

# Thespys Requirements, 2024-2025

## **ALL THESPYS (except for PLAYWRITING and FILM):**

- Wear all black or dark colors
- Give a verbal slate
  - Name(s)
  - School/Organization
  - Troupe #
  - Title of selection being performed or showcased
  - Name(s) of playwright(s) and/or composer(s)

## **TECHNICAL CATEGORIES:**

NOTE: Only designs and creations for published musical or theatrical scripts are permitted. Designs and creations for performances of original works, poetry, fiction, screenplays, television, concerts, or any other medium are NOT permitted.

## **Questions to answer during the presentation:**

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

## **CATEGORIES**

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## **ACTING: Solo**

Time Limit - 3 minutes

NOTES: No props, costumes, or theatrical makeup permitted

DEIA addendum: A Thespian may play a role of any gender, regardless of the gender with which the student identifies. However, it is important to note that all copyright rules are to be enforced. The Thespian cannot change pronouns in the script without the express written consent from the rights holder.

*To Prepare:*

- Two (2) contrasting monologues from published works written for the theatre (play or musical) that do not exceed three (3) minutes in combined length. (“Contrasting” means that the selections may be different in period, style, mood, etc.) The combining of multiple characters’ lines to create a monologue is not allowed. Monologues should be composed of only one character’s lines.
- Review the [Rights and Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespys adjudication. Purchasing a playscript or libretto does not secure the rights to perform the work.
- One (1) chair may be safely used during the performance. No other scenic elements, furniture, or props are allowed. “Safely” means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.)

## **ACTING: Duet, Group**

Time Limit - 5 minutes

NOTE: No props, costumes, or theatrical makeup permitted

DEIA addendum: A Thespian may play a role of any gender, regardless of the gender with which the student identifies. However, it is important to note that all copyright rules are to be enforced. The Thespian cannot change pronouns in the script without the express written consent from the rights holder.

*To Prepare:*

- Thespians should prepare a non-musical scene from a published work written for the theatre (play or musical) that does not exceed five (5) minutes in length.
- Review the [Rights and Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespys adjudication. Purchasing a playscript or libretto does not secure the rights to perform the work.
- The following number of chairs and tables may be safely used in Acting adjudications. No other scenic elements, furniture, or props are allowed. “Safely” means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.):
  - Duet: Two (2) chairs
  - Group: Up to six (6) chairs and one (1) table.

## **MUSICAL THEATER DANCE: Solo, Group, Duet**

Time Limit - 5 minutes

NOTE: No props, costumes, or theatrical makeup permitted. This is a dance-focused category. Singing, dialogue, and lip-synching are not allowed, except to include brief moments of vocalization, if required to perform the piece.

ACCESSIBILITY: Deaf and hard of hearing Thespians may use a conductor (adult or student) to guide tempo.

*To Prepare:*

- Thespian(s) must present one (1) selection from a published score written for a musical theatre scene with a focus on dance performance that does not exceed five (5) minutes in length. The adjudicators will consider how well the piece is danced as well as how well it is acted.
- Review the [Rights and Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespys adjudication. Purchasing a cast album recording does not secure the rights to perform the work.
- All musical theatre performances must be accompanied by a pre-recorded, non-vocal musical track.
  - The track must be MP3, M4A, WAV, or AIFF format (it must be an audio file, not a video file). It is strongly recommended that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in adjudication settings.
  - A sound system or speaker will be provided for playback with Bluetooth and auxiliary cable, but Thespians may choose to bring their own speaker to ensure reliable connectivity.
  - Acceptable tracks include selections from a cast album or recorded piano accompaniment that follows the score.
  - If highlighting only a dance section from a longer musical number that includes singing, it is acceptable to present only the dance section.
- The following number of chairs and tables may be safely used in Musical Theatre Dance adjudications. No other scenic elements, furniture, or props are allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.):
  - Solo: One (1) chair
  - Duet: Two (2) chairs
  - Group: Up to six (6) chairs and one (1) table

## **MUSICAL THEATER PERFORMANCE: Solo, Group, Duet**

Time Limit - 5 minutes

NOTE: No props, costumes, or theatrical makeup permitted

ACCESSIBILITY: Deaf and hard of hearing Thespians may use a conductor (adult or student) to guide tempo.

