

Individual Events (IES) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs.

The performance Individual Events include:

- Monologue
- Duo Acting
- Group Acting
- Solo Musical Theatre
- Duet Musical Theatre
- Group Musical Theatre

The technical Individual Events include:

- Costume Construction
- Costume Design
- Lighting Design
- Scenic Design
- Short Film
- Sound Design
- Stage Management
- Theatre Marketing

Scoring: A performance-based assessment rubric is used for all Individual Events.

- The ratings are (4) Superior, (3) Excellent, (2) Good, and (1) Fair.
- The ratings tabulate to a numeric total ranging from 4 to 24, depending on the number of criteria included in the individual rubric. Please familiarize yourself with the rubrics, scoring, and critique sheets.
- To determine an entrant's rating:
 - add up the scores in the far right column and enter the totaled score at the bottom; and
 - based on the total, circle the indicator of achievement to the left of the column.
- For an entrant's overall rating, average the three adjudicators' totaled numeric scores.
- Student guidelines for each area are included in this document to help entrants understand adjudication.
- Individual Event rubric forms can be found at <https://www.schooltheatre.org/programs/nies> - click on "NIE Library" at the bottom of the notes.
- The Educational Theatre Association recommends using three adjudicators, but you must use at least two.

Questions/Issue resolution: All appeals, questions, or clarifications can be directed to EdTA Deputy Executive Director Doug Berlon at dberlon@schooltheatre.org.

Participating in National Individual Events

Note: Entrants must be aware of performance times if they plan to participate in college auditions, Thespian scholarship auditions, Chapter Select, or Freestyle Theatre at ITF.

Arriving

All entrants registered for the National Individual Events program at the International Thespian Festival **must** arrive on Wednesday, October 25. Currently, IEs are scheduled for Thursday from 8:00 a.m. to 10:00 p.m.

Callbacks

Final callbacks for performance events will be posted by 5:00 p.m. on Friday. Callbacks for performance and technical events will be held on Friday, 8:00 pm to 11:00 pm. Events selected for the Judges' Choice Showcase will be posted by 8:00 am. on Saturday.

Volunteering for IES

Troupe directors and chaperones are welcome to volunteer to be door guards, time-keepers, and adjudicators. *All adjudicators must complete online training prior to ITF.* When assigning responsibilities, the volunteer coordinator will attempt to accommodate preferences indicated during ITF's online registration process. Volunteers must attend a meeting the morning(s) of events that they are supporting. This will be used to check in, answer any questions, and provide the volunteer the information and resources needed for the day.

Rules for all performance events

1. Individual Events have strict time limits. After the introduction (slating), time begins with the first word, musical note, or acting action (if it proceeds the first word or note). If a student exceeds the time limit, the judge will notate the time on the form and a final eligibility ruling will be determined in the tabulation room. If the student exceeds the time limit by 30 seconds, the time-keeper must stop the performance. No warnings are required from the time-keeper.
 - a. Time limits for performance events are as follows:
 - i. monologues, three minutes; and
 - ii. all other performance events, five minutes.
2. Acceptable material for all IEs events:
 - a. Published scripts written for the theatre ONLY. If the participant is using a piece that is also a movie, the performance must be from the play or musical, not the movie script.
 - b. Songs from a musical that have been written for the theatre (regardless of its previous publication as a classical or popular song – e.g., *Forever Plaid*, *Mamma Mia*, etc.).
 - c. It's difficult to address every situation in this document, but fundamentally, the guide is that the piece must either have:
 - i. publisher permission (NOT author-only permission); or
 - ii. available for sale in a libretto, play, vocal selection, or musical score.
3. Unacceptable material for IEs events:
 - a. poetry;
 - b. fiction;
 - c. scripts or songs from films;
 - d. scripts or songs from television;
 - e. stand-alone monologues found on the internet or in monologue books;
 - f. popular songs not used in a published work for the theatre;
 - g. classical songs not used in a published work for the theatre; and
 - h. props or costumes, including the use of hair, non-prescription glasses, earrings or other personal items.
4. Disqualification. The IEs program is meant to challenge, inspire, and educate students. As you'll note throughout this document, there are very clear rules to ensure equity among all participants. Violations of these rules can lead to disqualification.
 - a. Disqualification reasons can be noted by individual adjudicators. The adjudicator should note the issue(s) under their printed name and signature.
 - b. Regardless of individual disqualification reason(s), it is the responsibility of the tabulation room officials (or pre-defined designate) to rule on any disqualifications.
 - c. Disqualifications at the High Desert Thespian Theatre Festival will be ruled by Chapter Director Christopher Gonzales.
5. Filming. Individual Events may not be filmed for rebroadcast or other use without prior written approval of Chapter Director, Christopher Gonzales.

Technical rules (excluding short film)

The entrant must prepare a presentation and design for one published work written for the theatre (play or musical). Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.

1. Time limits for technical events are as follows:
 - a. presentation, up to eight minutes; and
 - b. question and answer, up to four minutes.
2. The entrant must give an oral presentation up to eight minutes justifying the design and guiding the adjudicator through the entrant's creative process. Notecards are permitted. The introduction to the presentation must include only the entrant's name, troupe number, title of show, and writer(s). A 30-second oral synopsis should be prepared as part of the presentation. After the presentation, adjudicators will have up to four minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed 12 minutes.
3. Students from chapters requiring electronic submissions may present their work electronically. However, they must bring their own equipment. The exceptions to this rule are:
 - a. for costume construction, students must bring the actual costume constructed; and
 - b. for stage management, students must bring the actual prompt book used during the production.
4. Read and follow exactly the task sheet for your technical entry.
5. Wear professional all-black clothing and shoes for the presentation before the adjudicators.

