary way to qualify for the final round of adjudication at the International Thespian Festival is through a chapter qualifying event (often held during chapter festivals/conferences). EdTA will hold an alternate qualifier to help ensure that all Thespians have the opportunity to participate in the Thespys program. To participate in the Alternate Qualifier, Thespians must meet at least one of these criteria:

- The Thespian's assigned chapter does not conduct a Thespy qualifier.
- The Thespian does not have an assigned chapter based on their school's mailing address.
- The Thespian's chapter director gives written permission to EdTA for the Thespian to participate. All permissions should be sent to [thespys@schooltheatre.org](mailto:thespys@schooltheatre.org).

Alternate Qualifier Participation Fee:  
**\$15**

## HOW TO ENTER THE ALTERNATE QUALIFIER

### 1 REGISTER AND PAY THE PARTICIPATION FEE.

Troupe directors must submit entries for all participating students along with payment by **December 15, 2023**. Students may enter multiple categories, but only one entry will be accepted per category.

### 2 SUBMIT DIGITAL ENTRY MATERIALS IN OPENWATER.

Carefully review the rules and requirements in this document and for each category to avoid disqualification. Entries will be accepted from **November 13, 2023 to December 22, 2023**.

Scores will be released **January 15, 2024**. Thespians who earn overall Superior ratings advance to the final round of the Thespy Awards. Visit the [Alternate Qualifier](#) page at Thespys.org for more information.



# FINAL ROUND OF ADJUDICATION

## At the International Thespian Festival



Thespians who earn overall Superior ratings in an approved Thespy category at a qualifying event 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 Thespy Awards in person, **qualified Thespians must be registered for ITF and their Primary Contacts be checked in on campus at Indiana University Bloomington no later than 8:30 a.m. June 24, 2024.** Failure to arrive and be checked in by this time may result in disqualification. Visit [itf.schooltheatre.org](http://itf.schooltheatre.org) for more information about registering students for ITF and the Thespy Awards.

Students unable to attend ITF in person can register for virtual adjudication and submit digital entries to be adjudicated in the final round. Students must

be registered by a troupe director (or by an adult guardian/Primary Contact if a student's troupe is not planning on attending ITF). Note: By submitting a performance or technical Thespy video for virtual adjudication, you grant EdTA permission to use it for promotional purposes, including but not limited to Thespy Awards and ITF promotional use.

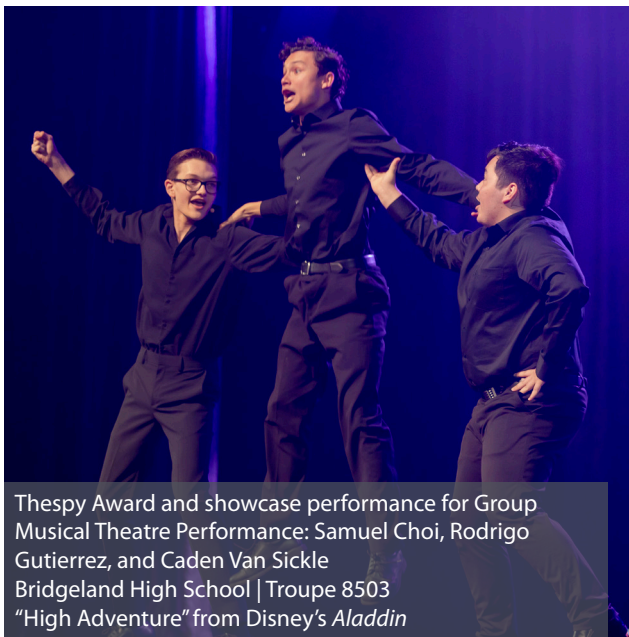
Thespians may submit entries for any approved Thespy category for which they earned an overall Superior rating at their chapter, regional, or alternate qualifier (eligibility guidelines must be met). When advancing to the final round, Thespians must present the same work they qualified with at the chapter, regional, or alternate qualifier, though refinements can (and should) be made to the presentation or performance to incorporate feedback given in earlier rounds of adjudication.

## ADJUDICATION & FEEDBACK

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 virtual Thespy adjudication. Some categories may require materials be submitted digitally in advance of ITF, like Playwriting and Short Film. Read your category's specific rules carefully.

Each entry will be reviewed by three (3) adjudicators. Adjudications in the final round take place in closed sessions. Audiences and video/audio recording are not allowed. Scores and feedback will be released to troupe directors during the week of ITF (or to the student's adult guardian/Primary Contact, if someone other than the troupe director registered the student for ITF and the final round of Thespy adjudication). It is the troupe director or Primary Contact's responsibility to share Thespy results with Thespians.

While the rules and guidelines for digital submissions are largely the same as in-person adjudication 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 scores. (See best practices for filming video submissions on the [FAQ page](#) at Thespys.org.)



Thespy Award and showcase performance for Group Musical Theatre Performance: Samuel Choi, Rodrigo Gutierrez, and Caden Van Sickle  
Bridgeland High School | Troupe 8503  
"High Adventure" from Disney's *Aladdin*



## SUBSTITUTION POLICY

Only inducted Thespians who earned overall Superior ratings at chapter, regional, or alternate qualifying events are eligible to participate in the final round of adjudication at ITF. Substitutions are not permitted in any solo, duet, or technical category.

Qualified entries from the Group Musical Theatre Performance, Group Musical Theatre Dance, and Group Acting categories may enter the final round of adjudication at ITF with fewer performers (if appropriate for the material) or with substitutions if some of the original students are unable to participate in person. This is not intended to allow completely different groups to perform at different levels of adjudication; please contact [thespys@schooltheatre.org](mailto:thespys@schooltheatre.org) if a group needs to substitute more than two students. Substitutions will be considered on a case-by-case basis.

## HOW TO PARTICIPATE AT ITF

Thespians may participate in any approved Thespys category in which they earn an overall Superior rating at a qualifying event. Troupe directors (or adult

guardians/Primary Contacts) must complete the following steps for all qualifying students they are bringing to ITF.

**IMPORTANT! Students will not be scheduled for adjudication unless the Thespy Application Form is completed by May 15, 2024.**

1

### REGISTER QUALIFIED THESPIANS FOR THE INTERNATIONAL THESPIAN FESTIVAL

Register and select the \$50 Thespys add-on no later than **May 1, 2024**. Fees and parental consent must be submitted at the time of registration.

2

### COMPLETE SUBMISSION FORM

Complete one Thespy Application Form in OpenWater for each entry (solo, duet, or group) to be adjudicated no later than **May 15, 2024**.

3

### SECURE PERFORMANCE RIGHTS

For performance categories, permission must be obtained to use copyrighted material in an adjudication. Visit the [Rights and Licensing page](#) at Thespys.org for information on how to obtain permission.

4

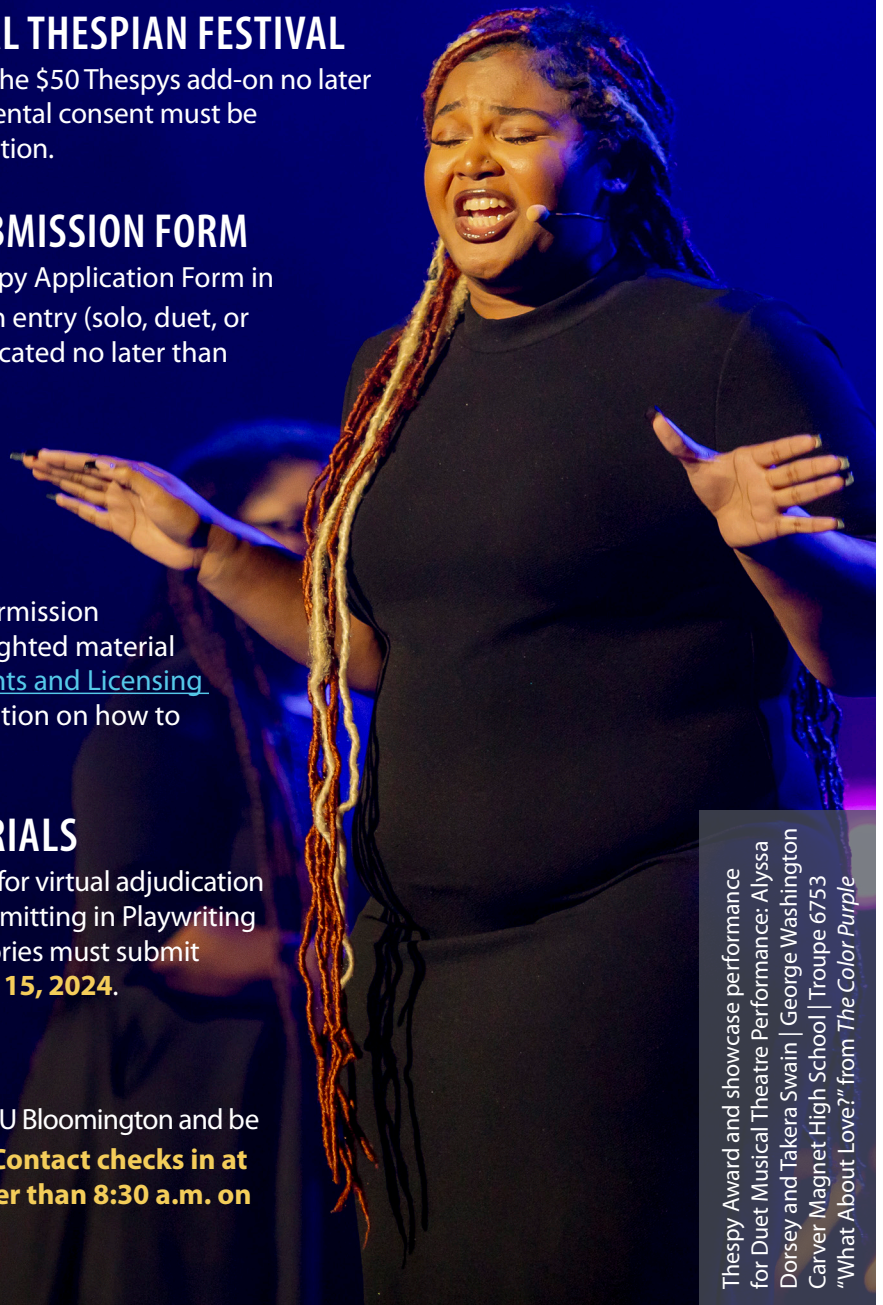
### SUBMIT MATERIALS

Students registered for virtual adjudication and all students submitting in Playwriting or Short Film categories must submit digital in advance of ITF, by **May 15, 2024**.

