

## OHIO CHAPTER

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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
- Duet Acting
- Group Acting
- Solo Musical Theatre
- Duet Musical Theatre
- Group Musical Theatre
- Solo Musical Theatre Dance\*
- Duet Musical Theatre Dance\*
- Group Musical Theatre Dance\*
- Solo Pantomime\*
- Duet Pantomime\*

The technical Individual Events include:

- Costume Construction
- Costume Design
- Lighting Design
- Scenic Design
- Short Film
- Sound Design
- Stage Management
- Theatre Marketing
- Properties Design\*
- Makeup Design\*
- Playwright\*

[Please be aware that those categories with an asterisk (\*) are not recognized by the International Thespian Festival, and are ineligible to proceed past the state level.]

**Qualifications:** To qualify for Individual Events, students must be registered for State Thespian Conference.

- Each troupe may send one entry per category.
- A student may participate in only one event.
- Troupes may combine to form a single entry, however, that counts as the entry in that category for all troupes involved.
- Troupe directors must submit a \$5.00 application fee per participating student as part of their registration fees. This fee is non-refundable and is to be completed electronically with all other registration information.

**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.
- Students receiving a collective (4) Superior rating from the adjudicators will be invited to perform on Sunday morning of State Conference in the IE Showcase. Those students will also be eligible to compete at the International Thespian Festival (ITF) in Lincoln, NE.
- Individual Events rubric forms can be found at [www.ohiothespians.org](http://www.ohiothespians.org).

**Questions/Issue resolution:** All appeals, questions, or clarifications can be directed to EdTA Ohio Chapter Individual Events Coordinator Luke Bovenizer at [LBovenizer@ohiothespians.org](mailto:LBovenizer@ohiothespians.org).

**Audience:** Each entrant may be accompanied by one person for support or to assist with music. This is not required.

### **Qualifying for the National Individual Events**

*To qualify for NIEs at the International Thespian Festival, Ohio entrants must:*

1. *receive **double Superior ratings** (a Superior rating from both judges) at the state thespian conference; and*
2. *be an inducted Thespian at the time of ITF registration.*

*Due to the continuing rise in Festival attendance, EDTA is expecting to be at registration capacity by April 1, 2018, with a possibility of selling out prior to that date. Because of this, Individual Events participants who score a double superior rating (and are, therefore, eligible to compete at the International Thespian Festival) may not be guaranteed the ability to register for Festival after State Conference. Ohio Thespians values the International Thespian Festival as an educational endeavor, and we recommend the experience for many reasons outside of the IE competition, including the viewing of full-length shows, workshops by professionals, college auditions for juniors, scholarship opportunities for seniors, networking, etc. We hope that troupe directors will advertise Festival as an event that is worth the students' time regardless of the ability to compete in Individual Events.*

Additional information for NIES can be found at [www.schooltheatre.org](http://www.schooltheatre.org)

### **Registering for Ohio Individual Events**

All registrations for the IEs program at the State Thespian Conference must be completed online by the troupe director with the troupe's conference registration. IE registration must be completed by the early bird registration deadline.

### **Judges' Choice IE Showcase**

The Judges' Choice IE Showcase presents outstanding individual events for an audience at State Conference. Showcase will occur on Sunday morning at conference as a main stage event. Technical theatre finalists will display their work at this time as well. Qualifiers for the Judges' Choice IE Showcase will be announced on Saturday afternoon of conference at the information table.

### **Volunteering for Ohio IEs**

Troupe directors, chaperones, college/university representatives, and community leaders are welcome to volunteer to be time-keepers or adjudicators. When assigning responsibilities, the coordinator will attempt to accommodate preferences. Please email coordinator Luke Bovenizer at [LBovenizer@ohiothespians.org](mailto:LBovenizer@ohiothespians.org) to volunteer.

## 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. Each entrant is permitted to participate in only one event.
3. Acceptable material for all Ohio IEs:
  - 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.
4. Unacceptable material for IEs:
  - 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.
7. Disqualification. The Ohio 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 Ohio Thespian Conference will be ruled by Individual Events Coordinator Luke Bovenizer.
8. Filming. Individual Events may not be filmed.

**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 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 3 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)
  - 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)
  - 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 3 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 3 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
  - **We request that you bring your own portable speaker to allow participants to preset volume levels**
    - **A portable CD player with a 1/8-inch audio connection will be available for those entrants unable to bring their own speaker. These CD players do not have a Bluetooth function**
- 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
  - 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 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 3 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
  - **We request that you bring your own portable speaker to allow participants to preset volume levels**
    - **A portable CD player with a 1/8-inch audio connection will be available for those entrants unable to bring their own speaker. These CD players do not have a Bluetooth function**
- 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

Pantomime - Solo or Duet Performance

In a solo or duet pantomime performance, the entrant(s) will tell a story through physical movement, underscored with pre-recorded music, and without the use of voice. While any genre of music is permitted (and not limited to musical theatre), the entrant(s) should keep theatricality in mind.