Specific event rules

Acting – Monologues

In Acting – Monologues, the skills measured are:

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

In a monologue performance the entrant must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
 - The entrant's name
 - Title of both selections
 - Name of the playwright(s)
 - Troupe number (optional)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Monologues are not to exceed three minutes
- Appropriate material:
 - Prepare two selections
 - Monologues should represent two contrasting selections (may be different in period, style, or mood)
 - Each selection should be approximately one and one-half minutes each
 - Each selection should reflect an important moment in the play
 - Only one character from each play may be portrayed in each selection
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - One chair may be used
 - Entrants must wear all black
 - Entrants must wear all black shoes
 - Clothing should be professional yet allow easy movement for the actor to accommodate the action of the performance
 - Entrants should refrain from wearing anything that might distract the adjudicators

Acting – Duo/Group Scene

A duo is defined as a performance for two players. A group scene is defined as a performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Acting – Duo/Group Scene, the skills measured are:

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

In a Duo/Group Scene performance the entrants must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
 - The entrant's name
 - Title of selection
 - Name of the playwright(s)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Duo/group scenes are not to exceed five minutes
- Appropriate material:
 - Each participant must be actively involved in the scene
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - For duo acting, two chairs may be used
 - For group acting, one table and up to six chairs may be used
 - Entrants must wear all black
 - Entrants must wear all black shoes
 - Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance
 - Entrants should refrain from wearing anything that might distract the adjudicators

Musical Theatre – Solo Performance

In a musical theatre solo performance, the entrant must present one musical selection from a published script written for musical theatre. The adjudicators will consider how well the piece is acted, not only how well it is sung. The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection.

In Musical Theatre – Solo Performance, the skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

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

- Begin with an introduction (slating). The introduction (slating) must include only:
 - The entrant’s name
 - Title of selection
 - Name of the composer and lyricist
 - Troupe number (optional)
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Musical theatre solo performances are not to exceed five minutes
- Appropriate material:
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
 - Performers **MUST** use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
 - Accompanists are not permitted
 - A cappella performances are not permitted
 - At Festival, bluetooth speakers will be provided to allow participants to play music in one of two ways:
 - Using Bluetooth-enabled mobile devices
 - Using a provided 1/8-inch audio connection cable.
 - *CD players will no longer be available at the International Thespian Festival; however, participants may bring their own*
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - One chair may be used
 - Entrants must wear all black
 - Entrants must wear all black shoes
 - Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
 - Entrants should refrain from wearing anything that might distract the adjudicators

Musical Theatre – Duet/Group Performance

In a musical theatre duet/group performance, the entrants must present one musical selection from a published script written for musical theatre. The judges will consider how well the piece is acted, not only how well it is sung. The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection.

A musical theatre duet is defined as a musical theatre performance for two players. A musical theatre group scene is defined as a musical theatre performance for three to 16 players. In each case, every participant must be actively involved in the scene chosen for performance.

In Musical Theatre – Duet/Group Performance, the skills that measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through dialogue and music
- Use of focus and concentration
- Vocal skill and technique
- Use of dance and movement
- Integration of voice, body, movement, and staging

In a Musical Theatre – Duet/Group Performance the entrants must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
 - The entrant’s names
 - Title of selection
 - Name of the composer and lyricist
- Remain within strict time limits:
 - After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)
 - Musical theatre duet/group performances are not to exceed five minutes
- Appropriate material:
 - Each participant must be actively involved in the performance
 - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
 - Performers **MUST** use pre-recorded, non-vocal musical accompaniment; no live music is permitted
 - Accompanists are not permitted
 - A cappella performances are not permitted
 - At ITF, bluetooth speakers will be provided to allow participants to play music in one of two ways:
 - Using Bluetooth-enabled mobile devices
 - Using a provided 1/8-inch audio connection cable.
 - *CD players will no longer be available at the International Thespian Festival; however, participants may bring their own*
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
 - Props (including hand-held props), costumes, or theatrical makeup are not allowed
 - For a duet musical theatre performance, two chairs may be used
 - For a group musical theatre performance, one table and up to six chairs may be used

- Entrants must wear all black
- Entrants must wear all black shoes
- Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
- Entrants should refrain from wearing anything that might distract the adjudicators

Costume Construction

In Costume Construction, the skills measured are:

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

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

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- A fully constructed costume that reflects the entrant's capabilities and strengths, constructed entirely by the entrant, using a publically available pattern (for plays or musicals).
- Pattern requirement:
 - The costume must be designed, developed and constructed from a pattern available for purchase. The pattern manufacturer's information must be included in the details of the presentation.
 - A pattern designed by the participant cannot be used for IES.
 - There are no restrictions on the costume size. It simply needs to fit the person for which it was built.
- An itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim. Total may NOT exceed \$100. The cost of the pattern is NOT included in that \$100.
- If millinery, the budget limit is \$50.
 - For more information/instruction, the book *From the Neck Up* is recommended. The cost of the book does not need to be included in the budget.
- The expense sheet must be mounted on the display board as proof that the entrant did not exceed their budget.
- A costume production collage that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
- Process photos must depict the garment at various stages of construction - *not the participant at a sewing machine*.
- The collage must be presented on a 20" x 30" heavy stock display board.
- The display board must be labeled in the lower right-hand corner with the entrant's name, title of play or musical, the pattern number and brand, and troupe number (optional).
- Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.
- The garment should be presented on a hanger or, if an accessory, in a box. The entrant should NOT wear the costume to the IE session.
- Entrants must wear all black.
- Entrants must wear all black shoes.

Costume Design

In Costume Design, the skills measured are:

- An understanding of costume design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of costume design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices
- Attention to detail

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- Five character renderings, either five different characters or a single character through five changes.
 - More than five character renderings will not be accepted
 - No finished costumes are permitted
 - Renderings should be 8" to 10" tall
- Template or trace characters are permitted.
- Swatches **MUST** be included and attached to the lower left-hand corner of the displayboard.
- The character renderings must each be mounted on either a 10" x 15" or 11" x 17" heavy stock display board
 - Board stands are optional.
 - The board should be labelled in the following manner:
 - Upper left-hand corner: play or musical title and writer(s)
 - Upper right-hand corner: character's name, act, and scene
 - Lower right-hand corner: entrant's name and troupe number (optional)
 - NO other information may be included on the labels
 - Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement
 - Complete research
 - Theme of the show
 - Design unifying concept
 - Script requirements
 - Budgetary requirements or other constraints or considerations
 - Sources of inspiration for design and color palette (if used)
 - Techniques used within the design
 - Preliminary sketches
 - Costume plot (showing who wears what when)
- Entrants must wear all black
- Entrants must wear all black shoes