5

### SHOW UP!

Arrive on campus at IU Bloomington and be sure your **Primary Contact checks in at registration no later than 8:30 a.m. on June 24, 2024**.



Thespy Award and showcase performance for Duet Musical Theatre Performance: Alyssa Dorsey and Tamera Swain | George Washington Carver Magnet High School | Troupe 6753  
"What About Love?" from *The Color Purple*

# THESPY AWARDS SHOWCASE

## Highlights from the Adjudications on the Main Stage at ITF



Superior-rated showcase performance for Group Musical Theatre  
Performance: Roosevelt High School | Troupe 7289 | "In" from *Carrie*

The Thespy Awards are presented during the International Thespian Festival. Attendees gather to celebrate Thespians' hard work and give special praise to those who earned Superior ratings and those who achieved the highest scores in each category – the Thespy Award winners. As part of the entertainment, selected high-scoring performances and technical designs and presentations are showcased.

### CALLBACKS & INTERVIEWS

High scorers in performance categories may be invited to callbacks during the International Thespian Festival and high scorers in technical and writing categories may be asked to participate in filmed interviews about their respective fields. These may occur before official feedback and ratings have been released. After callbacks have been conducted, entries from a variety of categories will be selected to give featured exhibition performances during the Thespy Awards Showcase. Receiving an invitation to callbacks and interviews does not indicate that a student has won a Thespy Award – only that the adjudicators witnessed high caliber work worthy of consideration for sharing with the larger ITF audience.

Callbacks are conducted by the showcase selection committee (comprised of EdTA staff, theatre educators, and industry professionals) upon recommendation from the adjudicators separately from the scoring and feedback process. Because of numerous considerations, including but not limited to talent, equity, licensing rights, variety, and program length, not all Thespy winners or Superior-rated students will be able to be called back to interview or perform and not all categories may be represented. The panel's only consideration is to put together an entertaining showcase of the talent represented in the Thespy program. Although the students' work will be evaluated by this panel, the callback does not further score or rank the students' work – the official adjudication has already concluded. Students not selected by this panel are still eligible to take home a Thespy Award.

If selected for the Thespy Award Showcase, participants will be required to attend a spacing/tech rehearsal prior to the showcase event, as well as provide a high-quality digital copy of their audio track (in MP3, M4A, WAV, or AIFF format) and/or the text of their scene/monologue prior to the rehearsal.

## SHOWCASE & AWARDS PRESENTATION

The Thespy Awards Showcase features performances and presentations by selected Thespy winners and Superior-rated students. During the ceremony, Superior-rated Thespians are celebrated, and the top-scoring Superior-rated student(s) in each category are recognized with a Thespy Award. If two or more students earn identical top-ranked scores, each wins a Thespy Award. In addition to being featured in the Thespys showcase, top scorers may be featured in press releases, on [Dramatics.org](https://www.dramatics.org), and on [Thespys.org](https://www.thespys.org) as well as in other EdTA programs as opportunities arise.

## SCHOLARSHIP OPPORTUNITIES

A small group of high-scoring in-person Thespy participants will be invited to scholarship interviews at ITF. For the most up-to-date information about scholarships, visit [foundation.schooltheatre.org](https://www.foundation.schooltheatre.org).



Thespy Award for Short Animated Film  
Lars Anthony Wolf | CUSD #140-NTA | Troupe 8558



Grace Kelly Scholarship Recipients

# OFFICIAL PROGRAM RULES

## Important Information You Need to Know

The following rules are overarching and apply to all Thespy categories. Additional category-specific rules can be found following this section and at Thespys.org. **It is imperative that participants read and understand all rules in order to be successfully adjudicated at any Thespy Awards event.** Failure to follow any of the guidelines in this document may result in a disqualification.

Ideally, the following rules are the same at your chapter qualifying event. However, be sure to check with your chapter Thespy official or chapter director to determine the rules for your chapter or regional qualifying event.

### 1 APPROVED MATERIAL & 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 Thespy to use material from that work in Thespy adjudication. Be sure to follow these guidelines:

#### MUSICAL THEATRE PERFORMANCE & DANCE 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.

#### TECHNICAL CATEGORIES:

Technical presentations of theoretical or realized production elements and designs for published plays and musicals are not subject to approval from licensing agencies and therefore considered fair use for Thespy adjudication. Thespians must prepare technical presentations for published plays or musicals; designs and presentations for original works or for non-theatrical works (e.g., poetry, works of fiction, screenplays, television, concerts, or any other medium) are not permitted. In their presentation, Thespy should address questions such as:

- What are some of your responsibilities in your field?
- How did the director's concept influence your designs?
- How did the style of the play affect your designs?
- If the show was realized, did you struggle in unifying the director's concept across all areas of your work?
- If you had more time or resources, what would you change?
- What would you be willing to compromise in your design if you had to?
- What was your inspiration and how did you research it?



## 2 SLATING

For all categories except Playwriting and Short Film, Thespians 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 should include the following information:

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

A slate might sound like this:

"Hello. My name is John Smith from Troupe 561 and I'll be performing 'Oh, What a Beautiful Mornin'" from *Oklahoma!* by Richard Rodgers and Oscar Hammerstein II."

Or this:

"Hi. My name is Jennifer Johnson representing Troupe 1101, and I'm going to share my lighting design for *A Midsummer Night's Dream* by William Shakespeare."



Scripts and films developed for the Playwriting and Short Film categories should speak for themselves. Adjudicators receive these materials in advance so they can review the work fully and score it appropriately. Therefore, no slate is necessary.

## 3 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. ([See Disqualification, pg. 19](#))

CATEGORY	TIME LIMIT
Solo Acting	3 minutes
Duet and Group Acting	5 minutes
Musical Theatre Performance and Dance (solo, duet, and group)	5 minutes
Short Film	5 minutes + 1 minute for credits
All Technical Categories	5-8 minutes + 4 minutes optional Q&A with adjudicators



## 4 DRESS CODE

For all categories (performance and technical), Thespians 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:

- 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, Thespians may choose to follow the guideline above or wear the black/dark-colored clothing traditionally worn by technicians.
- Acceptable footwear is neutral, not distracting, and may include character shoes and dance shoes (if category appropriate), dress shoes, sneakers, or boots.
- Theatrical makeup, costumes, and props are not permitted.
- Avoid wearing distracting items such as large, dangling jewelry, light-up footwear, or fashionably distressed clothing.

**Note:** If selected for the Thespy Awards Showcase, Thespians are permitted to dress in formal attire. All Thespians at ITF are encouraged to dress up to celebrate the Thespy Awards, and performers are not restricted to the dress code required for adjudication. Group performances should still consider coordinated apparel choices and may consult with the director/producers of the showcase if any questions about apparel arise.



## 5 DIVERSITY, EQUITY, INCLUSION & ACCESSIBILITY

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

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

If a Thespian has a question or concern about the adjudication process as it relates to [DEIA](#), or if a participant attending the final round of adjudication at ITF requires an accommodation, please email [thespys@schooltheatre.org](mailto:thespys@schooltheatre.org).

## 6 DISQUALIFICATION

The International Thespian Excellence Awards program is meant to challenge, inspire, and educate Thespians. As noted throughout this document, there are very clear rules to ensure equity among all participants. Violations of these rules can lead to disqualification at any level of adjudication. Disqualifications in the final round of adjudication will be ruled on by a member of the EdTA staff and require unanimous recommendation from the adjudication panel and the EdTA staff member.

Direct all appeals, questions, and requests for clarification to [thespys@schooltheatre.org](mailto:thespys@schooltheatre.org). Please include all relevant details including the name of the student, their school's name, their troupe number, the location of the adjudication, and detailed information about the issue that led to disqualification.



# CATEGORY-SPECIFIC RULES & RUBRICS

## Additional Important Rules for Thespys Categories

### ACTING (SOLO, DUET & GROUP)

#### WHAT TO PREPARE: SOLO ACTING

In a Solo Acting performance, the Thespian must 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. Thespians 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 Thespys 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 priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.



\*Note: If your chapter event does not require two (2) contrasting monologues, it is not an official qualifying event for this category. Check with your chapter director about entering the Alternate Qualifier in order to be able to continue to the final round of adjudication. ([See Alternate Qualifier, pg. 10.](#))

## WHAT TO PREPARE: DUET & GROUP ACTING

In a Duet or Group Acting performance, the Thespians 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. Thespians 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 Thespys.org to ensure that the chosen material is eligible to be performed for Thespys 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 priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to blocking are needed.

## SKILLS MEASURED: ALL ACTING CATEGORIES

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.



