**Rules of Thescon Individual Events (IE):**

Rules for all performance/design events are as follows:

1. The performance events offered at International Thespian Festival are Monologue, Duet Acting, Solo Musical Theatre, Duet Musical Theatre, Group Musical Theatre, and Group Acting. The technical events offered are Costume Design, Costume Construction, Lighting Design, Theatre

Marketing, Scenic Design, Short Film, Sound Design, and Stage Management.

2. Each entrant is permitted to participate in only one event.

3. Entrants who qualify for NIES auditions through participation in a chapter Thespian conference

must present exactly the same work at both chapter and international levels. Other

qualifying entrants are expected to present the works listed on their registration.

4. Substitutions are not allowed; those who qualified at a chapter conference (and who are listed

on the registration form) are the only ones who are qualified to perform at Festival; however, in

the category of Group Musical and Group Acting, drops will be allowed. No substitutions are

permitted in any category.

5. No theatrical makeup is allowed in any event. Costumes are not allowed.

6. No props are allowed. This includes hand-held props.

7. All performance events are limited to five (5) minutes after the introduction; the exception is

Monologue which has a three (3) minute total limit. All technical presentations will be limited to ten (10) minutes for their presentation and an additional five (5) minutes for questions. Any

entrant who goes over the time limit will be disqualified.

8. The introduction must only include the entrant’s name, troupe number, title of selection(s), and the name of the playwright, composer, or lyricist.

9. For all music events, performers MUST use pre-recorded, non-vocal musical accompaniment.

NO live music, no accompanist, no a capella is permitted. A CD player/MP3 player will be

provided. Performers are encouraged to bring their own CD player/MP3 player.

10. Evaluation forms are available to NIES participants to help them understand adjudication criteria; the forms can be found on the EdTA website or by contacting the NIES coordinator at the ITS home office.

11. There will be NO refund of the $25 IE fee, regardless of the reason for the cancellation or

disqualification.

Specific event rules

**Monologue**

1. Entrant must present two contrasting selections that may be different in period, style, or

mood.

2. The selection should be balanced from a time perspective (1.5 minutes each) and should

reflect an important piece in the play.

3. Material must be drawn from published scripts written for theatre. Works from other forms

such as poetry, fiction, or film are prohibited.

4. Only one character from each play may be used.

5. The performance of both selections combined cannot exceed three (3) minutes TOTAL.

6. The introduction must be done at the beginning for both selections and must only include

entrant’s name, troupe number, title of selections, and the names of the playwrights. Time will

begin once the entrant speaks after conclusion of the introduction.

7. Props, costumes, or theatrical makeup are not allowed.

8. One chair may be used.

**Duet Acting**

1. Entrants must present one selection.

2. Material must be drawn from published scripts written for theatre. Works from other forms

such as poetry, fiction, or film are not permitted.

3. Each participant must be actively involved in the scene.

4. The performance cannot exceed five (5) minutes.

5. The introduction must include only the entrants’ names, troupe number, title of selection, and

the name of the playwright. Time will begin once a performer speaks after conclusion of the

introduction.

6. Props, costumes, or theatrical makeup are not allowed.

7. Two chairs may be used.

**Group Acting**

1. “Group” means three (3) to sixteen (16) performers.

2. Entrants must present one selection.

3. Material must be drawn from published scripts written for theatre. Works from other forms

such as poetry, fiction, or film are not permitted.

4. Each participant must be actively involved in the scene.

5. The performance cannot exceed five (5) minutes.

6. The introduction must include only the entrants’ names, troupe number, title of selection, and

the name of the playwright. Time will begin once a performer speaks after conclusion of the

introduction.

7. Props, costumes, or theatrical makeup are not allowed.

8. Up to six chairs and one table may be used.

Solo Musical Theatre

1. Entrant must present one selection.

2. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are not permitted. Remember, this is a musical theatre selection. The

judges will consider how well the piece is acted and not just how it is sung.

3. The selection may contain limited dialogue; however, remember this is primarily a “sung and not spoken selection.”

4. The performer must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are STRONGLY encouraged to bring their own electronic medium performing device.