Lighting Design

In Lighting Design, the skills measured are:

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

Only one entrant may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - Light plot (1/4" or 1/2" equals 1'0") no larger than 24" x 36", which may be rolled, folded, or mounted indicating all information necessary to assure clear understanding of the designer's intentions. The location and identification data of every luminaire, accessory, and specialty unit should be represented on the light plot, along with the following information as appropriate:
 - Color medium
 - Set and masking
 - Areas
 - Lighting positions with labels
 - Type of instrument
 - Unit numbers
 - Circuit
 - Channel
 - Focus/purpose
 - Gobos/patterns/templates
 - Practicals
 - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
 - Instrument key
 - Title block including:
 - Show title
 - Facility
 - Drawn by
 - Scale
 - Date
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement summarizing:
 - Research done on recurring themes/motifs, given circumstances of the show, writer(s), and previous productions. (These could include notes, articles, sketches, photographs, colors, etc.)
 - Theme of the show
 - Unifying design concept
 - Script requirements
 - Sources of inspiration

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

Scenic Design

In Scenic Design, the skills measured are:

- An understanding of the scenic designer's role and responsibilities
- An understanding of the artistic and practical constraints that impact the scenic design
- An understanding of the relationship of scenic design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - A scale model (in 1/4" or 1/2" equals 1'0") OR a perspective rendering (no larger than 11" x 17") showing the design of an entire show (not just a scene) and its relationship to the theatrical space. At least one figure must be included in the rendering or model to show proportion and scale. Model or rendering can be generated through multiple media, such as SketchUp, Vectorworks, or 3-D printers.
 - Floor plan (drawn to the same scale) for the production that clearly indicates:
 - Performance space
 - Backstage space
 - Audience areas
 - Sightlines
 - Title block including:
 - Show title
 - Floor plan source
 - Scale
 - Entrant name
 - Date
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement summarizing:
 - Theme of the show
 - Unified design concept
 - Script requirements
- The following may or may not be included in the binder but must be presented:
 - Complete research
 - Sources of inspiration
 - Floor plan
 - Models or renderings - if the student is using a model (instead of a rendering), they must bring the model - photos of a model are not an acceptable replacement
 - Techniques within the design
- Entrants must wear all black
- Entrants must wear all black shoes

Sound Design

In Sound Design, the skills measured are:

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

Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - Sound system plot indicating:
 - Speaker plot showing where on the set and in the performance space loudspeakers are placed
 - The clear relationship of speakers on the plot to speakers on the block diagram
 - Block diagram showing signal flow through the sound system, following the USITT Sound Graphics Standards (available at www.usitt.org)
 - Rack diagrams
 - Microphone schedules
 - Pit diagrams
 - Patch assignments
 - Sound effects, both digital and Foley
 - Programming of the playback device
 - Engineering the show in a live microphone setting
 - Training the actors in the use of microphones
 - Setting preliminary sound levels and making adjustments during technical rehearsals
 - Title block including:
 - Show title
 - Facility
 - Source for drawing
 - Scale
 - Entrant name
 - Date
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement summarizing:
 - Theme of the show
 - Unified design concept
 - Script requirements
 - The following may or may not be included in the binder but must be presented:
 - Sources of inspiration
 - Techniques used within the design
 - Representative examples of the sound design to be played on a provided sound system
 - Description of sound cues organized by:

- Act and scene
 - Stated purpose of the cue
 - Planned timing of the cue
- Entrants must wear all black
- Entrants must wear all black shoes

Stage Management

In Stage Management, the skills measured are:

- An understanding the stage manager's role and specific responsibilities
- An understanding of the purpose and value of a production book
- The ability to organize stage management ideas, products, and choices that support a realized production.

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation must be from a realized production

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The entrants should:
 - Approach the process as if interviewing for a college stage management program or a job
 - Discuss a realized production either in their middle or high school program or a community or professional theatre
 - Articulate the role of the stage manager/stage management process in the focused production
 - Address the collaborative process with cast, crew, director, and production team
 - Effectively communicate an understanding of the stage manager's role as it relates to the focused production
 - Show personality and style
 - Exhibit consistency, clarity, and organization
- A production book (a binder containing components of the stage management promptbook and paperwork used to perform responsibilities) should include but is not limited to:
 - Prompt script with blocking and all technical cues, such as lights, sound, deck, etc. This may be broken into two scripts
 - Examples of contact sheet, cast list, rehearsal schedule, props list, sound and lighting cue sheets
 - 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
- Entrants must wear all black
- Entrants must wear all black shoes

Theatre Marketing

In Theatre Marketing, the skills measured are:

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

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation must be from a realized production.

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes. The presentation should include:
 - A case study that methodically works through the marketing process
 - The marketing campaign developed and executed for a published script (play or musical) written for the theatre and presented by the school
 - Designs for performances of poetry, fiction, screenplays, or any other medium are prohibited
 - It is strongly recommended that the entrant was responsible for actual publicity
- Entrants should bring a portfolio binder for adjudicators that contain the components of their marketing campaign, including:
 - A finished poster
 - A finished program
 - Two press releases consisting of an informational article and a feature article
 - A copy of the marketing budget for the publicity campaign and justification of expenses
 - 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
 - Work will be adjudicated on creativity and results, not necessarily how much money was in the budget and how well the money was spent
- Presentation Format:
 - Background
 - Introduce self and Thespian troupe number
 - Description of the show
 - Dates and number of performances
 - Description of executing the marketing plan (self and/or team responsibility)
 - Creative development
 - Collaboration with production team
 - Target market (outside of school)
 - Research or inspiration to develop the design concept, if any
 - How the marketing design concept matches the production design
 - The development and creation of the marketing campaign's design concept
 - Reflections on what might be done differently if more time, money, etc., were available
- Execution:
 - Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)
 - Explain how and where the marketing was distributed

- Make clear the consistency in marketing (from the same campaign)
 - Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.
- Realized Outcomes:
 - Indicate budget versus money spent
 - Make note of free services (e.g., copies, printing) or vendor donations
 - Determine what the actual or comparable service would cost
 - Number of tickets sold per performance versus house capacity
 - Compare the outcome to a similar show previously produced
- Entrants must wear all black
- Entrants must wear all black shoes

Short Film

In Short Film, the skills measured are:

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

Films can be no longer than five-minutes. Films must be of original content and may be a collaboration among entrants.