# ACTING RUBRIC

## Acting

Solo \_\_ Duet \_\_ Group \_\_

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THE INTERNATIONAL THESPIAN  
EXCELLENCE AWARDS

Student(s):

School:

Selection:

Troupe:

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Acting Transitions</b> Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	Clear articulation of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.	Clear articulation of name and selection; <b>recognizable transition</b> into and between characters, final moment and into exit.	Moderately clear articulation of name and selection; <b>transition</b> into and between characters and/or final moment <b>may or may not be present</b> .	Unclear articulation of name and selection; <b>transitions</b> into and between characters and/or final moment are <b>not evident</b> .	
<b>Comment:</b>					
<b>Characterization</b> Emotional and physical believability and commitment to character; choices or tactic towards an objective that create a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives and a relationship</b> to a real or implied partner(s) are <b>not evident</b> .	
<b>Comment:</b>					
<b>Voice</b> Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.	Vocal projection is <b>appropriately varied</b> , and dialogue is <b>consistently clearly articulated throughout</b> ; use of pitch, tempo, tone, and inflection <b>communicate</b> the character's emotions and subtext.	Vocal projection is <b>appropriately varied</b> , and dialogue is <b>frequently clearly articulated</b> ; use of pitch, tempo, tone, and inflection <b>usually communicate</b> the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are <b>inconsistent</b> ; use of pitch, tempo, tone, and inflection <b>sometimes communicate</b> the character's emotions and subtext.	Vocal projection and articulated dialogue <b>are limited or absent</b> ; use of pitch, tempo, tone, and inflection <b>rarely communicate</b> the character's emotions and subtext.	
<b>Comment:</b>					
<b>Movement/Staging</b> Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and subtext; blocking is <b>varied, purposeful, and reflects</b> the character's emotions and subtext.	Gestures and facial expressions <b>communicate</b> appropriate character emotions and subtext; blocking is <b>purposeful and reflects</b> the character's emotions and subtext.	Gestures and facial expressions <b>sometimes communicate</b> the character's emotions and subtext; blocking <b>generally reflects</b> the character's emotions and subtext.	Gestures and facial expressions are <b>limited or absent and rarely communicate</b> the character's emotions and subtext; blocking <b>usually does not reflect</b> the character's emotions and subtext.	
<b>Comment:</b>					
<b>Execution</b> Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions create a believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout the performance</b> ; integration of voice, body, and emotions <b>create a believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout most of the performance</b> ; integration of voice, body, and emotions <b>create a frequently believable character/relationship</b> that tells a story.	Concentration, and commitment to moment-to-moment choices are <b>inconsistently sustained</b> ; integration of voice, body, emotion choices <b>create a sometimes-believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent</b> ; voice, body, emotion choices <b>rarely create a believable character/relationship</b> that tells a story.	
<b>Comment:</b>					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 20-18)</small>	<b>3   Excellent</b> <small>(Score of 17-13)</small>	<b>2   Good</b> <small>(Score of 12-8)</small>	<b>1   Fair</b> <small>(Score of 7-5)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments:

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<http://learn.schooltheatre.org/thespy-standards-alignment>

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# COSTUME CONSTRUCTION

## WHAT TO PREPARE

In a Costume Construction entry, the Thespian must display and discuss one (1) realized costume execution for a character from a published work written for the theatre. Costumes for performances of original works, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the construction; no collaborations are permitted. The Thespian must prepare the following:

- 1** A fully constructed costume that reflects the Thespian's capabilities and strengths, using a publicly available or personally designed pattern, for use in a play or musical.
  - Costumes for either theoretical or realized productions are acceptable.
  - The design for the costume need not be done by the Thespian 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.
  - The garment should be presented on a hanger, mannequin, or, if an accessory, in a box. The Thespian **should not** wear the costume during the presentation.
- 2** A portfolio of support materials (bound or digital) that must include the following:
  - Research, including:
    - Summary of given circumstances from the script;
    - Functionality requirements;
    - Genre, locale, and setting of the play (or other explanation of the world of the play);
    - Artistic and practical needs that impact the construction;



- Sources of inspiration for design and color palette (if used).
- Pattern used for the costume construction.
  - If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included in the details of the presentation.
  - Alternatively, a pattern designed by the participant may be used, but must be included in the portfolio.
  - The costume needs to fit the person or model for which it was built. The costume may be designed to fit the participant.
- Itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim.
  - The total spent on all items used in the construction of the costume **may not exceed \$100** (USD), exclusive of the cost of the pattern (if purchased).



- 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.
- 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.
- 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.).
  - 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).
  - 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.).
  - Include photos of the costume on the person or model for which it was built.

**3** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the costume. The Thespian should address category-specific topics such as:

- 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 the pattern suggested, why?
- If the show was realized, did you have issues with fitting the actor or with the costume tearing during a performance and how did you fix it?

**4** An optional written essay response to share additional information about the costume with the adjudicators.

## SKILLS MEASURED

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 and construction 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 the costume's functionality.



# COSTUME CONSTRUCTION RUBRIC

## Costume Construction

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with <b>compelling examples</b> .	Presentation <b>explains</b> the functional and aesthetic role of the constructed garment, unifying concept, and creative process, with <b>appropriate examples</b> .	Presentation <b>partially explains</b> the functional and aesthetic role of constructed garment, unifying concept, and creative process, with <b> cursory examples</b> .	Presentation <b>fails to explain</b> the functional and aesthetic role of the constructed garment, unifying concept, and/or creative process.	
<b>Comment:</b>  					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Evidence of <b>extensive research</b> into the character, time, period, mood, style, genre, and functionality.	Evidence of <b>thorough research</b> into the character, time, period, mood, style, genre, and functionality.	Evidence of <b>incomplete</b> research into the character, time, period, mood, style, genre and/or functionality.	<b>Little or no</b> evidence of research.	
<b>Comment:</b>  					
<b>Interpretation</b> Construction choices merge the unifying concept with the maker's unique vision.	Detailing choices <b>powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the script, and <b>bring the character to life</b> .	Detailing choices <b>communicate</b> the mood, style, period, locale, and genre of the script and <b>inform the character</b> .	Detailing choices <b>somewhat communicate</b> the mood, style, period, locale, and genre of the script and <b>suggest</b> the character.	Detailing choices <b>fail to communicate</b> the mood, style, period, locale, genre of the script or the character.	
<b>Comment:</b>  					
<b>Design Justification</b> Connecting the construction choices with the needs of the production and artistic and practical considerations.	Construction choices are <b>justified by detailed explanations</b> of all budgetary, practical and artistic considerations.	Construction choices are <b>justified</b> by explanations of budgetary, practical, and artistic considerations.	Construction choices are <b>mentioned with some limited explanations of</b> budgetary, practical, and artistic considerations.	<b>Fails to justify</b> construction choices and <b>/or connect</b> to practical and artistic considerations.	
<b>Comment:</b>  					
<b>Execution</b> Garment and products presented convey ideas and choices that support the script and unifying concept.	Garment construction and production collage <b>demonstrates precision and meticulous attention to detail; expertly reproducing</b> the design.	Garment construction and production collage <b>demonstrates skills and attention to detail; accurately reproducing</b> the design.	Garment construction and production collage <b>demonstrates limited skill and attention to detail; and/or partially reproducing</b> the design.	Garment construction and/or production collage <b>lack detail or are missing and/or fails to reproduce</b> the design.	
<b>Comment:</b>  					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 20-18)</small>	<b>3   Excellent</b> <small>(Score of 17-13)</small>	<b>2   Good</b> <small>(Score of 12-8)</small>	<b>1   Fair</b> <small>(Score of 7-5)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

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Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# COSTUME DESIGN

## WHAT TO PREPARE

In a Costume Design entry, the Thespian must prepare and present costume designs for 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 (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

- 1** Five (5) costume renderings (either five different characters or a single character through five changes).
  - No more than five (5) costume renderings will be permitted.
  - No finished costumes are 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). Template or traced character forms are permitted. 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's name, act, and scene;
    - Entrant's name and troupe number (optional).
  - Swatches must be included.



- 2** A portfolio of support materials (bound 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:
    - 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.
  - Preliminary sketches.
  - Costume plot for the chosen character(s), showing costume changes and indicating when costume changes happen.

**3** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the costume designs. The Thespian should address category-specific topics such as:

- Describe your collaborative design process (e.g., with your design team or director)
- What role(s) did the other design elements play in designing the costumes for this production?
- What challenges did you face due to other design elements of the production?
- Do you think your designs helped to support the actor's/director's choices?

**4** An optional written essay response to share additional information about the costume design with the adjudicators.

## SKILLS MEASURED

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.



# COSTUME DESIGN RUBRIC

## Costume Design

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s):	School:
Selection:	Troupe:

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating <b>an understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited</b> explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
Comment:					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed <b>research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.	Limited <b>research partially</b> addresses the artistic and practical needs of the production and/or <b>inconsistently</b> supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
Comment:					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	Design choices <b>powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	Design choices <b>communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	Design choices <b>partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to <b>communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
Comment:					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	Comprehensive <b>explanations</b> justify the design choices, <b>illuminating</b> the connection between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate</b> the connection with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
Comment:					
<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	Detailed products <b>communicate and enhance</b> artistic ideas and choices to provide <b>exceptional</b> support for the script and unifying concept.	Products <b>communicate</b> artistic ideas and choices that support the script and unifying concept.	Products <b>partially communicate</b> artistic ideas and choices and/or <b>inconsistently</b> support the script and unifying concept.	Products <b>lack a clear focus and/or fail to support the artistic ideas and choices, script and/or</b> unifying concept.	
Comment:					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 20-18)</small>	<b>3   Excellent</b> <small>(Score of 17-13)</small>	<b>2   Good</b> <small>(Score of 12-8)</small>	<b>1   Fair</b> <small>(Score of 7-5)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_
- Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# LIGHTING DESIGN

## WHAT TO PREPARE

In a Lighting Design entry, the Thespian must prepare and present costume designs for 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 (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

- 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 of support materials (bound 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:
      - 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.
- 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).

**3** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the lighting designs. The Thespian should address category-specific topics such as:

- How did you use lighting design to help tell the story? Give a specific example and explain the

thought process that went into generating your design.

- What role(s) did the other design elements play in designing the lighting for this production?
- What would you say was the biggest lighting-specific setback you had to overcome while working on this design?
- Reflecting on your process, if you could change one part of this design, what would it be and why?
- 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.

**4** Optional written essay response to share additional information about the lighting design with the adjudicators.

## SKILLS MEASURED

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.

# LIGHTING DESIGN RUBRIC

## Lighting Design

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating <b>an understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited</b> explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comment:</b>					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed <b>research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.	Limited <b>research partially</b> addresses the artistic and practical needs of the production and/or <b>inconsistently</b> supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
<b>Comment:</b>					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	<b>Design choices powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	<b>Design choices communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	<b>Design choices partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to <b>communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comment:</b>					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations</b> justify the design choices, <b>illuminating</b> the connection between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate</b> the connection with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comment:</b>					
<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate and enhance</b> artistic ideas and choices to provide <b>exceptional</b> support for the script and unifying concept.	Products <b>communicate</b> artistic ideas and choices that support the script and unifying concept.	Products <b>partially communicate</b> artistic ideas and choices and/or <b>inconsistently</b> support the script and unifying concept.	Products <b>lack a clear focus and/or fail to support the artistic ideas and choices, script and/or</b> unifying concept.	
<b>Comment:</b>					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 20-18)</small>	<b>3   Excellent</b> <small>(Score of 17-13)</small>	<b>2   Good</b> <small>(Score of 12-8)</small>	<b>1   Fair</b> <small>(Score of 7-5)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments:

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:  
<http://learn.schooltheatre.org/thespy-standards-alignment>

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# MAKEUP DESIGN

## WHAT TO PREPARE

In a Makeup Design entry, the Thespian 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, concerts, 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. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

- 1** Five (5) makeup renderings (either five different characters or a single character through five looks).
  - No more than five (5) makeup 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 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:
    - Play or musical title and author(s)/composer(s);
    - Performance dates and facility in which it took place (if applicable);
    - Character's name, act, and scene;
    - Entrant's name and troupe number (optional).