DEIA addendum: A Thespian may play a role of any gender, regardless of the gender with which the student identifies. However, it is important to note that all copyright rules are to be enforced. The Thespian cannot change pronouns in the script without the express written consent from the rights holder.

*To Prepare:*

- Thespian(s) must present one (1) selection from a published score written for musical theatre that does not exceed five (5) minutes in length. The adjudicators will consider how well the piece is acted as well as how well it is sung. The combining of multiple characters' lyrics to create a solo performance is not allowed. Solos should be written as such by the composers. The performance may contain dialogue if included in the libretto, however, it should primarily be a "sung and not spoken" selection.
- Review the [Rights and Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespians adjudication. Purchasing a vocal selections book or musical score does not secure the rights to perform the work.
- All musical theatre performances must be accompanied by a pre-recorded, non-vocal musical track.
  - The track must be MP3, M4A, WAV, or AIFF format (it must be an audio file, not a video file). It is strongly recommended that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in adjudication settings.
  - A sound system or speaker will be provided for playback with Bluetooth and auxiliary cable, but Thespians may choose to bring their own speaker to ensure reliable connectivity.
  - Tracks may not include background vocals.
  - A cappella performances are not permitted unless the selection was specifically written to be performed as such in the musical.
- The following number of chairs and tables may be safely used in Musical Theatre Dance adjudications. No other scenic elements, furniture, or props are allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.):
  - Solo: One (1) chair
  - Duet: Two (2) chairs
  - Group: Up to six (6) chairs and one (1) table

## **SHORT FILM (multiple genres)**

Time Limit - 5 minutes film, 1 minute credits

NOTE: The film must be of original content and may be a collaboration among up to 16 Thespians total, inclusive of actors, technicians, writers, and directors. Adaptations are not permitted. Only one (1) film may be submitted per student/group in one of the following genres: Short Live-Action Film, Short Animated Film, Short Documentary Film.

*To Submit:*

- An original animated, documentary, or live- action film no more than five (5) minutes long, plus one (1) additional minute for credits. The film must demonstrate:
  - Proper use of title cards and credits within the time limit
  - Properly executed camera angles and shot variation to enhance the storyline and finished product
  - Control over lighting exposures for clarity, storytelling, and a professional finished product
  - The ability to capture, record, and manipulate all audio aspects of the 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)
- Music used in the film must be properly credited, whether it is original, in the public domain, or copyrighted. Music credits must appear amongst other credits at the end of the film. If copyrighted music is used, proof of payment for the rights to the music must be documented and shared with the adjudicators.
- The film should contain no content that would exceed a PG13 rating by the Motion Picture Association of America. The film should not include any nudity or depict acts that are illegal for anyone under 18 years of age.
- The film must be uploaded to YouTube with privacy settings set to Public or Unlisted for adjudication purposes. (If the video is set to Private, the adjudicators will be unable to view and score the work)

## **PLAYWRITING**

Length Limit - No more than 30 pages

The play must be an original work written solely by the playwright and should not include copyrighted or any other material used from another writer or source. Plays that include music and lyrics are not allowed. Only one (1) play may be submitted per Thespian.

*To Submit:*

- A short playscript on any subject with a running/reading time of thirty (30) minutes or less.
  - The play should be typeset using 12-point font.
  - Authors are encouraged to write authentic stories as examined through their own unique lens and explore themes to which they deeply relate through various aspects of their characters. Authors should tell the story they want to tell in their own individual manner.
- The playscript must include the following elements and formatting:
  - The cover page should include the following:
    - Title of the play
    - Participant's name and email address
    - Participant's school name
    - Participant's troupe number
    - Thespian troupe director's name and email address
  - A separate page should feature a synopsis of the play and character list that includes the name and brief description of each character that speaks and/or appears on stage. Characters that are spoken about but who do not speak or appear on stage should not be included in the character list.
  - The play must be submitted in PDF format to be viewable by all adjudicators.