- Short Film Execution - Entrant must demonstrate:
 - Proper use of title cards and credits within the five-minute 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)
- Short Film Requirements:
 - Music must either be original or documented public domain material
 - Material deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification
 - If the film receives an overall superior rating at the state level, it may be uploaded to YouTube for national judging
 - Mark your video's YouTube privacy settings as either Public or Unlisted so the URL may be shared with judges (do not select Private or the judges will be unable to view the film)
 - Use the form at schooltheatre.org/shortfilmsubmission to submit the URL on YouTube; all fields are required
 - The films will be viewed and critiqued by the judges prior to the International Thespian Festival
- At the International Thespian Festival, the film will be:
 - Shown in a teaching workshop and will stand alone (i.e., the entrant will not have to make any type of presentation)
 - Discussed and openly critiqued by at least one of the judges, who will give the entrant the critique sheets completed by all of the judges

Securing performance rights for Individual Events materials

It is the responsibility of entrants to obtain permission for the use of copyrighted material. In certain cases, permission is not required.

- The performance of a song from a published musical in an adjudicated IE program is considered a fair use, and no permission is required.
- The performance of a monologue or scene from a non-musical play at chapter conference/festival or in an adjudicated National Individual Events program may be subject to one of a number of agreements negotiated between EdTA and several major publishers. Determine the identity of the publisher (check the title page of the script or consult an internet database like findaplay.com or doollee.com), then check the following listing for that publisher's most recent policy. If the work is published by a house not included below, an entrant must obtain permission.
 - If necessary, complete the appropriate sections of the IEs Rights Application and Permission Form (page 24) and mail it to the publisher or leasing agent. The name and address of the publisher or agent should be in a notice of copyright published with the script.

Play Publishers

- **Broadway Play Publishing, Inc.:** <https://www.broadwayplaypub.com/performance-rights/>
 - All competitions require a performance-rights license **with the exception of those five minutes or under in duration** for which no license is required. For competitions with a duration of greater than five minutes a standard fee of \$50.00 per performance applies for full-length plays and \$35.00 per performance for short plays.
- **Dramatic Publishing Co.:** <http://www.dramaticpublishing.com>
 - There is no charge for use in Thespian national or chapter conferences/festivals Individual Events.
- **Dramatists Play Service:** <http://www.dramatists.com>
 - All Dramatists Play Service properties are pre-approved for Thespian national or chapter conferences/festivals, with no written permission required and for no royalty **unless** the student is selected for the NIE Showcase.
 - **If the student is selected for a Showcase, the student must secure performance rights** within 48 hours of the showcase: <https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp>.
 - The exceptions to this guide are the works of Samuel Beckett and Edward Albee. In both of these cases, the student must secure the rights in advance and for each time it is performed.
- **Samuel French, Inc.:** <http://www.samuel french.com>
 - Monologues and brief excerpts of less than 10 minutes do not require a license or other permission from Samuel French. If the piece is under 10 minutes, there is NO need to ask or pay for the rights.
 - The exception to this guide are works of Neil Simon and the musical *Grease*
 - If Neil Simon, the rights need to be secured, in advance, EVERY time it is performed (the minimum rate is \$125).
 - If *Grease*, a single song is OK, but if any dialogue or scenes are used, you must ask and secure the rights in advance.
 - A license must be obtained through www.samuel french.com for any performance of a copyrighted work, including cuttings and excerpts over 10 minutes (*this is not a IES issue, but wanted to share the information in case your chapter has other events*). Titles approved for cuttings are marked "Cuttings approved for competitions." A brief summary of proposed cuts or scenes must be included in the

appropriate section of your license request. If the piece is over 10 minutes:

- 10-45 minutes - flat fee of \$45 is due and payable in advance.
- Over 45 minutes - the same cost as a full production - due and payable in advance.
- At the chapter level, Samuel French has requested that for ALL works over 10 minutes, the Chapter collect and remit a single payment with a list of all the pieces being done (vs. having each student submit separately).
- For more information, please visit www.samuel french.com or for a list of state specific licensing reps: <http://www.samuel french.com/contact-representative>.
- **Playscripts, Inc.:** <https://www.playscripts.com/help/rights>
 - Royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These particular performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)
- **Smith and Kraus:** <http://www.smithkraus.com>
 - Most Smith and Kraus collections include a blanket permission statement for use. Remember, however, the particular piece you're interested in performing *must* be found in one of these collections that include blanket permission.
- **Theatrefolk:** www.theatrefolk.com
 - Monologues and scenes/excerpts lasting 10 minutes or less taken from scripts published by Theatrefolk may be performed in any Thespian national or chapter conferences/festivals program without royalty.
- **YouthPLAYS:** www.youthplays.com
 - Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian national or chapter conferences/festivals. To receive a statement of permission, an entrant must purchase a single printable perusal copy of the play through the YouthPLAYS website, then email info@youthplays.com with their name(s), school, and event information.