- 2** A portfolio of support materials (bound 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:
    - 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.

- Sources of inspiration for design and color palette (if used).
- Techniques used within the design.
- Preliminary sketches.
- Makeup plot showing who wears what makeup when.

**3** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the makeup designs. The Thespian should address category-specific topics such as:

- What research did you do to arrive at the final makeup look?
- How do you apply this makeup or style the hair this way?
- Were you responsible for applying the makeup or teaching the actors how to apply it on themselves? If the latter, what challenges did you encounter while teaching the actors how to apply the look?
- 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.

**4** Optional written essay response to share additional information about the makeup design with the adjudicators.

## SKILLS MEASURED

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.



# MAKEUP DESIGN RUBRIC

## Makeup Design

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating <b>an understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited</b> explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comment:</b>					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed <b>research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.	Limited <b>research partially</b> addresses the artistic and practical needs of the production and/or <b>inconsistently</b> supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
<b>Comment:</b>					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	<b>Design choices powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	<b>Design choices communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	<b>Design choices partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to <b>communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comment:</b>					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations</b> justify the design choices, <b>illuminating</b> the connection between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate</b> the connection with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comment:</b>					
<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate and enhance</b> artistic ideas and choices to provide <b>exceptional</b> support for the script and unifying concept.	Products <b>communicate</b> artistic ideas and choices that support the script and unifying concept.	Products <b>partially communicate</b> artistic ideas and choices and/or <b>inconsistently</b> support the script and unifying concept.	Products <b>lack a clear focus and/or fail to support the artistic ideas and choices, script and/or</b> unifying concept.	
<b>Comment:</b>					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 20-18)</small>	<b>3   Excellent</b> <small>(Score of 17-13)</small>	<b>2   Good</b> <small>(Score of 12-8)</small>	<b>1   Fair</b> <small>(Score of 7-5)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_
- Other Comments:

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

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To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# MUSICAL THEATRE DANCE

(SOLO, DUET & GROUP)

## WHAT TO PREPARE

In a Musical Theatre Dance performance, the Thespian(s) must present one (1) 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. Thespians must also adhere to the following:

- Thespians 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 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.
- All dance performances must be accompanied by pre-recorded music 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, but performers may choose to bring their own Bluetooth speaker if they desire. 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 priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to choreography are needed.

## SKILLS MEASURED

In all Musical Theatre Dance categories, 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 theatre dance technique;
- Use of expression and physicality in the dance format;
- Integration of body, movement, dance, and staging.



# MUSICAL THEATRE DANCE RUBRIC

## Musical Theatre Dance

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THE INTERNATIONAL THESPIAN  
EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Transitions</b> Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	Clear articulation of name and selection; <b>intuitive transition</b> into characters, <b>distinctive final moment and transition</b> out of character into exit.	Clear articulation of name and selection; <b>recognizable transition</b> into characters, final moment and into exit.	<b>Moderately clear</b> articulation of name and selection; <b>transition</b> into characters and/or final moment <b>may or may not be present</b> .	<b>Unclear articulation</b> of name and selection; <b>transitions</b> into characters and/ or final moment are <b>not evident</b> .	
<b>Comment:</b>					
<b>Characterization</b> Emotional and physical believability and commitment to character; choices that demonstrate a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices prompt intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics prompt identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices and tactics, are not evident</b> .	
<b>Comment:</b>					
<b>Technique</b> Pace, rhythm, physicality, and control that aligns with the score.	<b>Consistently poised and confident with precise rhythm and pacing</b> with <b>mastery</b> of balance, flexibility, range of motion, body positioning and use of space.  Movement <b>illuminates the score</b> .	Demonstrates <b>confident movement</b> with <b>appropriate pace and rhythm with competent control</b> of balance, flexibility, range of motion, body positioning and use of space.  Movement <b>follows the score</b> .	Demonstrates <b>some appropriate pace and rhythm with partial control</b> of balance, flexibility, range of motion, body positioning and use of space.  Movement <b>mostly aligns</b> with the score.	<b>Infrequently uses appropriate pitch and rhythm</b> with limited control of balance, flexibility, range of motion, body positioning and use of space.  Movement is <b>frequently misaligned</b> with the score.	
<b>Comment:</b>					
<b>Expression</b> Intentional use of physical expression to communicate character and reflect the story.	<b>Truthfully communicates and embodies a nuanced believable</b> character through physical expression.	<b>Consistently portrays a believable</b> character through physical expression.	<b>Inconsistently portrays a believable</b> character through physical expression.	<b>Rarely portrays a believable</b> character through physical expression.	
<b>Comment:</b>					

<b>Movement &amp; Physicality</b> Gestures, facial expressions, blocking, and movement/dance that communicate emotion, subtext and story. This is the union of technique and expression.	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and meaning; blocking and movement/dance are <b>varied, purposeful, and enhance</b> the story.	Gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and meaning; blocking and movement/dance are <b>varied, purposeful, and support the story.</b>	Gestures and facial expressions <b>infrequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>mostly align with the story.</b>	Gestures and facial expressions are <b>limited and fail to communicate</b> suitable character emotions or meaning; blocking and movement/dance seems misaligned with the story.	
<b>Comment:</b>					
<b>Execution</b> Sustained concentration and commitment to moment-to-moment choices and integration of all elements of performance to create a believable character and tell a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout.</b>  <b>All elements of performance work together seamlessly to create a nuanced believable character/relationship that tells a story.</b>	Concentration and commitment to moment-to-moment choices are <b>mostly sustained.</b>  Elements of performance work together to <b>create a believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained.</b>  <b>Elements of performance occasionally work together to create a believable character/relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent.</b>  Elements of performance <b>rarely work together to create a believable character/relationship</b> that tells a story.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 24-21)	<b>3   Excellent</b> (Score of 20-15)	<b>2   Good</b> (Score of 14-9)	<b>1   Fair</b> (Score of 8-6)	<b>TOTAL SCORE</b>
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Judge's name (please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_
- Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# MUSICAL THEATRE PERFORMANCE

## (SOLO, DUET & GROUP)

### WHAT TO PREPARE

In a Musical Theatre Performance, the Thespian(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. Thespians must also adhere to the following:

- Thespians 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 Thespys.org to ensure that the chosen material is eligible to be performed for Thespys 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, but performers may choose to bring their own Bluetooth speaker if they desire. 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. 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 priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to choreography are needed.

## SKILLS MEASURED

In all Musical Theatre Performance 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 through both dialogue and music;
- Use of focus and concentration;
- Vocal skill, technique, and expression;
- Use of dance and/or movement;
- Integration of voice, body, movement, and staging.

# MUSICAL THEATRE PERFORMANCE RUBRIC

## Musical Theatre Performance

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): \_\_\_\_\_ School: \_\_\_\_\_  
 Selection: \_\_\_\_\_ Troupe: \_\_\_\_\_

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Acting Transitions</b> Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.	<b>Clear articulation</b> of name and selection; <b>intuitive transition</b> into and between characters, <b>distinctive final moment and transition</b> out of character into exit.	<b>Clear articulation</b> of name and selection; <b>recognizable transition</b> into and between characters, final moment and into exit.	<b>Moderately clear</b> articulation of name and selection; <b>transition</b> into and between characters and/or final moment <b>may or may not be present</b> .	<b>Unclear articulation</b> of name and selection; <b>transitions</b> into and between characters and/or final moment are <b>not evident</b> .	
<b>Comment:</b>					
<b>Characterization</b> Emotional and physical believability and commitment to character; choices or tactic towards an objective that create a relationship with real or implied partner(s).	Character is <b>consistently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt intuitive reaction</b> to real or implied partner(s).	Character is <b>frequently</b> emotionally and physically believable; <b>committed choices and tactics</b> toward an objective <b>prompt identifiable reaction</b> to real or implied partner(s).	Character is <b>infrequently</b> emotionally and physically believable; <b>choices and tactics</b> toward an objective <b>prompt some reactions</b> to real or implied partner(s).	Character is <b>rarely</b> emotionally and physically believable; <b>choices, tactics, objectives, and a relationship</b> to a real or implied partner(s) are <b>not evident</b> .	
<b>Comment:</b>					
<b>Singing Technique</b> Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.	<b>Consistently</b> on pitch, <b>appropriate</b> articulation and pace, <b>precise</b> rhythm, and varied projection, with <b>skillful phrasing</b> and <b>strong</b> mechanical skills proven by breath support/control, tone, and placement, and use of ranges, <b>always</b> follows score.	<b>Frequently</b> on pitch with <b>appropriate</b> articulation, pace, rhythm, projection, breath support and control; <b>follows</b> the score.	<b>Infrequently</b> on pitch with <b>inconsistent</b> articulation, pace, rhythm, projection, breath support and control; <b>usually</b> follows the score.	<b>Rarely</b> on pitch with <b>limited</b> articulation, pace, rhythm, projection, breath support and control; <b>frequently deviates</b> from the score.	
<b>Comment:</b>					
<b>Singing Expression</b> Musical expression that communicates and reflects the character's emotions and subtext.	<b>Intuitively integrates</b> voice, lyrics, and music to <b>truthfully communicate</b> and portray a <b>believable</b> character through emotions and subtext.	<b>Integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a <b>believable</b> character through emotions and subtext.	<b>Inconsistently integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	<b>Rarely integrates</b> voice, lyrics, and music to <b>communicate</b> and portray a character through emotions and subtext.	
<b>Comment:</b>					