# TECHNICAL CATEGORIES

## COSTUME CONSTRUCTION

Time Limit - 5-8 minutes presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)

*To Prepare:*

- Display and discuss one (1) realized costume execution for a character from a published work written for the theatre. Only one (1) Thespian may be involved in the construction; no collaborations are permitted.
  - Construction must be completed by the Thespian and demonstrate skilled use of the appropriate construction method (i.e., hand sewing, machine stitching, building millinery, 3-D modeling, etc.).
  - The design for the costume need not be done by the Thespian who constructs it, but it should be original to the production being presented, whether theoretical or realized. (For example, replica garments of Broadway costumes are not allowed.) If non-original material is used, sources must be cited and receipts of purchased materials (like a pattern) must be included in the presentation.
  - The garment should be presented on a hanger or mannequin. If the item is an accessory, it may be presented in a box. The Thespian should not wear the costume during the presentation.
  - The costume must fit the person or model for which it was built. The costume may be designed to fit the participant. If the item did not fit as planned, the Thespian should indicate how this problem was solved during the presentation.
- Additional support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see details during the presentation. Include the following materials:
  - Research:
    - Summary of given circumstances from the script that apply to this category
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the construction
    - Sources of inspiration for design and color palette (if used)
  - Pattern used for the costume construction.
    - If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included. Alternatively, a pattern designed by the participant may be used, and must be included in the support materials.
    - If any other source other than a commercial pattern or an original creation is used, include credit and cite the source in your presentation. (e.g., YouTube video, re-enactors site, AI generation, costumer's textbook, etc.). Costume pieces, accessories, or notions that are created rather than sewn, such as 3-D printed accessories, must be detailed.
  - Itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim.
    - The total spent on all items used in the construction of the costume may not exceed \$100 (USD), exclusive of the cost of the pattern (if purchased). If

showcasing millinery work, the budget limit is \$50. If submitting both a garment and a millinery item, the total limit is \$150.

- It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If this is the case, the value of the donated materials must be determined, documented, and noted on the expense sheet.
- Costume production photo series that focuses on the process of building the costume item (laying out the pattern, cutting and draping the fabric, etc.).
  - Include process photos used to document and reflect on the construction of the garment itself (i.e., not photos of the participant at a sewing machine).
  - Photos must depict the garment at various stages of construction and should illustrate such skills (e.g., sleeve alignment, zipper placement and insertion, seam finishes, etc.).
  - Include photos of the costume on the person or model for which it was built to fit.
- A 5-8 minute presentation that addresses the following questions:
  - General questions:
    - What are some of your responsibilities in your field?
    - How did the director's concept influence your designs?
    - How did the style of the play affect your designs?
    - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
    - If you had more time or resources, what would you change?
    - What would you be willing to compromise in your design if you had to? What was your inspiration and how did you research it?
  - Category-specific questions:
    - What significant challenges did you face while constructing this costume?
    - Were you also responsible for designing the costume? If so, justify the choice of fabrics, colors, and embellishments.
    - If you did something differently than the pattern suggested, why?
    - If the show was realized, how well did the costume function for the actor? Did you have issues with fitting the actor or with the costume getting damaged during a performance? How did you fix it?
    - A fully constructed costume for use in a play or musical that reflects the Thespian's capabilities and strengths, using a publicly available or personally designed pattern.
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the costume and additional support materials. The Thespian may also provide an optional written response to share additional information about the costume with the adjudicators.