5. The performance cannot exceed five (5) minutes. Time will start once the music begins after

conclusion of the introduction.

6. Props, theatrical makeup and costumes are NOT permitted.

7. One chair may be used.

**Duet Musical Theatre**

1. Entrants must present one selection.

2. Material must be drawn from songs from published scripts written for theatre only. Works from

other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as

musical performance are not permitted. Remember, this is a musical theatre selection. The

judges will consider how well the piece is acted and not just how it is sung.

3. The selection may contain dialogue; however, remember this is primarily a “sung and not spoken selection.”

4. The performer must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are STRONGLY encouraged to bring their own electronic medium performing device.

5. Each participant must be actively involved in the scene.

6. The performance cannot exceed five (5) minutes. Time will start once the music begins after

conclusion of the introduction.

7. Props, costumes, or theatrical makeup are not allowed.

8. Two chairs may be used.

**Group Musical Theatre**

1. “Group” means three (3) to sixteen (16) performers.

2. Entrants must present one selection.

3. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are not permitted. Remember, this is a musical theatre selection. The

judges will consider how well the piece is acted and not just how it is sung.

4. The selection may contain limited dialogue; however, remember this is primarily a “sung and not spoken selection.”

5. The performers must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are

STRONGLY encouraged to bring their own electronic medium performing device.

6. Each participant must be actively involved in the scene.

7. The performance cannot exceed five (5) minutes. Time will start once the music begins after

conclusion of the introduction.

8. Props, costumes, or theatrical makeup are not allowed.

9. Up to six chairs and one table may be used.

**Costume Design**

1. Presentation must be a design for one published play written for the theatre. The published

script must be used for the design: working from the film version only is grounds for

disqualification. Designs for performances of poetry, fiction, screenplays, or any other medium

are not permitted.

2. The entrant must present five (5) character renderings. These may represent five different

characters, or follow a single character though several appropriate changes. No more than five

(5) renderings are permitted. No finished costumes are permitted.

3. Each design must be executed in full color on paper of the designer’s choice and mounted on a 10” x 15” or 11” x 17” board, such as illustration board, heavy poster board, or foam core.

Board color is at the discretion of the designer. Figures should be 8 to 10” tall. Template or

trace characters may be used. Fabric swatches are encouraged and may be attached to the

lower left corner of the rendering.

4. The board should be labeled in the following manner: (a) upper left‐hand corner: play title and playwright; (b) upper right‐hand corner: character’s name, act, and scene; (c) lower right‐hand corner: entrant’s name and troupe number. No other information may be written on the board.

5. Only one entrant may be involved in the design. No collaborations are permitted.

6. A 1/2” binder should contain the following materials: (a) a brief statement of the design

choices inspired by the script, (b) research materials, (c) preliminary sketches, (d) a costume

plot of who wears what when, and (e) other sources of inspiration for design and color palette,

if any were used.

7. The entrant must make an oral presentation justifying the designs. Note cards may be used, in addition to the binder. The IE presentation should be organized to guide the adjudicators

through and explain your design process and choices using your research and materials. The

introduction must include only the entrant’s name, troupe number, title of play, and

playwright. The entrant will have up to ten (10) minutes to present, a play synopsis should be

prepared and offered to the adjudicators. If the synopsis is required it is part of the ten-minute

presentation, but in most cases your adjudicators will be familiar with the work being

presented and will not require a synopsis. There will be approximately five (5) minutes for

adjudicators to ask questions and follow up afterwards.

8. The overall session cannot exceed fifteen (15) minutes, including set-up and questions and

answers.

**Costume Construction**

1. One of the garments listed below (Size 8 or 10) from one of the following:

 Corset: Simplicity pattern number 2890

 Shirt: McCall’s pattern number 2447

 Waistcoat: Folkwear pattern number 222

 Duster: Simplicity pattern number 2581

 Dress: Vogue pattern number 2787

 Civil War Uniform: McCall’s pattern number 4745

 For a millinery option, the entrant may choose to either create a hat using a

pre-existing “hat blank” or use the text From the Neck Up by Denise Dreher to

pattern and construct a hat:

2. The entrant must fully construct item; costume must be an entirely original construction by

the student.