<b>Movement &amp; Dance</b> Gestures, facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext.	Gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.	Gestures and facial expressions <b>infrequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance <b>generally reflect</b> the character's emotion and subtext.	Gestures and facial expressions are <b>limited/absent and rarely communicate</b> suitable character emotions; blocking and movement/dance <b>does not reflect</b> the character's emotion and subtext.	
<b>Comment:</b>					
<b>Execution</b> Concentration and commitment to moment-to-moment choices; integration of voice, body, and acting technique to create a believable character/ relationship that tells a story.	Concentration and commitment to moment-to-moment choices are <b>sustained throughout</b> ; integration of singing, movement/dancing, and acting <b>create a believable character/ relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>mostly sustained</b> ; integration of singing, movement/dancing, and acting <b>often create a believable character/ relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained</b> ; integration of singing, movement/ dancing, and acting <b>occasionally create a believable character/ relationship</b> that tells a story.	Concentration and commitment to moment-to-moment choices are <b>limited or absent</b> ; singing, movement/ dancing, and acting are <b>rarely integrated to create a believable character/ relationship</b> that tells a story.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 24-21)	<b>3   Excellent</b> (Score of 20-15)	<b>2   Good</b> (Score of 14-9)	<b>1   Fair</b> (Score of 8-6)	<b>TOTAL SCORE</b>
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Judge's name (please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: (\_\_\_\_ mm \_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_
- Other Comments:

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

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<http://learn.schooltheatre.org/thespy-standards-alignment>

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# PLAYWRITING

## WHAT TO PREPARE

In a Playwriting adjudication, the Thespian must write and submit an original short play. The plays must be the original work of a single Thespian 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 (1) play may be submitted per student. The Thespian must prepare the following:

**1** A short play (typeset using 12-point font) on any subject with a running/reading time of 30 minutes or less. 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 play should follow [this format](#).

- 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.

**2** 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.



## SKILLS MEASURED

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.

# PLAYWRITING RUBRIC

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THE INTERNATIONAL THESPIAN  
EXCELLENCE AWARDS

## Playwriting

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Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Plot</b>	<p>All elements of the plot work together seamlessly to build the world of the play.</p> <p>The plot is presented through compelling believable action for the world of the play, supported by clear conflict and transitions between events.</p> <p>Chosen plot structure is intentional and consistently drives the dramatic action pulling the story to its conclusion.</p>	<p>Elements of plot are mostly cohesive, working together to build the world of the play.</p> <p>The plot is presented through believable action for the world of the play, supported by clear conflict and transitions between events.</p> <p>Chosen plot structure is intentional and maintained throughout the play.</p>	<p>Elements of the plot occasionally work together to build the world of the play.</p> <p>The plot is presented through mostly believable action for the world of the play, conflict and transitions are not always clear.</p> <p>Chosen plot structure is inconsistently maintained throughout the play.</p>	<p>Elements of the plot lack cohesion and/or fail to work together to build the world of the play.</p> <p>The plot is muddled by inconsistent action for the world of the play; conflict and transitions are unclear or detract from the whole.</p> <p>Chosen plot structure is unclear and/or inconsistent.</p>	
Comment:					
<b>Characterization</b>	<p>Well-developed multi-dimensional characters motivated by a strong and urgent through line, conflict, and obstacles.</p> <p>Characters seem authentic and indispensable to the world of the play.</p> <p>The playwright makes it easy to imagine character inner life and empathize with their dilemmas</p>	<p>Well-developed characters with actions motivated by a clear through line, conflict, and obstacles.</p> <p>Characters are believable.</p> <p>It is possible to empathize with the character dilemmas.</p>	<p>Partially developed characters with somewhat motivated actions connected to the conflict.</p> <p>Characters are mostly believable.</p> <p>There are moments when it is possible to empathize with the character dilemmas. Partially developed characters with somewhat motivated actions connected to the conflict.</p>	<p>Underdeveloped characters with occasionally motivated actions connected to the conflict.</p> <p>Characters seem contrived or unrealistic.</p> <p>There are few moments when it is possible to empathize with the character dilemmas.</p>	
Comment:					
<b>Dialogue</b>	<p>Dialogue consistently reveals subtle character traits and deepens character personalities.</p> <p>Dialogue is authentic and is cohesive throughout the play for each character.</p> <p>Dialogue supports and amplifies the action via word choice and subtext.</p>	<p>Dialogue helps establish character traits and suggest character personalities.</p> <p>Dialogue is believable and consistent throughout the play.</p> <p>Dialogue supports the action and implies subtext.</p>	<p>Dialogue suggests character traits.</p> <p>Dialogue is mostly believable and somewhat consistent throughout the play.</p> <p>Dialogue aligns with the action.</p>	<p>Dialogue occasionally suggests character traits.</p> <p>Dialogue is occasionally believable, however there is little or no consistency.</p> <p>Dialogue does little to support the action.</p>	
Comment:					



<b>Structure</b>	All elements of the play (e.g., action, transitions, setting, characters, conflict) work together seamlessly and concisely to tell the story.	Most elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story.	Some elements of the play (e.g., action, transitions, setting, characters, conflict) work together to tell the story.	There is little cohesion; elements of the play (e.g., action, transitions, setting, characters, conflict) fail to work together or may even detract from each other.	
	Chosen structure is intentional, cohesively used to carry and extend the dramatic action.	Chosen structure is intentional and maintained throughout the play.	Chosen structure is intentional and maintained through most of the play	Chosen structure is unclear.	
<b>Comment:</b>					
<b>Originality</b>	Playwright's vision is clear, intentional, and cohesive to carry and present an innovative original work.	Playwright's vision is clear, intentional, and maintained to carry and present an original work.	Playwright's vision is somewhat clear and intentional, and mostly sustained to carry and present an original work.	Playwright's vision is unclear and there is little cohesion to carry and present an original work.	
	Playwright constructs meaning by combining ideas in unique ways with a clear personal aesthetic and compelling voice..	Playwright constructs meaning by combining original ideas in with a personal voice.	Playwright constructs meaning by combining some original ideas with the familiar for an emerging voice.	Playwright constructs little meaning and/or ideas lack originality and personal voice.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 12-11)	<b>3   Excellent</b> (Score of 10-8)	<b>2   Good</b> (Score of 7-5)	<b>1   Fair</b> (Score of 4-3)	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# SCENIC DESIGN

## WHAT TO PREPARE

In a Scenic Design entry, the Thespian must prepare a scenic design for 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 (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

- 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 (3) scenes/locations are permitted.
  - At least one (1) 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 of support materials (bound 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:
    - 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 element;
  - Indication of audience arrangement/location and backstage areas;
  - Title block(s) including the same information as presented in the model.

- 3** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the scenic model. 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. The Thespian should address category-specific topics such as:

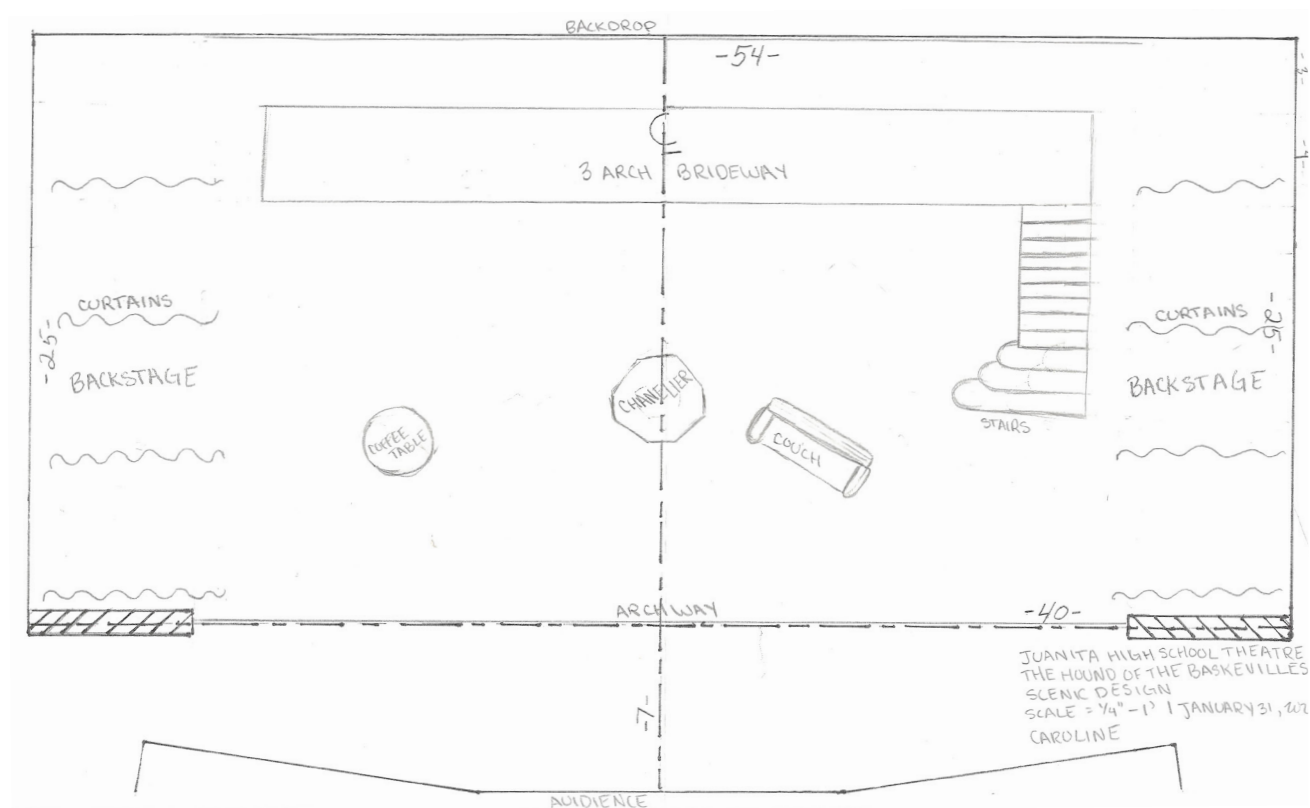
- What role(s) did the other design elements play in the scenic design for this production?
- Given the space you designed for, what considerations were given for entrances and exits (for actors as well as other scenic elements)?
- Safety is a huge consideration for scenic designers. How did you consider the actors' safety in your designs?

**4** Optional written essay response to share additional information about the scenic design with the adjudicators.

## SKILLS MEASURED

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the scenic 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.