## **COSTUME DESIGN**

Time Limit - 5-8 minutes presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)

*To Prepare:*

- Five (5) costume renderings from the same play or musical. No more than five (5) renderings are allowed; no finished costumes are allowed. The renderings can feature five (5) different characters or a single character through five (5) costume changes.
  - Renderings should be at least eight (8) inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices. Template or traced character forms are permitted.
  - Renderings may be hand-drawn or computer-generated but must include the tool used in the title block (e.g., hand-sketched colored pencil, watercolor, Procreate, etc.).
  - Renderings may be presented on a display board or alongside the additional support materials in a binder or digital format (see #2 on the following page). The board, page, or digital slide should be clearly and neatly labeled with a title block that contains the following information:
    - Title of play or musical
    - Authors and composers (as applicable)
    - Name of performance venue and performance dates (if realized)
    - Character's name and the act(s) and scene(s) in which the costume appears
    - Participant's name and troupe number
    - Tool used to create the rendering (e.g. hand-sketched colored pencil, watercolor, Procreate, etc.)
  - Swatches must be included for each rendering, attached to the board or presented with the additional support materials.
- Additional support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see details during the presentation. Include the following materials:
  - Design statement no longer than one (1) page that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
    - Research, including:
      - Summary of given circumstances from the script that apply to this category
      - Functionality requirements
      - Genre, locale, and setting of the play (or other explanation of the world of the play)
      - Artistic and practical needs that impact the design
      - Sources of inspiration for design and color palette (if used)
  - Budgetary requirements or other constraints and considerations.
  - Preliminary sketches/first concept drawings to show where the designs started and how they grew.
  - Costume plot for the chosen character(s), showing costume changes and indicating when they happen.
- A 5-8 minute presentation that addresses the following questions:
  - General questions:

- What are some of your responsibilities in your field?
- How did the director's concept influence your designs?
- How did the style of the play affect your designs?
- If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
- If you had more time or resources, what would you change?
- What would you be willing to compromise in your design if you had to?  
What was your inspiration and how did you research it?
- Category-specific questions:
  - What role(s) did the other design elements play in designing the costumes for this production? Did they present any challenges? If so, how did you overcome them?
  - How does your costume relate to and/or support the unifying concept of the production?
  - If theoretical, discuss and justify your design budget for these costumes. Is it realistic for a typical school theatre program? If not, why?
  - If realized, justify the cost of the costumes and share how they worked within the overall budget of the production.
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the design and additional support materials. The Thespian may also provide an optional written response to share additional information about the design with the adjudicators.

## **LIGHTING DESIGN**

Time Limit - 5-8 minutes presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)

*To Prepare:*

- Light plot indicating all information necessary to ensure a clear understanding of the designer's intentions and large enough for the adjudicators to see the details.
  - The light plot may be printed or digital.
  - The scale used for the light plot should be 1/4-inch or 1/2-inch = 1 foot.
  - The location and identification of every instrument, accessory, and specialty unit should be represented on the light plot, along with the following information (as applicable): color medium, set and masking, areas, lighting positions with labels, type of instruments, unit numbers, circuits, channels, focus/purpose, gobos/patterns/templates, practicals, specialty instruments (moving lights, foggers, hazers, fans, relays, etc.), instrument key.
  - All documentation should be clearly and neatly labeled with a title block that contains the following information:
    - Title of play or musical
    - Authors and composers (as applicable)
    - Name of the performance venue for which the plot was designed and performance dates (if realized)
    - Scale
    - Participant's name and troupe number
- Additional support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see details during the presentation. Include the following materials:
  - Design statement no longer than one (1) page that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script that apply to this category
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the design
    - Sources of inspiration for design and color palette (if used)
  - Instrument schedule/channel hookup that includes (as needed) channel, position, instrument type, purpose/area, color/gobo, dimmer/address.
  - Magic sheet/cheat sheet that includes lighting areas, set pieces, and where each instrument is aimed.
  - Representative sample of the script with cues indicated.
  - Cue list that includes cue number, time up, follow, look, cue/cue line, and additional notes as needed.
  - One of the following two options:
    - 1. If the production was theoretical, three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to

communicate to the adjudicators both meaning and mood during the scene, as appropriate.