2017-18 THESPIAN NATIONAL INDIVIDUAL EVENT GUIDELINES

This is meant as a general information guide

For more specific and complete rules, read the [National Individual Events Guide](#)

How many participants per group?		What is it?	How long?	Performance rights?	Attire?	Other questions?
Acting - Monologue	1	Performance of two contrasting theatrical monologues	3 minutes	Check pages 22-23 of the National Individual Events Guide. Complete the appropriate form as needed.	All black	<ul style="list-style-type: none"> Only one character from each play may be portrayed One chair may be used
Acting – Duo	2	Performance of one group scene from a play	5 minutes		All black	<ul style="list-style-type: none"> Two chairs may be used
Acting - Group	3-16	Performance of one group scene from a play	5 minutes		All black	<ul style="list-style-type: none"> One table may be used Up to six chairs may be used
Musical Theatre – Solo	1	Performance of one song from a published musical	5 minutes		All black	<ul style="list-style-type: none"> Bluetooth speakers will be provided at ITF Bring your own cd and player if need to use cd You must play a recorded accompaniment You may not sing a cappella
Musical Theatre - Duet	2	Performance of one song from a published musical	5 minutes		All black	
Group Musical	3-16	Performance of one song from a published musical	5 minutes		All black	
Costume Construction	1	Create a completed costume from a publicly available pattern. Present costume, design collage and all receipts.	12 minutes (Pres=8; Q&A=4)	No rights required	All black	<ul style="list-style-type: none"> You may not spend over \$100 (EXCLUDING the cost of the pattern) You will also need to present a collage
Costume Design	1	Create and present 5 color costume designs for a play or musical.	12 minutes (Pres=8; Q&A=4)	No rights required	All black	<ul style="list-style-type: none"> Each design is mounted to a 10x15 or 11x17 board Fabric swatches must be included
Lighting Design	1	Create and present a lighting design for a play or musical.	12 minutes (Pres=8; Q&A=4)	No rights required	All black	<ul style="list-style-type: none"> See National Individual Events Guide for specific requirements

2017-18 THESPIAN NATIONAL INDIVIDUAL EVENT GUIDELINES

This is meant as a general information guide

For more specific and complete rules, read the [National Individual Events Guide](#)

How many participants per group?		What is it?	How long?	Performance rights?	Attire?	Other questions?
Scenic Design	1	Create and present a set design for a play or musical.	12 minutes (Pres=8; Q&A=4)	No rights required	All black	<ul style="list-style-type: none"> Design may be a scale model or a perspective drawing, but not both. If using a model, you must bring the model to the IE (photos are not acceptable) Include a floor plan
Sound Design	1	Create and present a sound design for a play or musical.	12 minutes (Pres=8; Q&A=4)	No rights required	All black	<ul style="list-style-type: none"> See National Individual Events Guide for specific requirements
Stage Management	1	Create and present a prompt book, contact sheet and artistic concept.	12 minutes (Pres=8; Q&A=4)	No rights required	All black	<ul style="list-style-type: none"> Act as though you are applying for the job of Stage Manger
Theatre Marketing	1	Create and present a marketing campaign for a play or musical.	12 minutes (Pres=8; Q&A=4)	No rights required	All black	<ul style="list-style-type: none"> See National Individual Events Guide for specific requirements
Short Film	1+	Create an original film, either as an individual or as part of a student group.	5 minutes running time	Use public domain or original music	N/A	<ul style="list-style-type: none"> You will need to submit your film by final registration – May 1, 2018.

Acting

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**INTERNATIONAL
THESPIAN SOCIETY**

Student(s):

School:

Selection:

Troupe:

Monologue ____ Duo ____ Group ____

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

Execution 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 sustained throughout the performance ; integration of voice, body, and emotions create a believable character/ relationship that tells a story.	Concentration and commitment to moment- to-moment choices are sustained throughout most of the performance ; integration of voice, body, and emotions create a frequently believable character/relationship that tells a story.	Concentration, and commitment to moment- to-moment choices are inconsistently sustained ; integration of voice, body, emotion choices create a sometimes believable character/relationship that tells a story.	Concentration and commitment to moment- to-moment choices are limited or absent ; voice, body, emotion choices rarely create a believable character/relationship that tells a story.	
Comment:					

RATING (Please circle)	4 Superior (Score of 20-18)	3 Excellent (Score of 17-13)	2 Good (Score of 12-8)	1 Fair (Score of 7-5)	TOTAL SCORE
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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:

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

Costume Construction

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INTERNATIONAL
THESPIAN SOCIETY

Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the role of costume construction; presentation and explanation of the constructed garment.	Articulates comprehensive understanding of the functional and aesthetic role of costume construction; detailed presentation explains the constructed garment.	Articulates an understanding of the functional and aesthetic role of costume construction; presentation explains the constructed garment.	Articulates a partial understanding of the functional and aesthetic role of costume construction; presentation inconsistently explains the constructed garment.	Articulates little understanding of the functional and aesthetic role of costume construction; presentation lacks detail and clear explanation.	
Comment:					
Analysis for Construction Analysis of artistic and practical constraints that guide costume construction.	Analysis of artistic and practical constraints that guide costume construction is comprehensive and detailed.	Analysis of artistic and practical constraints that guide costume construction is adequate.	Analysis of artistic and practical constraints that guide costume construction is limited.	Analysis of costume construction is missing.	
Comment:					
Artistic Interpretation Construction reproduces design; detailing choices support the mood, style, period, locale, and genre of the script.	Construction expertly reproduces the design ; detailing choices enhance the mood, style, period, locale, and genre of the script.	Construction accurately reproduces the design ; detailing choices align with the mood, style, period, locale, and genre of the script.	Construction partially reproduces the design ; detailing choices somewhat support the mood , style, period, locale, and genre of the script.	Construction does not reproduce the design or support the mood, style, period, locale, and genre of the script.	
Comment:					
Execution Garment construction, attention to detail, and artifact binder.	Garment construction is executed with precision and attention to detail ; artifact binder carefully documents construction and includes insightful reflection.	Garment construction demonstrates accurate skills and attention to detail ; artifact binder documents construction.	Garment construction demonstrates limited skill and attention to detail ; artifact binder partially documents construction.	Garment construction lacking or defective and/or artifact binder is missing.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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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:

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

Costume Design

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**INTERNATIONAL
THESPIAN SOCIETY**

Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the costume designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions, and collaborative process.	Articulates a broad understanding of the costume designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions, and collaborative process.	Articulates an understanding of the costume designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions, and collaborative process.	Articulates a partial understanding of the costume designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions and/or collaborative process.	Articulates little understanding of the costume designer's role and job responsibilities; does not explain an executed design, creative decisions or collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical needs (given circumstances) of the script to support the costume design and unifying concept.	A well-conceived set of costume designs, detailed research, and thorough script analysis clearly address the artistic and practical needs of production and consistently support the unifying concept.	Costume designs, research, and script analysis address the artistic and practical needs of the production and support the unifying concept.	Incomplete costume designs, research, and script analysis somewhat address the artistic and practical needs of the production and/or inconsistently support the unifying concept.	The costume designs, research, and analysis of the script do not address the artistic and practical needs of the production or support the unifying concept.	
Comment:					
Artistic Interpretation Costume design choices reflect the mood, style, period, locale, and genre of the play.	Costume design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Costume design choices communicate the mood, style, period, locale, and genre of the play.	Costume design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Costume designs lack choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Artifacts and binder convey ideas, products, and choices that support the script and unifying concept.	Artifacts and comprehensive binder enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	Artifacts and binder align with artistic ideas and choices to support the script and unifying concept	Artifacts and incomplete binder inconsistently align with artistic ideas and choices to support the script and unifying concept.	Artifacts and incomplete binder lack alignment with artistic ideas and choices to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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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:

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

National Individual Events 2017-18

Lighting Design

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INTERNATIONAL
THESPIAN SOCIETY

Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the lighting designer's role and job responsibilities; presentation and explanation of executed design, creative decisions, and collaborative process.	Articulates a comprehensive understanding of the lighting designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions and collaborative process.	Articulates an understanding of the lighting designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions and collaborative process.	Articulates a partial understanding of the lighting designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions and/or collaborative process.	Articulates little understanding of the lighting designer's role and job responsibilities; does not explain an executed design, creative decisions or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical requirements of the script to support the lighting design and the unifying concept.	A well-conceived lighting design, detailed research, and thorough script analysis clearly addresses the artistic and practical needs of the production and consistently supports the unifying concept.	A complete lighting design, research, and script analysis addresses the artistic and practical needs of the production and supports the unifying concept.	An incomplete lighting design, research, and script analysis somewhat addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	The incomplete lighting design, research, and script analysis rarely addresses the artistic and practical needs of the production or supports the unifying concept.	
Comment:					
Artistic Interpretation Lighting design choices reflect the mood, style, period, locale, and genre of the play through the controllable properties of light.	Lighting design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Lighting design choices communicate the mood, style, period, locale, and genre of the play.	Lighting design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Lighting design lacks choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Light plot and artifact binder convey ideas, products, and choices that support the script and unifying concept.	A comprehensive light plot and artifact binder enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	A light plot and artifact binder align with artistic ideas and choices to support the script and unifying concept.	An incomplete light plot and artifact binder inconsistently align with artistic ideas and choices to support the script and unifying concept.	An incomplete light plot and artifact binder lack alignment with artistic ideas and choices to support the script and unifying concept.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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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:

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

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Optional aligned state standards: _____

State Standards website: _____

Musical

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**INTERNATIONAL
THESPIAN SOCIETY**

Student(s): _____

School: _____

Selection: _____

Troupe: _____

Solo _____ Duet _____ Group _____

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

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

RATING (Please circle)	4 Superior (Score of 24-21)	3 Excellent (Score of 20-15)	2 Good (Score of 14-9)	1 Fair (Score of 8-6)	TOTAL SCORE
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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:

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

Scenic Design

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INTERNATIONAL
THESPIAN SOCIETY

Student(s):
Selection:

School:
Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the scenic designer's role and specific job responsibilities; presentation and explanation of executed design, creative decisions, and collaborative process.	Articulates a comprehensive understanding of the scenic designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions, and collaborative process.	Articulates an understanding of the scenic designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions, and collaborative process.	Articulates a partial understanding of the scenic designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions, and/or collaborative process.	Articulates little understanding of the scenic designer's role and job responsibilities; does not explain an executed design, creative decisions, or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic/practical needs (given circumstances) of the script to support the scenic design and unifying concept.	A well-conceived scenic design, detailed research, and thorough script analysis clearly addresses the artistic/practical needs of the production and consistently supports the unifying concept.	A complete scenic design, research, and script analysis addresses the artistic/practical needs of the production and supports the unifying concept.	An incomplete scenic design, research, and script analysis somewhat addresses the artistic/practical needs of the production and/or inconsistently supports the unifying concept.	The incomplete scenic design, research, and script analysis rarely addresses the artistic/practical needs of the production or supports the unifying concept.	
Comment:					
Artistic Interpretation Scenic design choices that reflect the mood, style, period, locale, and genre of the play.	Scenic design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Scenic design choices enhance and communicate the mood, style, period, locale, and genre of the play.	Scenic design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Scenic design lacks choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					
Execution Scenic design and artifact binder convey ideas, products, and choices that support the script and unifying ideas.	A comprehensive rendering or model, floor plan, and artifact binder enhance artistic ideas and choices to provide exceptional support for script and unifying concept.	A rendering or model, floor plan, and artifact binder align with artistic ideas and choices to support script and unifying concept.	An incomplete rendering or model, floor plan, and artifact binder inconsistently align with artistic ideas and choices to support script and unifying concept.	An incomplete rendering or model, floor plan, and artifact binder lack alignment with artistic ideas and choices to support script and unifying concept.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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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:

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

Short Film

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**INTERNATIONAL
THESPIAN SOCIETY**

Student(s):

School:

Selection:

Troupe:

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

Acting Emotional and physical believability; choices and tactics.	Character movements, actions, gestures, and expressions are consistently believable ; choices and tactics toward an objective prompt instinctive reactions to partners or events that create insight into the text.	Character movements, actions, gestures, and expressions are believable ; choices and tactics toward an objective prompt reactions to partners or events.	Character movements, actions, gestures and expressions are sometimes emotionally/physically believable ; choices and tactics toward an objective sometimes prompt reactions to partners or events.	Character movements, actions, gestures, and expressions are rarely emotionally/physically believable ; choices and tactics toward an objective are not evident and do not prompt reactions to partners or events.	
Comment:					
Filmmaker's Vision Use of film elements to create a successful final product.	Filmmaker conveyed clear vision and consistently adhered to rules established for film; all elements worked together to create an impactful, engaging film with a powerful voice.	Filmmaker conveyed mostly clear vision and frequently adhered to the rules established for the film; most elements worked together to create an engaging film.	Filmmaker attempted to convey clear vision and inconsistently adhered to the rules established for the film; few elements worked together to create an engaging film.	Filmmaker failed to convey a clear vision and did not adhere to the rules established for the film; elements did not work together to create an engaging film.	
Comment:					