# SCENIC DESIGN RUBRIC

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THE INTERNATIONAL THESPIAN  
EXCELLENCE AWARDS

## Playwriting

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Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating <b>an understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited</b> explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comment:</b>					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed <b>research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.	Limited <b>research partially</b> addresses the artistic and practical needs of the production and/or <b>inconsistently</b> supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
<b>Comment:</b>					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	<b>Design choices powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	<b>Design choices communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	<b>Design choices partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to <b>communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comment:</b>					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations</b> justify the design choices, <b>illuminating</b> the connection between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate</b> the connection with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comment:</b>					
<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate and enhance</b> artistic ideas and choices to provide <b>exceptional</b> support for the script and unifying concept.	Products <b>communicate</b> artistic ideas and choices that support the script and unifying concept.	Products <b>partially communicate</b> artistic ideas and choices and/or <b>inconsistently</b> support the script and unifying concept.	Products <b>lack a clear focus and/or fail to support the artistic ideas and choices, script and/or</b> unifying concept.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 20-18)	<b>3   Excellent</b> (Score of 17-13)	<b>2   Good</b> (Score of 12-8)	<b>1   Fair</b> (Score of 7-5)	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments: \_\_\_\_\_

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# SHORT FILM (ALL GENRES)

## WHAT TO PREPARE

In a Short Film adjudication, the Thespian must create an original short film. The film must be of original content and may be a collaboration among up to 16 Thespians. Adaptations are not permitted. Only one (1) film may be submitted per student/group in one of the following genres: Short Live-Action Film, Short Animated Film, Short Documentary Film. Separate rubrics are included for each category. The Thespian(s) must prepare the following:

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

The film must meet the following requirements:

- 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.

- 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.

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

## SKILLS MEASURED

The skills measured by the adjudicators are:

- The ability to create opening and closing titles, credits, and graphics that orient the viewer to the story;
- The ability to visually develop a story with dialogue;
- Camera, lighting, and sound use;
- Editing, including scene length and flow;
- The emotional and physical believability of the acting;
- The filmmaker’s use of film elements to create a successful product.

# SHORT ANIMATED FILM RUBRIC

## Short Animated Film

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Storytelling</b> Visual development of story and dialogue; opening and closing titles, credits, graphics, and animations; conclusion.	<b>Story is well organized, fully developed, and compelling;</b> harmonizing visuals and dialogue <b>seamlessly advance the narrative</b> to enhance the connection to plot and character(s); choice of opening and closing titles, credits, graphics, and animations <b>enhance and support</b> film's message; ending <b>succinctly resolves</b> central conflict.	<b>Story is well organized, and engaging;</b> visuals and dialogue <b>advance the narrative</b> and the connection to the plot and character(s); choice of opening and closing titles, credits, graphics, and animations <b>support</b> the film's message; <b>distinct</b> conclusion.	<b>Story is somewhat organized and mostly developed;</b> visuals and dialogue <b>moderately advance the narrative</b> and the audience connection to the plot and character(s); choice of opening and closing titles, credits, graphics, and animations <b>inconsistently support</b> the film's message; conclusion is <b>somewhat unclear</b> .	<b>Story is disorganized and/or difficult to follow;</b> minimal use of visual cues and weak dialogue <b>fail to advance</b> the narrative or produce an audience connection; choice of opening and closing titles, credits, graphics, and animations <b>do not support</b> the film's message; conclusion is <b>lacking or unclear</b> .	
Comment:					
<b>Cinematography and Audio</b> Integrated use of camera, lighting, and sound.	<b>Scenes and characters are skillfully framed and align</b> with filmmaker's vision; lighting exposure and camera movement and angles are <b>purposefully chosen to enhance</b> performances and visually advance the story; music (if applicable) <b>clearly</b> underscores action and offers clues to character and plot; sound levels are <b>consistently</b> even and well metered.	<b>Scenes and characters are appropriately framed and align</b> with filmmaker's vision; lighting exposure and camera movement and angles are <b>purposefully chosen to advance</b> the story; music (if applicable) is appropriate to the story; sound levels are <b>mostly even</b> and well metered.	<b>Inconsistent use of appropriate framing and lighting exposure do not align</b> with filmmaker's vision; camera movement and angles <b>sometimes advance</b> the story visually; <b>some</b> music (if applicable) is appropriate to the story; sound level <b>errors are evident</b> .	<b>Scenes and characters are not framed properly,</b> are under or over exposed, and <b>do not align</b> with filmmaker's vision; scenes include <b>multiple errors</b> in camera movement and angles; music (if applicable) <b>deducts from rather than supports</b> the story; sound levels are <b>inconsistent</b> .	
Comment:					
<b>Editing</b> Editing skills; scene length and flow.	<b>Purposeful continuity in editing produces well-composed transitions that enhance</b> scene flow, audience engagement, and narrative; scene length and flow <b>purposefully and effectively</b> lead audience from one focal point to another while <b>consistently maintaining</b> the physical and spatial relationship of narrative.	<b>Continuity in editing produces composed transitions that enhance</b> scene flow, audience engagement, and narrative; scene length and flow <b>effectively</b> lead audience from one focal point to another while <b>consistently maintaining</b> the physical and spatial relationship of narrative.	<b>Changing continuity in editing produces transitions that sometimes disrupt</b> scene flow, audience engagement, and narrative; scene length and flow <b>sometimes</b> lead audience from one focal point to another yet <b>seldom maintain</b> the physical and spatial relationship of narrative.	<b>Discontinuity in editing does not produce well-composed transitions</b> that enhance scene flow, audience engagement, and narrative; scene length and flow <b>do not</b> lead audience from one focal point to another, and <b>does not maintain</b> the physical and spatial relationship of the narrative.	
Comment:					

<b>Voice Acting and Animation Techniques</b> Believability and compatibility of voice and animation; animation style and choices.	Character voices and animation (movements, actions, gestures, and expressions) are <b>consistently believable and work in unison to create character</b> ; strong and consistent animation choices are reflected through an original art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are <b>believable and mostly work in unison to create character</b> ; consistent animation choices are reflected through an original art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are <b>sometimes believable and work in unison to create character</b> ; animation choices are occasionally reflected through an art style that helps build a unique animated world for viewer.	Character voices and animation (movements, actions, gestures, and expressions) are <b>rarely believable and do not connect well</b> with each other; strong animation choices are rarely evident, and the art style does not help build a unique animated world for viewer.	
<b>Comment:</b>					
<b>Filmmaker's Vision</b> Use of film elements to create a successful final product.	Filmmaker <b>conveyed a clear vision and consistently adhered</b> to rules established for the film; <b>all elements worked together</b> to create an impactful, engaging film with a powerful voice.	Filmmaker <b>conveyed a mostly clear vision and frequently adhered</b> to the rules established for the film; <b>most elements worked together</b> to create an engaging film.	Filmmaker <b>attempted to convey a clear vision and inconsistently adhered</b> to the rules established for the film; <b>few elements worked together</b> to create an engaging film.	Filmmaker <b>failed to convey a clear vision and did not adhere</b> to the rules established for the film; <b>elements did not work together</b> to create an engaging film.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 20-18)	<b>3   Excellent</b> (Score of 17-13)	<b>2   Good</b> (Score of 12-8)	<b>1   Fair</b> (Score of 7-5)	<b>TOTAL SCORE</b>
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Judge's name (please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_



# SHORT DOCUMENTARY FILM RUBRIC

## Short Documentary Film

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Storytelling</b> Visual development of story and interview sequences; opening and closing titles, credits, graphics, and animations; conclusion.	<b>Story is well organized, fully developed, and compelling;</b> thoughtful visuals and interview sequences <b>seamlessly advance the narrative</b> and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations <b>enhance and support</b> film's message; ending <b>succinctly resolves</b> central conflict.	<b>Story is well organized, and engaging;</b> visuals and interview sequences <b>advance</b> the narrative and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations <b>support</b> film's message; <b>distinct</b> conclusion.	<b>Story is somewhat organized and mostly developed;</b> visuals and interview sequences are <b>moderately advance the narrative</b> and audience connection to the subject(s) and their experiences; choice of opening and closing titles, credits, graphics, and animations <b>inconsistently support</b> film's message; conclusion is <b>somewhat unclear</b> .	<b>Story is disorganized and/or difficult to follow;</b> minimal use of visual cues and weak interview sequences <b>fail to develop</b> the narrative or produce audience connection; choice of opening and closing titles, credits, graphics, and animations <b>do not support</b> film's message; conclusion is <b>lacking or unclear</b> .	
<b>Comment:</b>					
<b>Cinematography and Audio</b> Integrated use of camera, lighting, and sound.	<b>Subjects, images, and scenes are skillfully shot or framed and align</b> with filmmaker's vision; lighting exposure and camera movement and angles are <b>purposefully chosen to enhance</b> subject and visually advance subject's story; music (if applicable) <b>clearly</b> underscores the action and offers clues to subject and experiences; sound levels <b>consistently</b> even and well metered.	<b>Subjects, images, and scenes are appropriately shot or framed and align</b> with filmmaker's vision; lighting exposure and camera movement and angles are <b>purposefully chosen to advance</b> subject's story; music (if applicable) is <b>appropriate</b> to the story; sound levels are <b>mostly even</b> and well metered.	<b>Subjects, images, and scenes inconsistently shot or framed and do not align</b> with filmmaker's vision; lighting exposure and camera movement and angles <b>sometimes advance</b> subject's story visually; <b>some</b> music (if applicable) is appropriate to the story; sound level <b>errors are evident</b> .	<b>Most subjects, images, and scenes are not shot or framed properly,</b> are under or over exposed, and <b>do not align</b> with the filmmaker's vision; scenes include <b>multiple errors</b> in camera movement and angles; music (if applicable) <b>detracts from rather than supports</b> the story; sound levels are <b>inconsistent</b> .	
<b>Comment:</b>					
<b>Editing</b> Editing skills; scene length and flow.	<b>Purposeful continuity in editing produces well-composed transitions that enhance</b> scene flow, audience engagement, and narrative; scene length and flow <b>purposefully and effectively</b> lead audience from one focal point to another while <b>consistently maintaining</b> physical and spatial relationship of narrative.	<b>Continuity in editing produces composed transitions that enhance</b> scene flow, audience engagement, and narrative; scene length and flow <b>effectively</b> lead audience from one focal point to another while <b>consistently maintaining</b> physical and spatial relationship of narrative.	<b>Inconsistency in editing produces transitions that sometimes disrupt</b> scene flow, audience engagement, and narrative; scene length and flow <b>sometimes</b> lead audience from one focal point to another yet <b>seldom maintain</b> physical and spatial relationship of narrative.	<b>Discontinuity in editing does not produce well-composed transitions</b> that enhance scene flow, audience engagement, and narrative; scene length and flow <b>do not</b> lead audience from one focal point to another, and <b>does not maintain</b> physical and spatial relationship of narrative.	
<b>Comment:</b>					
<b>POV and Portrayal of Subject</b> Filmmaker's POV; choices that affect the portrayal of the subject(s).	<b>Consistently strong POV</b> gives viewer a deeper understanding of film's subject(s); filmmaker's main thesis and intentions for telling story are <b>always clear</b> ; strong choices and tactics employed by filmmaker <b>create solid and insightful</b> portrayal of subject.	<b>Mostly consistent POV</b> gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are <b>clear</b> ; choices and tactics employed by filmmaker help <b>create solid and insightful</b> portrayal of subject.	<b>Fairly consistent POV</b> sometimes gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are <b>sometimes clear</b> ; at times, choices and tactics employed by filmmaker help <b>create a meaningful</b> portrayal of subject.	<b>Inconsistent POV</b> rarely gives viewer insight into film's subject(s); filmmaker's main thesis and intentions for telling story are <b>rarely clear</b> ; <b>no evidence</b> of choices and tactics that help to create a meaningful portrayal of subject.	
<b>Comment:</b>					