- 2. If the production was realized, a photo series or short video (no longer than 1 minute) that highlights three lighting cues.
- A 5-8 minute presentation that addresses the following questions:
  - General questions:
    - What are some of your responsibilities in your field?
    - How did the director's concept influence your designs?
    - How did the style of the play affect your designs?
    - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
    - If you had more time or resources, what would you change?
    - What would you be willing to compromise in your design if you had to? What was your inspiration and how did you research it?
  - Category-specific questions:
    - How did you use lighting design to help tell the story? Give a specific example and explain the thought process that went into generating your design.
    - What role(s) did the other design elements play in designing the lighting for this production?
    - What was the biggest lighting-specific challenge you had to overcome while working on this design?
    - If you could change one part of the design or the process, what would it be and why?
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the light plot and additional support materials. The Thespian may also provide an optional written response to share additional information about the design with the adjudicators.

## **MAKEUP DESIGN**

Time Limit - 5-8 minutes presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)  
NOTE: For the purposes of Thespy adjudications, teeth and hair are considered part of the makeup design and should be included in the materials outlined below.

### *To Prepare:*

- Five (5) makeup renderings from the same play or musical. No more than five (5) renderings are allowed; no live makeup applications are allowed (i.e., do not wear the makeup design into the adjudication room). The renderings can feature five (5) different characters or a single character through five (5) looks.
  - Renderings may be hand-drawn or computer-generated, but must include the tool used in the title block (e.g., hand-sketched colored pencil, watercolor, Procreate, etc.).
  - Renderings may be presented on a display board or alongside the additional support materials in a binder or digital format (see #2 below). The board, page, or digital slide should be clearly and neatly labeled with a title block that contains the following information:
    - Title of play or musical
    - Authors and composers (as applicable)
    - Name of performance venue and performance dates (if realized)
    - Character's name and the act(s) and scene(s) in which the look appears
    - Participant's name and troupe number
    - Tool used to create the rendering (e.g. hand-sketched colored pencil, watercolor, Procreate, etc.)
- Additional support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see details during the presentation. Include the following materials:
  - Design statement no longer than one (1) page that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script that apply to this category
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the design
    - Sources of inspiration for design and color palette (if used)
  - Budgetary requirements or other constraints and considerations.
  - Preliminary sketches/first concept drawings to show where the designs started and how they grew.
  - Application techniques used within the design.
  - Makeup plot for the chosen character(s), indicating who wears what makeup when.
  - If the design was realized, include a makeup application photo series that focuses on the process of creating one makeup look at various stages of application:
    - Highlight specific techniques used to create the overall look.
    - Include a photo of the finished makeup look.

- A 5-8 minute presentation that addresses the following questions:
  - General questions:
    - What are some of your responsibilities in your field?
    - How did the director's concept influence your designs?
    - How did the style of the play affect your designs?
    - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
    - If you had more time or resources, what would you change?
    - What would you be willing to compromise in your design if you had to?  
What was your inspiration and how did you research it?
  - Category-specific questions:
    - What research did you do to arrive at the final makeup look?
    - How do you apply the makeup or style the hair to achieve the desired look?
    - If the production was realized, were you responsible for applying the makeup or teaching the actors how to apply it on themselves? If the latter, what challenges did you overcome while teaching the actors how to apply the look?
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the light plot and additional support materials. The Thespian may also provide an optional written response to share additional information about the design with the adjudicators.