3. All materials used to construct the costume such as fabric, thread, buttons, zippers, and trim

may NOT exceed $100 (if millinery, budget limit is $50 (exclusive of the cost of the book From

the Neck Up). The student must provide an itemized expense sheet and receipts as proof. This

sheet must be mounted on the display board mentioned below.

4. In addition to the costume, each entrant must create a costume research collage. This should

focus on the process steps involved in building the costume item. The process photos should

concentrate on how the garment looks through stages of construction, not on featuring the

participant sitting at a sewing machine.

5. The collage must be presented on a 20” x 30” presentation board.

6. The board should be labeled in the following manner:

Lower right hand corner: Entrant’s name and troupe number

7. The entrant should bring the garment on a hanger or in a box (if an accessory). Do NOT wear

the costume to the IE session.

8. The entrant must make an oral presentation. Note cards may be used. The IE presentation

should be organized to guide the adjudicators through and explain your construction process.

The introduction must include only the entrant’s name, troupe number, title of play, and

playwright. The entrant will have up to ten (10) minutes to present, a play synopsis should be

prepared and offered to the adjudicators. If the synopsis is required it is part of the ten-minute

presentation, but in most cases your adjudicators will be familiar with the work being

presented and will not require a synopsis. There will be approximately five (5) minutes for

adjudicators to ask questions and follow up afterwards.

9. The overall session cannot exceed fifteen (15) minutes, including set-up and questions and

answers.

**Theatre Marketing**

1. Entrants should approach this process as if they are presenting a “case study” that

methodically works through the marketing process. Students will have a total of ten (10)

minutes to set-up and make their presentation. Adjudicators will have a total of five (5)

minutes for questions following the student’s presentation.

2. Presentation must be for a marketing campaign for one published play written for the

theatre. Designs for performances of poetry, fiction, screenplays, or any other medium are not

permitted. It is strongly recommended that the entrant was responsible for actual publicity.

3. The presentation must be for the marketing campaign developed and executed for the play

presented by the school.

4. The entrant’s should bring three portfolio binders for the judges that contain the components

of their marketing campaign, including:

a. A finished poster

b. A finished program

c. Two press releases consisting of an informational article and a feature article

d. A copy of the marketing budget for the publicity campaign and justification of expenses

e. Any work that shows the progression of the creative process, including a brief

statement of the design choices inspired by the script, research materials, and other

sources of inspiration, if any were used.

5. The work will be judged on the creative process and the results, not necessarily how much the entrant had in the budget and how well the entrant spent the money.

**Presentation Format**

1. Background

a. Introduce yourself and your Thespian troupe number

b. Quick description of the play that you are marketing

c. Dates of performance/number of shows

d. Were you the only person responsible for executing the marketing campaign or did you

have a team of other students assisting

2. Creative development

a. Describe your target market outside of your school. Who, specifically, are you trying to get

to come to your show? Obviously, you want everyone to come to see your production, but

are there groups of people who would naturally enjoy the production, that you are trying

to get to come to your show.

b. Describe any research that you did to develop your design concept: did you consult with

the scene designer? Did you do research of concepts from past productions of this specific

play? Where did you draw inspiration?

c. How does your marketing design concept match with the production design? Will the

audience have an idea of what they are going to be seeing before they see it?

d. Were you the only person responsible for developing the marketing campaign’s design

concept? Did you just develop the design concept and have someone else polish the final

design or were you responsible for the concept development and design creation?

3. Execution

a. Describe and demonstrate the components of your marketing campaign. Examples of

marketing components are: posters, tickets, promotional handouts, social media, etc.

b. Explain how and where this marketing was distributed.

c. Is there is consistency in your marketing so that it is recognized that all of your marketing

pieces are from the same campaign? What elements (images, colors, fonts, etc.) did you

have to change to fit the media of your marketing components?