<b>Filmmaker's Vision</b> Use of film elements to create a successful final product.	Filmmaker <b>conveyed clear vision</b> and <b>consistently adhered</b> to rules established for the film; <b>all elements</b> worked together to create an <b>impactful, engaging</b> film with a powerful voice.	Filmmaker <b>conveyed mostly clear vision</b> and <b>frequently adhered</b> to the rules established for the film; <b>most elements</b> worked together to create an engaging film.	Filmmaker <b>attempted to convey clear vision</b> and <b>inconsistently adhered</b> to the rules established for the film; <b>few elements</b> worked together to create an engaging film.	Filmmaker <b>failed to convey a clear vision</b> and <b>did not adhere</b> to the rules established for the film; <b>elements did not work together</b> to create an engaging film.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 20-18)	<b>3   Excellent</b> (Score of 17-13)	<b>2   Good</b> (Score of 12-8)	<b>1   Fair</b> (Score of 7-5)	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# SHORT LIVE-ACTION FILM RUBRIC

## Short Live-Action Film

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Storytelling</b> Visual development of story and dialogue; opening and closing titles, credits, graphics, and animations; conclusion.	<b>Story is well organized, fully developed, and compelling;</b> visuals and dialogue <b>seamlessly advance</b> the narrative to enhance the audience connection to the plot and character(s); choice of opening and closing titles, credits, graphics, and animations <b>enhance and support</b> film's message; ending <b>concisely resolves</b> the central conflict.	<b>Story is well organized, and engaging;</b> visuals and dialogue <b>advance</b> the narrative and the audience connection to the plot and characters; choice of opening and closing titles, credits, graphics, and animations <b>support</b> the film's message; <b>distinct</b> conclusion.	<b>Story is somewhat organized and mostly developed;</b> visuals and dialogue are <b>moderately effective in advancing the narrative</b> and the audience connection to the plot and characters; choice of opening and closing titles, credits, graphics, and animations <b>inconsistently support</b> the film's message; conclusion is <b>somewhat unclear</b> .	<b>Story is disorganized and/or difficult to follow;</b> minimal use of visual cues and weak dialogue <b>fail to develop</b> the narrative or produce an audience connection; choice of opening and closing titles, credits, graphics, and animations <b>do not support</b> the film's message; conclusion is <b>lacking or unclear</b> .	
Comment:					
<b>Cinematography and Audio</b> Integrated use of camera, lighting, and sound.	<b>Scenes/characters are skillfully shot or framed and align</b> with filmmaker's vision; lighting exposure and camera movement/angles are <b>purposefully chosen to enhance</b> performances and advance the story; music (if applicable) <b>underscores</b> action and offers clues to character/ plot; sound levels are <b>consistently even</b> and well metered.	<b>Scenes/characters are appropriately shot or framed and align</b> with filmmaker's vision; lighting exposure and camera movement/angles are <b>purposefully chosen to advance</b> the story; music (if applicable) is appropriate to the story; sound levels are <b>mostly even</b> and well metered.	<b>Inconsistent use of appropriate shots or framing and lighting exposure do not align</b> with filmmaker's vision; camera movement/angles <b>sometimes advance</b> the story visually; <b>some</b> music (if applicable) is appropriate to the story; sound level <b>errors are evident</b> .	<b>Most scenes/characters are not shot or framed properly,</b> are under or over exposed, and <b>do not align</b> with filmmaker's vision; scenes include <b>multiple errors</b> in camera movement/angles; music (if applicable) <b>deducts from rather than supports</b> the story; sound levels are <b>inconsistent</b> .	
Comment:					
<b>Editing</b> Editing skills; scene length and flow.	<b>Purposeful continuity in editing</b> produces well-composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow <b>purposefully and effectively</b> lead audience from one focal point to another while <b>consistently maintaining</b> physical/spatial relationship of the narrative.	<b>Continuity in editing</b> produces composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow <b>effectively</b> lead audience from one focal point to another while <b>consistently maintaining</b> physical/spatial relationship of the narrative.	<b>Inconsistent continuity in editing</b> produces transitions that disrupt scene flow, audience engagement, and narrative; scene length and flow <b>sometimes</b> lead audience from one focal point to another yet <b>seldom maintain</b> physical/spatial relationship of the narrative.	<b>Discontinuity in editing</b> does not produce well-composed transitions that enhance scene flow, audience engagement, and narrative; scene length and flow <b>does not</b> lead audience from one focal point to another, and <b>does not maintain</b> physical/spatial relationship of the narrative.	
Comment:					
<b>Acting</b> Emotional and physical believability; choices and tactics.	Character movements, actions, gestures, and expressions are <b>consistently believable;</b> choices and tactics toward an objective <b>prompt instinctive reaction</b> to partners or events that create insight into the text.	Character movements, actions, gestures, and expressions <b>are believable;</b> choices and tactics toward an objective <b>prompt reaction</b> to partners or events.	Character movements, actions, gestures and expressions are <b>sometimes emotionally/physically believable;</b> choices and tactics toward an objective <b>sometimes prompt reactions</b> to partners or events.	Character movements, actions, gestures, and expressions <b>are rarely emotionally/physically believable;</b> choices and tactics toward an objective <b>are not evident and do not prompt</b> reactions to partners or events.	
Comment:					

<b>Filmmaker's Vision</b> Use of film elements to create a successful final product.	Filmmaker <b>conveyed clear vision</b> and consistently adhered to rules established for film; <b>all elements</b> worked together to create an <b>impactful, engaging</b> film with a powerful voice.	Filmmaker <b>conveyed mostly clear vision</b> and <b>frequently adhered</b> to the rules established for the film; <b>most elements</b> worked together to create an engaging film.	Filmmaker <b>attempted to convey clear vision</b> and <b>inconsistently adhered</b> to the rules established for the film; <b>few elements</b> worked together to create an engaging film.	Filmmaker <b>failed to convey a clear vision</b> and did not adhere to the rules established for the film; <b>elements did not work together</b> to create an engaging film.	
<b>Comment:</b>					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 20-18)</small>	<b>3   Excellent</b> <small>(Score of 17-13)</small>	<b>2   Good</b> <small>(Score of 12-8)</small>	<b>1   Fair</b> <small>(Score of 7-5)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
 Judge's name (please print)

\_\_\_\_\_  
 Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)

Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_

Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# SOUND DESIGN

## WHAT TO PREPARE

In a Sound Design entry, the Thespian must prepare a sound design for 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 (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

- 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 alone is not recommended.).
- 2** A portfolio of support materials (bound 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:
    - 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.



- 3** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the demonstrated sounds. The Thespian should address category-specific topics such as:

- What role(s) did the other design elements play in the sound design for this production?
- What challenges did you face in mixing the sound for the production?
- Are there elements of your initial design that you needed to adjust based on the facility in which the show was produced? (i.e., capacity, acoustics, etc.)

- 4** Optional written essay response to share additional information about the sound design with the adjudicators.

## SKILLS MEASURED

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the sound 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.

# SOUND DESIGN RUBRIC

## Sound Design

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): \_\_\_\_\_ School: \_\_\_\_\_  
 Selection: \_\_\_\_\_ Troupe: \_\_\_\_\_

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Presentation</b> Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation <b>thoroughly explains</b> the functional and aesthetic role of the executed design and the creative process, demonstrating an <b>in depth understanding</b> of their contribution to the unifying concept.	Presentation <b>explains</b> the functional and aesthetic role of the executed design, and the creative process, demonstrating <b>an understanding</b> of their contribution to the unifying concept.	Presentation offers a <b>limited</b> explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a <b>partial understanding</b> of their contribution to the unifying concept.	Presentation offers <b>little or no explanation</b> of the creative process and/or fails to explain the executed design and their contribution.	
<b>Comment:</b>					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed <b>research addresses</b> the artistic and practical needs of the production and illuminates the unifying concept.	Thorough research addresses the artistic and practical needs of the production and aligns with the unifying concept.	Incomplete <b>research partially</b> addresses the artistic and practical needs of the production and/or <b>inconsistently</b> supports the unifying concept.	<b>Research fails to address</b> the artistic and practical needs of the production and/or lacks alignment with the unifying concept.	
<b>Comment:</b>					
<b>Interpretation</b> Design choices merge the unifying concept with the designer's unique vision.	<b>Design choices powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	<b>Design choices communicate</b> the mood, style, period, locale, and genre of the play and align with the given circumstances.	<b>Design choices partially communicate</b> the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices fail to <b>communicate</b> the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.	
<b>Comment:</b>					
<b>Design Justification</b> Connecting the design choices to the artistic and practical needs of the production.	<b>Comprehensive explanations</b> justify the design choices, <b>illuminating</b> the connection between the artistic and practical needs of the production.	<b>Appropriate explanations</b> justify the design choices and <b>demonstrate</b> the connection with the artistic and practical needs of the production.	<b>Partial explanations somewhat connect</b> the design choices with the artistic and practical needs of the production.	<b>Limited explanations fail to make the connection</b> between the design choices and the artistic and practical needs of the production.	
<b>Comment:</b>					
<b>Execution</b> Products presented convey ideas and choices that support the script and unifying concept.	<b>Detailed products communicate and enhance</b> artistic ideas and choices to provide <b>exceptional</b> support for the script and unifying concept.	Products <b>communicate</b> artistic ideas and choices that support the script and unifying concept.	Products <b>partially communicate</b> artistic ideas and choices and/or <b>inconsistently</b> support the script and unifying concept.	Products <b>lack a clear focus and/or fail to support the artistic ideas and choices, script and/or</b> unifying concept.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 20-18)	<b>3   Excellent</b> (Score of 17-13)	<b>2   Good</b> (Score of 12-8)	<b>1   Fair</b> (Score of 7-5)	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments:

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# STAGE MANAGEMENT

## WHAT TO PREPARE

In a Stage Management entry, the Thespian 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 Thespian 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 Thespian must prepare the following:

- 1** A portfolio of materials (bound 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.