## **SCENIC DESIGN**

Time Limit - 5-8 minute presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)

*To Prepare:*

- Scale model of a scenic design that represents up to three (3) unique scenes/ locations in the same play or musical. No more than three (3) scenes/ locations are allowed.
  - The model may be generated through multiple physical or digital media (e.g., SketchUp, Vectorworks, 3-D printers). In other words, the model may be a 3-dimensional physical scale model or a digital model.
  - At least one (1) human figure must be included in the model to show proportion and scale.
  - The model should be clearly and neatly labeled with a title block that contains the following information:
    - Title of play or musical
    - Authors and composers (as applicable)
    - Name of performance venue and performance dates (if realized – if not realized, indicate the performance venue for which the design was created)
    - Scale
    - Participant's name and troupe number
- Additional support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see details during the presentation. Include the following materials:
  - Design statement no longer than one (1) page that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script that apply to this category
    - Functionality requirements
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the design
    - Sources of inspiration for design and color palette (if used)
  - Budgetary requirements or other constraints and considerations.
  - Corresponding scale ground plan(s) that include:
    - Fixed/static scenic elements
    - Indication of audience arrangement/ location and backstage areas
    - The ground plan(s) should be clearly and neatly labeled with a title block(s) that includes the same information as the model (see above).
- A 5-8 minute presentation that addresses the following questions:
  - General questions:
    - What are some of your responsibilities in your field?
    - How did the director's concept influence your designs?
    - How did the style of the play affect your designs?

- If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
- If you had more time or resources, what would you change?
- What would you be willing to compromise in your design if you had to?  
What was your inspiration and how did you research it?
- Category-specific questions:
  - What role(s) did the other design elements play in the scenic design for this production?
  - Given the space you designed for, what considerations were given for entrances and exits (for actors as well as other scenic elements)?
  - Safety is a huge consideration for scenic designers. How did you consider the actors' safety in your designs?
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the light plot and additional support materials. The Thespian may also provide an optional written response to share additional information about the design with the adjudicators.

## **SOUND DESIGN**

Time Limit - 5-8 minute presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)

*To Prepare:*

- Demonstration of three to four (3-4) representative examples of sound cues/ effects from the production. No more than four (4) cues are allowed to be demonstrated.
  - A sound system or speaker will be provided for playback with Bluetooth and auxiliary cable, but Thespians may choose to bring their own Bluetooth speaker to ensure quick connectivity.
- Additional support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see/hear details during the presentation. Include the following materials:
  - Design statement no longer than one (1) page that includes:
    - Unifying production design concept
    - Theme of the show/recurring motifs
  - Research, including:
    - Summary of given circumstances from the script that apply to this category
    - Functionality requirements (e.g., recorded sound, foley, live orchestra)
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the design
    - Sources of inspiration for design
  - Techniques used within the design (e.g., splicing sound cues, layering sounds and cues, soundscape design).
  - Sound cue sheet that must include act/ scene, placement of cue (e.g., corresponding line, stage direction, etc.), description of cue, duration of cue, and effect (e.g., fade in, fade out, etc. as applicable).
  - Speaker plot that includes the location and specs of each speaker used in the production.
  - Sound reinforcement plan, signal flow, and/or mic plot as applicable.
- A 5-8 minute presentation that addresses the following questions:
  - General questions:
    - What are some of your responsibilities in your field?
    - How did the director's concept influence your designs?
    - How did the style of the play affect your designs?
    - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
    - If you had more time or resources, what would you change?
    - What would you be willing to compromise in your design if you had to? What was your inspiration and how did you research it?
  - Category-specific questions:
    - What role(s) did the other design element play in the sound design for this production?
    - What challenges did you overcome in mixing the sound for the production?

- If the show was realized, were there elements of the initial design that needed to be adjusted based on the facility in which the show was produced (e.g., capacity, acoustics, etc.)? If so, what did you adjust and how?
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the sound cues and additional support materials. The Thespian may also provide an optional written response to share additional information about the design with the adjudicators.

## **STAGE MANAGEMENT**

Time Limit - 5-8 minute presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)  
NOTE: Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual stage management for a realized production.