4. Outcomes

a. Budget versus money spent. Note: if your school offers some services for free (i.e. making

copies, printing) or a vendor donates a product or service, please discover what the actual or

comparable service would cost—there is a value in this!

b. Number of tickets sold per performance versus house capacity. Try to compare your

outcome to a similar show that the school previously produced.

c. As part of your presentation, include your reflections on what you might have done

differently in your marketing campaign if you had had more time, money, etc.

**Short Film**

1. Entrant must submit a DVD in advance with an original short film that is no longer than five (5) minutes in length from opening title screen to final credits. The DVD must be received by the EdTA office by May 1, 2013 in order to qualify.

2. Films must be of original content and may be collaborations between students.

3. Music must be original or documented public domain material.

4. Material created by students in this event that is deemed by the judge(s) to be obscene or

disruptive may receive lower ratings or in some extreme cases may result in disqualification.

**Stage Management**

1. Entrants should approach this process as if they are interviewing for a college Stage Management

program or a job interview. The process in which you stage manage and the job you did should be the focus of the presentation. What did the role of “stage manager” mean in your production? Students will have a total of ten (10) minutes to make their presentation. Adjudicators will have a total of five (5) minutes for questions following the student’s presentation.

2. Presentation must be from a realized production either in your middle or high school program or a community/professional theatre.

3. A strong understanding of the stage manager’s job and the process is most important. This particular position isn’t text book and your personality and style can show through. However, judges will be looking for consistency, clarity, and organization. If someone picked up your prompt book, would it make sense?

4. Entrants should bring a three-ring binder for the judges that contains the components of their stage management prompt book and paperwork they used to perform their responsibilities. This should include but not limited to:

a. Prompt script (including blocking and all technical cues {i.e. lights, sound, deck, etc.}) This may be broken into two scripts.

b. Examples of Contact sheet, Cast list, Rehearsal schedule, Props list, Sound & Lighting cue sheets

c. A written statement of the director’s artistic concept of the production that includes a

discussion of the theme and how the theme was executed.

5. The entrant will be judged on the clarity and organization of their prompt book and the effective communication of their understanding of their role as a stage manager as it related to their production.

**Lighting Design**

The entrant must prepare and present:

1. A light plot, ( ¼” or ½” =1’0” no larger than 24”x 36”) which indicates focus, channel (dimmer)

color, type of instrument and any special equipment along with an indication of the set, and

masking. This single page (plate) should include a Unit Key for clarification of all stage fixtures

and a Title Block indicating: show name, producer, facility, date of production, drawn by and

scale data.

2. Three (3) complete sets of materials (A ½” binder is recommended) for the adjudicators

including:

a. A one page design statement summarizing:

 the director’s point of view of the play and his/her wishes;

 your goals and visions for the design;

 major messages or themes in the play to be emphasized (if any);

 how these were technically achieved.

b. Copies of your research;

c. Additional sources of inspiration (if any)

d. A description of light cues organized by scene and including the purpose (outcome)

of the cue, the timing of the cue.

e. A one page document (8.5” x 11”) also called a ‘magic sheet’, showing the acting

space (set) and indicating the colors used in the design and the angles (i.e. down

light, front light, side light, etc) for all major components of the design. (Specials are

not required to be noted.)

f. A dimmer or channel hookup (not an instrument schedule).

3. The entrant must present a justification of the design. Note cards may be used. The

entrant must also be prepared to answer questions about the design presented.

The presentation must be of a design for one published play written for the theatre. The

published script must be used for the design: working from the film version only is grounds

for disqualification. Designs for performances of poetry, fiction, screenplays, or any other

medium are not permitted. Only one entrant may be involved in the design. No collaborations

are permitted. Students will have a maximum of ten (10) minutes to set up and make their

presentation. Adjudicators will have a maximum of five (5 minutes for questions following

the presentation. The introduction must include only the entrant’s name, troupe number, title

of play, and playwright. The student should conceive this as a presentation to a director. You should be sure to address each of the 6 areas below:

 ‘THE WORLD OF THE PLAY” a brief statement of the time, place and culture of the play as

written.