- 2** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the

The image shows a 'BRIGHT STAR QUICK CHANGE PLOT' table. The table is organized into columns for 'ACTS' (1, 2, 3, 4) and 'SCENES' (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The rows represent different scenes and their durations. The table is color-coded by act and scene. At the bottom of the table, it says 'Questions? (SM) Natalie Lawton' and 'v4 LU 4/8/2021'.

presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the portfolio. The Thespian should address category-specific topics such as:

- What role(s) did the design elements play in the stage management for this production?
- What did you learn during your stage management experience that you can take into other areas of your life?
- If you led production meetings, describe your process.

- 3** Optional written essay response to share additional information about the stage management process with the adjudicators.

## SKILLS MEASURED

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the stage manager's role and specific responsibilities;
- Ability to organize stage management ideas, products, and choices that support a realized or theoretical production;
- Ability to document, present, and clearly explain and justify stage management products and choice.



# STAGE MANAGEMENT RUBRIC

## Stage Management

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s): ..... School: .....  
 Selection: ..... Troupe: .....

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Presentation</b> Explanation of duties, responsibilities, and materials.	Presentation <b>thoroughly explains</b> the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with <b>exceptional examples and documentation.</b>	Presentation <b>clearly explains</b> the roles and responsibilities of the stage manager throughout the production process and addresses the specific needs of the production with <b>sufficient examples and documentation.</b>	Presentation <b>partially explains</b> the roles and responsibilities of the stage manager and addresses the specific needs of the production with <b> cursory examples and documentation.</b>	Presentation <b>fails to explain</b> the roles and responsibilities of the stage manager and/or <b>fails to provide sufficient</b> examples and documentation.	
<b>Comment:</b>					
<b>Promptbook</b> Representative promptbook sample demonstrates organized thought and execution of production needs.	Promptbook sample demonstrates <b>thorough and consistent planning</b> ; cues and notation are <b>comprehensive, legible, and well organized.</b>	Promptbook sample demonstrates <b>clear planning</b> ; cues and notation are <b>legible, and well organized.</b>	Promptbook sample demonstrates <b>some organization and planning</b> ; cues and notation are <b>legible.</b>	Promptbook sample demonstrates <b>marginal planning</b> ; cues and notation <b>may or may not be included</b> and/or legible.	
<b>Comment:</b>					
<b>Leadership</b> Organization and presentation combine to demonstrate unique strengths and leadership skills.	Documentation and presentation combine to provide evidence of <b>exceptional organization and leadership.</b>	Documentation and presentation combine to <b>demonstrate organization and leadership</b> skills.	Documentation and presentation combine to demonstrate <b>some organization and emerging leadership.</b>	Documentation and presentation <b>fail to demonstrate effective organization and/or leadership.</b>	
<b>Comment:</b>					
<b>Paperwork</b> Representative paperwork samples demonstrate organized thought and management of the production's needs.	Representative paperwork samples demonstrate <b>consistent and clear planning</b> ; documents are <b>comprehensive and well-organized</b> to support <b>seamless management</b> of production needs.	Representative paperwork samples demonstrate <b>clear planning</b> ; documents are <b>well organized</b> , to support <b>effective management</b> of production needs.	Representative paperwork samples demonstrate <b>some planning</b> ; documents <b>minimally contribute to management</b> of production needs.	Representative paperwork samples demonstrate <b>limited planning</b> ; documents <b>are not well organized and do not contribute</b> to management of the production's needs.	
<b>Comment:</b>					
<b>Execution</b> Products demonstrate conveyed ideas, procedures, and choices that support collaboration and production needs.	<b>Comprehensive evidence</b> of the stage manager's ability to <b>expertly choose</b> and use processes and procedures for <b>seamless</b> production support.	<b>Evidence</b> of the stage manager's ability to <b>effectively choose and use processes</b> and procedures for production support.	<b>Limited evidence</b> of the stage manager's ability to <b>effectively use processes and procedures</b> for production support.	<b>Little to no evidence</b> of the stage manager's ability to <b>effectively use processes and procedures</b> for production support.	
<b>Comment:</b>					

<b>RATING</b> (Please circle)	<b>4   Superior</b> (Score of 20-18)	<b>3   Excellent</b> (Score of 17-13)	<b>2   Good</b> (Score of 12-8)	<b>1   Fair</b> (Score of 7-5)	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule Violation: \_\_\_\_\_ ; \_\_\_\_\_ ; \_\_\_\_\_
- Other Comments: \_\_\_\_\_

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:  
<http://learn.schooltheatre.org/thespy-standards-alignment>

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

# THEATRE MARKETING

## WHAT TO PREPARE

In a Theatre Marketing entry, the Thespian must prepare a marketing campaign 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 (1) Thespian 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 publicity in a realized production. The Thespian must prepare the following:

**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:
  - 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 design;
  - 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.)



**2** A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the portfolio. The Thespian should address category-specific topics such as:

- How effective do you feel your marketing was in bringing an audience to the show?
- How did you engage with the media (television, newspaper, social media, etc.)?

**3** Optional written essay response to share additional information about the theatre marketing process with the adjudicators.

## SKILLS MEASURED

The skills measured by the adjudicators during the presentation are:

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

# THEATRE MARKETING RUBRIC

## Theatre Marketing

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s):	School:
Selection:	Troupe:

SKILLS	4   Superior <small>Above standard</small>	3   Excellent <small>At standard</small>	2   Good <small>Near standard</small>	1   Fair <small>Aspiring to standard</small>	SCORE
<b>Presentation</b> Presentation and explanation of the executed design, unifying concept, creative decisions, and process.	<b>Precisely explains</b> the executed design, creative decisions, unifying concept, and process.	<b>Clearly explains</b> the executed design, creative decisions, unifying concept, and process.	<b>Inconsistently explains</b> the executed design, creative decisions, unifying concept, and process.	<b>Does not explain</b> an executed design, creative decisions, unifying concept, and process.	
<b>Comment:</b>					
<b>Research</b> Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and <b>detailed research evidence</b> -addresses the artistic and practical needs of the production and target market and illuminates the unifying production concept.	<b>Detailed research</b> addresses the artistic and practical needs of the production and the target market and correlates to the unifying production concept.	<b>Some research</b> addresses the artistic and practical needs of the production and the target market and correlates to the unifying production concept.	<b>Little or no evidence</b> of research which addresses the artistic and practical needs of the production and the target market.	
<b>Comment:</b>					
<b>Interpretation</b> Creative assets and marketing choices reflect the mood, style, period, locale, and genre of the script	Design <b>choices and campaign elements powerfully enhance and communicate</b> the mood, style, period, locale, and genre of the script.	Design <b>choices and campaign elements communicate</b> the mood, style, period, locale, and genre of the script.	Design <b>choices and campaign elements somewhat communicate</b> the mood, style, period, locale, and genre of the script.	Design and campaign elements <b>lack choices</b> that communicate the mood, style, period, locale, and genre of the script.	
<b>Comment:</b>					
<b>Design Justification</b> Explanations which connect the creative assets and marketing campaign to the production concept and the budgetary income and expenditures.	<b>Comprehensive examples</b> justify the creative decisions, <b>illuminating</b> the connection between the marketing campaign, the budget, and the production concept.	<b>Examples justify</b> the creative decisions <b>and connect</b> the marketing campaign, the budget, and the production concept.	<b>Partial explanations</b> with some examples <b>somewhat connect</b> the creative decisions, the marketing campaign, the budget, and the production concept.	<b>Limited explanations and few examples fail to make the connection</b> to the creative decisions, marketing campaign, the budget and production concept.	
<b>Comment:</b>					
<b>Execution</b> Products presented demonstrate a coordinated, realizable marketing strategy.	Marketing campaign is <b>innovative</b> and realizable with <b>exceptionally clear</b> and focused goals featuring a <b>carefully targeted</b> distribution strategy.	Marketing campaign is <b>realizable</b> with <b>practical goals and planned distribution</b> strategy.	Marketing campaign is <b>mostly realizable</b> with a planned distribution strategy.	Marketing campaign <b>seems impractical and/or disorganized</b> without a clear distribution strategy.	
<b>Comment:</b>					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 20-18)</small>	<b>3   Excellent</b> <small>(Score of 17-13)</small>	<b>2   Good</b> <small>(Score of 12-8)</small>	<b>1   Fair</b> <small>(Score of 7-5)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

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Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_

## FAQ

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For a complete list of all Thespys-related frequently asked questions, visit

<https://thespys.secure-platform.com/a/page/faq>

## CONTACT

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For answers to any questions regarding the International Thespian Excellence Awards, email [thespys@schooltheatre.org](mailto:thespys@schooltheatre.org).

[www.thespys.org](http://www.thespys.org)

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Superior-rated showcase performance for Group Musical Theatre  
Performance: Roosevelt High School | Troupe 7289 | "In" from *Carrie*