RATING (Please circle)	4 Superior (Score of 20-18)	3 Excellent (Score of 17-13)	2 Good (Score of 12-8)	1 Fair (Score of 7-5)	TOTAL SCORE
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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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Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

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Optional aligned state standards: _____

State Standards website: _____

PROPOSED: National Individual Events 2016-17

Short Animated Film

Student(s):	School:
Troupe:	Selection:

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

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Voice Acting/ Animation Techniques Believability and compatibility of voice and animation; animation style and choices . Comment:	Character voices and animation (movements, actions, gestures, and expressions) are consistently believable and work in unison to create character ; strong and consistent animation choices are reflected through an original art style that helps build a unique animated world for the viewer.	Character voices and animation (movements, actions, gestures, and expressions) are believable and mostly work in unison to create character ; mostly consistent animation choices are reflected through an original art style that helps build a unique animated world for the viewer.	Character voices and animation (movements, actions, gestures, and expressions) are sometimes believable and working in unison to create character ; animation choices are sometimes reflected through an art style that helps build a unique animated world for the viewer.	Character voices and animation (movements, actions, gestures, and expressions) are rarely believable and do not connect well with each other; strong animation choices are rarely evident, and the art style does not help build a unique animated world for the viewer.	
Filmmaker's Vision Use of film elements to create a successful final product. Comment:	Filmmaker conveyed a clear vision and consistently adhered to rules established for the film; all elements worked together to create an impactful, engaging film with a powerful voice.	Filmmaker conveyed a mostly clear vision and frequently adhered to the rules established for the film; most elements worked together to create an engaging film.	Filmmaker attempted to convey a clear vision and inconsistently adhered to the rules established for the film; few elements worked together to create an engaging film.	Filmmaker failed to convey a clear vision and did not adhere to the rules established for the film; elements did not work together to create an engaging film.	
RATING (Please circle)	4 Superior (20-18)	3 Excellent (17-13)	2 Good (12-8)	1 Fair (7-5)	

Judge's name (Please print)

Judge's signature

Individual Events should not be considered an assessment of student learning. However, Individual Events 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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr1.1.I.b, TH:Cr3.1.I.b, TH:Cr3.1.I.c, TH:Cr1.1.III.a, MA:Cr2.1.I.a, MA:Cr3.1.I.a

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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

Short Documentary Film



Student(s):

School:

Troupe:

Selection:

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

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
POV - Portrayal of Subject Filmmaker's POV; choices that affect the portrayal of the subject(s). Comment:	Consistently strong POV gives viewer a deeper understanding of the film's subject(s); the filmmaker's main thesis and intentions for telling this story are always clear; strong choices and tactics employed by the filmmaker help create a solid and insightful portrayal of their subject.	Mostly consistent POV gives viewer insight into the film's subject(s); the filmmaker's main thesis and intentions for telling this story are clear; choices and tactics employed by the filmmaker help create a solid and insightful portrayal of their subject.	Filmmaker's POV sometimes gives viewer insight into the film's subject(s); the filmmaker's main thesis and intentions for telling this story are sometimes clear; at times, choices and tactics employed by the filmmaker help create a meaningful portrayal of their subject.	Filmmaker's POV rarely gives viewer insight into the film's subject(s); the filmmaker's main thesis and intentions for telling this story are rarely clear to the viewer; no evidence of choices and tactics that help to create a meaningful portrayal of their subject.	
Filmmaker's Vision Use of film elements to create a successful final product. Comment:	Filmmaker conveyed a clear vision and consistently adhered to rules established for the film; all elements worked together to create an impactful, engaging film with a powerful voice.	Filmmaker conveyed a mostly clear vision and frequently adhered to the rules established for the film; most elements worked together to create an engaging film.	Filmmaker attempted to convey a clear vision and inconsistently adhered to the rules established for the film; few elements worked together to create an engaging film.	Filmmaker failed to convey a clear vision and did not adhere to the rules established for the film; elements did not work together to create an engaging film.	
RATING (Please circle)	4 Superior (20-18)	3 Excellent (17-13)	2 Good (12-8)	1 Fair (7-5)	

Judge's name (Please print)

Judge's signature

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Example National Core Theatre Standards aligned to this rubric: TH:Cr1.1.I.b, TH:Cr3.1.I.b, TH:Cr3.1.I.c, TH:Cr1.1.III.a, MA:Cr2.1.I.a, MA:Cr3.1.I.a

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Optional aligned state standards: _____

State Standards website: _____

Sound Design

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**INTERNATIONAL
THESPIAN SOCIETY**

Student(s): _____

School: _____

Selection: _____

Troupe: _____

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of the sound designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions and collaborative process.	Articulates a comprehensive understanding of the sound designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions and collaborative process.	Articulates an understanding of the sound designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions and collaborative process.	Articulates a partial understanding of the sound designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions and/or collaborative process.	Articulates little understanding of the sound designer's role and job responsibilities; does not explain an executed design, creative decisions or the collaborative process.	
Comment: 					
Design, Research, and Analysis Design, research and analysis that addresses the artistic and practical needs (given circumstances) of the script to support the sound design and unifying concept.	A well-conceived sound design, detailed research, and thorough script analysis clearly addresses the artistic and practical needs of the production and consistently supports the unifying concept.	A complete sound design, research, and script analysis addresses the artistic and practical needs of the production and supports the unifying concept.	An incomplete sound design, research, and script analysis somewhat addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	The incomplete sound design, research, and script analysis rarely addresses the artistic and practical needs of the production or support the unifying concept.	
Comment: 					
Artistic Interpretation Sound design choices that reflect the mood, style, period, locale, and genre of the play.	Sound design choices powerfully enhance and communicate the mood, style, period, locale, and genre of the play.	Sound design choices communicate the mood, style, period, locale, and genre of the play.	Sound design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Sound design lacks choices that communicate the mood, style, period, locale, and genre of the play.	
Comment: 					
Execution Sound plot and artifact binder convey ideas, products and choices that support the script and unifying concept.	A comprehensive sound plot and artifact binder enhance artistic ideas and choices to provide exceptional support for the script and unifying concept.	A sound plot and artifact binder align with artistic ideas and choices to support the script and unifying concept.	An incomplete sound plot and artifact binder inconsistently align with artistic ideas and choices to support the script and unifying concept.	An incomplete sound plot and artifact binder lack alignment with artistic ideas and choices to support the script and unifying concept.	
Comment: 					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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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