 DESIGN STATEMENT (Directorial Approach/Concept Statement/Central Image) What is your\*

approach to the play? What is the meaning you wish to convey to the audience? What is the

response you want from the audience? How does this relate to “The World of the Play”? (\*It is

useful and important to note whether this is your choice alone or determined by or with your

director/other members of the production team.)

 GIVEN CIRCUMSTANCES (requirements of the play) a clear statement of what is needed to

accommodate the action of the play. May also include any special constraints imposed on the

production e.g., space, budget, other resources, need to tour, etc. as these affect the design.

 RESEARCH primarily visual (aural for sound design) but with a clear descriptive context

provided to illustrate how the research is incorporated in/used in developing your design. This

research should probably result in a blend of practical and conceptual information. The

research should be based on your understanding of the “World of the Play” as framed by the

specific approach to your production.

 THE DESIGN: CHOICES & COMMUNICATION - think how you would present your ideas and

solutions to your director. This could be a model, floor plan, renderings, scene

sketches/concepts, swatched renderings, costume plot, cue descriptions/samples, light plot,

magic sheet, photos of purpose built items (foley equipment) etc. as needed to clearly convey

the choices you made in your design and their rationale.

 REFLECTION: What worked? What didn’t? What did you learn? What would you do differently

next time? Self-assessment/constructive criticism is an important tool for a designer.

**Sound Design**

1. Three (3) copies of the following (a ½” binder is recommended)

a. The entrant must present a Sound System Plot on 2 pages.

 Speaker plot indicating where on the set and in the performance space

loudspeakers will be placed. The relationship of speakers on the plot to

speakers on the block diagram must be clear.

 Block diagram indicating signal flow through the sound system and should

follow the USITT Student Sound Graphics Standards available at:

http://usitt.org/commissions/sound/Sound\_Comm\_Graphics\_Project\_2008.ht

ml

b. A one page design statement summarizing:

 the director’s point of view of the play and his/her wishes;

 your goals and visions for the design;

 major messages or themes in the play to be emphasized (if any);

 how these were technically achieved.

2. Representative examples of the sound design on CD to be played on a provided sound

system. (See Guidelines)

3. The applicant must make an oral presentation justifying the design. Notecards may be

used. The applicant must be prepared to answer questions about the design.

The presentation must be of a design for one published play written for the theatre. The published

script must be used for the design: working from the film version only is grounds for disqualification.

Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted. Only

one entrant may be involved in the design. No collaborations are permitted. Students will have a maximum of ten (10) minutes to set-up and make their presentation. Adjudicators will have a

maximum of five (5) minutes for questions following the presentation. The introduction must include only the entrant’s name, troupe number, title of play, and playwright.

The student should conceive this as a presentation to a director. You should be sure to address each of the six areas below.

 “THE WORLD OF THE PLAY” a brief statement of the time, place and culture of the play as

written.

 DESIGN STATEMENT (Directorial Approach/Concept Statement/Central Image) What is your\*

approach to the play? What is the meaning you wish to convey to the audience? What is the

response you want from the audience? How does this relate to ‘The World of the Play”? (\*It is

useful and important to note whether this is your choice alone or determined by or with your

director/other members of the production team.)

 GIVEN CIRCUMSTANCES (requirements of the play) a clear statement of what is needed to

accommodate the action of the play. May also include any special constraints imposed on the

production e.g., space, budget, other resources, need to tour, etc. as these affect the design.

 RESEARCH primarily aural but with a clear descriptive context provided to illustrate how the

research is incorporated in/used in developing your design. This research should probably

result in a blend of practical and conceptual information. The research should be based on your

understanding of the “World of the Play” as framed by the specific approach to your production.

 THE DESIGN: CHOICES & COMMUNICATION - think how you would present your ideas and

solutions to your director. This could be a model, floorplan, renderings, scene sketches/concepts,

swatched renderings, costume plot, cue descriptions/samples, light plot, magic sheet, photos of

purpose built items (foley equipment) etc. as needed to clearly convey the choices you made in

your design and their rationale.

 REFLECTION What worked? What didn’t? What did you learn? What would you do differently next time? Self-assessment/constructive criticism is an important tool for a designer.