### *To Prepare:*

- Representative sample (at least 5-10 consecutive pages) from the stage manager's promptbook.
  - The pages should include dense blocking notation and technical cues (lights, sound, etc.).
- Additional support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see/hear details during the presentation. Include the following materials:
  - Brief bulleted list of duties performed as stage manager, including during the rehearsal process and during performances (before, during, and after).
  - Representative documentation - at least three examples of production documentation from the following list:
    - Props list
    - Costume change plot
    - Rehearsal calendar
    - No more than five (5) rehearsal reports
    - Scene change assignments
    - Line notes
    - Additional production-specific documents
- A 5-8 minute presentation that addresses the following questions:
  - General questions:
    - What are some of your responsibilities in your field?
    - How did the director's concept influence your notes/ideas?
    - How did the style of the play affect your notes/ideas?
    - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
    - If you had more time or resources, what would you change?
    - What would you be willing to compromise in your notes/ideas if you had to? What was your inspiration and how did you research it?
  - Category-specific questions:
    - What role(s) did the design elements play in the stage management for this production?
    - What did you learn during your stage management experience that you can take into other areas of your life?
    - If you led production meetings, describe your process.
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the sample and additional support materials. The Thespian may also provide an optional written response to share additional information about the design with the adjudicators.

## THEATRE MARKETING

Time Limit - 5-8 minute presentation (mandatory), up to 4 minutes Q&A (optional at adjudicators' discretion)

*To Prepare:*

- Support materials presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see/hear details during the presentation. Include the following materials:
  - Design statement no longer than one (1) page that includes
    - Unifying production design concept
    - Theme of the show/recurring motifs
    - Target markets outside of the school audience, noting any publicity restrictions from the licensing agency
    -
  - Research:
    - Summary of given circumstances from the script that apply to this category
    - Functionality requirements in relation to the marketing elements (e.g., digital signage displays, print specs, etc.)
    - Genre, locale, and setting of the play (or other explanation of the world of the play)
    - Artistic and practical needs that impact the design
    - Sources of inspiration for design and color palette (if used)
  - Brief summary of the Thespian's role in theatre marketing and their responsibilities during the production (including self and/or team's responsibilities).
  - Production dates, number of performances, and price of admission (if realized).
  - Marketing budget for the publicity campaign and justification of expenses. (Note: work will be adjudicated on creativity and quality of the materials; not necessarily on how much money was in the budget.)
  - Details of the design concept's development including examples of collaboration with the creative and design teams.
  - Final creative assets (e.g., posters, tickets, promotional handouts, social media templates, etc.) that demonstrate branding, promotional efforts, various modifications based on specs/ usage, and the Thespian's ability to adapt to the constraints of the licensing agency (e.g., billing requirements, licensed logo usage, etc. as applicable). If non-original material is used, sources must be cited, and receipts of purchased materials must be included in the presentation of the assets.
  - Distribution schedule and locations.
  - Press release.
  - If realized, the outcome of the production, including budget/cost analysis (income vs. money spent), noting any free good and services rendered such as copies, printing, vendor donations, etc. and assigning a cost value to those donated elements. (Note: income may not directly affect the marketing budget, but analysis work that presents the marketing costs in relation to the full production budget and revenue should be done.)
- A 5-8 minute presentation that addresses the following questions:
  - General questions:

- What are some of your responsibilities in your field?
- How did the director's concept influence your designs?
- How did the style of the play affect your designs?
- If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
- If you had more time or resources, what would you change?
- What would you be willing to compromise in your design if you had to?  
What was your inspiration and how did you research it?
- Category-specific questions:
  - How effective do you feel your marketing was in bringing an audience to the show?
  - How did you engage with the media (television, newspaper, social media, etc.)?
- OPTIONAL: The Thespian may bring in photo boards or other visual aids to display along with the support materials. The Thespian may also provide an optional written response to share additional information about the design with the adjudicators.