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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
Job Understanding Demonstrates understanding of the stage manager's role and specific job responsibilities.	Demonstrates a comprehensive understanding of the stage manager's role and specific job responsibilities.	Demonstrates an understanding of the stage manager's role and specific job responsibilities.	Demonstrates a partial understanding of the stage manager's role and specific job responsibilities.	Demonstrates little understanding of stage manager's role and specific job responsibilities.	
Comment:					
Interview Presentation/explanation of director's concept, collaborative process, and production book	Thoroughly presents and explains the director's concept, collaborative process, and production book.	Adequately presents and explains the director's concept, collaborative process, and production book.	Inconsistently presents and explains the director's concept, collaborative process, and/or production book.	Does not explain the director's concept, collaborative process or production book.	
Comment:					
Production book Written document that includes a prompt script, contact sheet, cast list, rehearsal schedule, and blocking/technical cue sheets.	Presents and explains a production book that demonstrates consistent and clear planning ; prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets are accurate, comprehensive, and well organized .	Presents and explains a production book that demonstrates clear planning ; prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets are well organized, with few omissions or errors .	Presents and explains a production book that demonstrates some planning ; elements such as prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets may or may not be included, and/or feature several errors .	Presents a production book that demonstrates marginal planning ; elements such as prompt script, cast list, rehearsal schedule, and blocking/technical cue sheets frequently missing and/or feature many errors .	
Comment:					
Execution: Interview and production book present evidence of ideas, products, and choices that support collaboration and the realized production.	Interview and production book present comprehensive evidence of ideas, products, and choices that support collaboration and the realized production with demonstrated self-reflection .	Interview and production book present adequate evidence of ideas, products, and choices that support collaboration and the realized production.	Interview and production book present inconsistent evidence of ideas, products, and choices that support collaboration and the realized production.	Interview and production book present little evidence of ideas, products, and choices that support collaboration or the realized production.	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
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Judge's name (please print)

Judge's signature

Please add Tabulation Room remarks and additional comments on the back.

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: _____

Theatre Marketing

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**INTERNATIONAL
THESPIAN SOCIETY**

Student(s):

School:

Selection:

Troupe:

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding and Interview Articulation of marketing director's role and specific job responsibilities; presentation and explanation of the executed marketing plan, creative decisions, and collaborative process.	Articulates comprehensive understanding of marketing director's role and job responsibilities; thoroughly presents and explains the executed marketing plan, creative decisions, and collaborative process.	Articulates understanding of marketing director's role and job responsibilities; presents and explains the executed marketing plan, creative decisions and/or collaborative process.	Articulates partial understanding of marketing director's role and job responsibilities; inconsistently presents and explains the executed marketing plan, creative decisions and/or collaborative process.	Articulates little understanding of marketing director's role and job responsibilities; does not explain an executed marketing plan, creative decisions, or the collaborative process.	
Comment:					
Creative Development Research conducted to identify target market and inspire design concept; resources and personnel applied to refine and communicate the final design to audience.	Conducted research accurately identifies target market/inspiration for the design concept; all appropriate resources and personnel were consulted to effectively refine and communicate final concept to audience.	Conducted research mostly identifies target market/inspiration for the design concept; most appropriate resources and personnel were consulted to effectively refine and communicate final concept to audience.	Conducted research somewhat identifies target market and suggests a relationship to design concept; several resources and personnel were consulted to refine and communicate final concept to audience.	Conducted research marginally identifies target market and minimal relationship to design concept; few or no resources and personnel were consulted to refine and communicate final concept to audience.	
Comment:					
Execution Marketing campaign's alignment to production concept; unity of shared components, quality and consistency of artistic designs, accuracy of details, and a distribution strategy across multiple media.	Marketing campaign aligns with production concept ; shared components consistently demonstrate a unified effort , including consistent quality artistic designs, accurate detail, and a coordinated multiple media distribution strategy.	Marketing campaign frequently aligns with production concept ; shared components usually demonstrate a unified effort , including consistent quality artistic designs, accurate details, and a coordinated multiple media distribution strategy.	Marketing campaign somewhat aligns with production concept ; shared components demonstrate a generally unified effort , including artistic designs, details, and a coordinated media distribution strategy.	Marketing campaign rarely aligns with production concept ; shared components do not demonstrate a unified effort in artistic designs, details, and media distribution strategy.	
Comment:					
Realized Outcomes Budget expenditures, ticket sales, generated media coverage based on marketing/press releases, and reflections on alternative execution.	Budget expenditures and ticket sales explained and compared with accurate figures; media coverage, marketing/press releases, and multiple execution alternatives are realistic, with clear/practical outcomes .	Budget expenditures and ticket sales explained with accurate figures ; media coverage, marketing/press releases, and multiple execution alternatives are frequently realistic, with clear/practical outcomes .	Budget expenditures and ticket sales are explained ; media coverage, marketing/press releases and multiple execution alternatives sometimes offer realistic/practical outcomes .	Budget expenditures and ticket sales are not explained ; media coverage, marketing/press releases and multiple execution alternatives rarely offer realistic/practical outcomes .	
Comment:					

RATING (Please circle)	4 Superior (Score of 16-14)	3 Excellent (Score of 13-10)	2 Good (Score of 9-6)	1 Fair (Score of 5-4)	TOTAL SCORE
----------------------------------	---	--	-----------------------------------	-----------------------------------	--------------------

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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For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____