In Pantomime - Solo or Duet Performance, the skills measured are:

- Use of transitions into and out of character
- Ability to create believable character(s)
- Communication of objective, tactics, and relationships through physicality
- Use of focus and concentration
- Committed facial expressions
- Interaction with both non-seen characters and the perceived environment
- A clear story with a beginning, middle, and end
- Integration of body, movement, and staging

In a Pantomime - Solo or Duet Performance the entrant(s) must follow these guidelines;

- Begin with an introduction (slating). The introduction (slating) must include only:
  - The name(s) of the entrant(s)
  - Title of selection
  - Troupe number (optional)
- Remain within strict time limits:
  - After the introduction (slating), time begins with the first action (if it precedes the music)
  - Pantomime solo or duet performances are not to exceed five minutes
- Appropriate material:
  - The pantomime piece must be an original work and cannot be a reproduction of another artist's physical performance.
- Follow strict limits on music accompaniment:
  - Performers **MUST** use pre-recorded, non-vocal musical accompaniment; no live music is permitted; there can be no singing on the recording
  - Accompanists are not permitted
  - Any genre of music is permitted; music selections are not limited to musical theatre
  - **We request that you bring your own portable speaker to allow participants to preset volume levels**
    - **A portable CD player with a 1/8-inch audio connection will be available for those entrants unable to bring their own speaker. These CD players do not have a Bluetooth function**
- 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

### 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 publicly 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 NIES.
    - 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 display board.
- 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](http://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](http://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 Ohio Thespian Conference
  - Entrant will email the active YouTube link to [LBovenizer@ohiothespians.org](mailto:LBovenizer@ohiothespians.org) no later than 11:59pm on Friday, February 23, 2018.

Makeup Design

In Makeup Design, the skills measured are:

- An understanding of makeup design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of makeup 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
  - For these purposes, teeth and hair are considered makeup
  - Renderings should be 8" to 10" tall and must be in full color
  - 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.
- A makeup 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
  - Makeup plot (showing who wears what makeup when)
- Entrants must wear all black
- Entrants must wear all black shoes

Musical Theatre Dance - Solo/Duet/Group Performance

In a musical theatre dance solo/duet/group performance, the entrants must present one performance selection from a published work for musical theatre.

A musical theatre dance solo is defined as a performance with one person. A musical theatre dance duet is defined as a performance for two players. A musical theatre dance 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 Musical Theatre Dance - Solo/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
- Dance/movement skill and technique

In a Musical Theatre Dance - Solo/Duet/Group Performance the entrants must follow these guidelines;

- Begin with an introduction (slating). The introduction must include only:
  - The name(s) of the entrant(s)
  - 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 downbeat of the music
  - Musical theatre dance solo/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 in this guide)
- Follow strict limits on musical accompaniment:
  - Performers **MUST** use pre-recorded, musical accompaniment; no live music is permitted
  - Accompanists are not permitted
  - Material must be drawn from published musicals written for the theatre. No original works or medleys are permitted
  - **We request that you bring your own portable speaker to allow participants to preset volume levels**
    - **A portable CD player with a 1/8-inch audio connection will be available for those entrants unable to bring their own speaker. These CD players do not have a Bluetooth function**
- 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
  - 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 dance performance. Dance attire is appropriate but not required.
  - Entrants should refrain from wearing anything that might distract the adjudicators

### Properties Design

In Properties Design, the skills measured are:

- An understanding of properties design
- An understanding of the artistic and practical constraints that impact design
- An understanding of the relationship of properties 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:

- An introduction
  - o Name of entrant
  - o Title and author of published play/musical used
  - o Troupe number (optional)
- Up to an eight-minute presentation (beginning after the conclusion of the introduction) 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.
  - o Entrant will present justification for design
  - o Note cards may be used to assist entrants
- A properties plot
  - o Consisting of a scaled ground plan (1/4" = 1' OR 1/2" = 1') showing the location of all large props and outlining the location of props too small to be drawn
  - o Inclusion of an offstage storage plan using tables, carts, bins, and/or any means necessary given the wing space of the stage
  - o Inclusion of between-scene preset and strike plans demonstrating a sense of time efficiency
  - o Inclusion of character assignation (which props are assigned to which characters)
- A properties list indicating the nature of the prop (set prop, dress prop, or hand prop)
  - o Inclusion of character assignation (which props are assigned to which characters)
- An acquisition schedule
  - o Revealing the quantity of each item and how each will be acquired
  - o Including the source and cost of purchased items
  - o Including a breakdown/cost of materials needed to build items
- Building plans for at least three props
- All paperwork must include the name of play/musical, author(s), entrant's name, and troupe number (optional)
  - o No other identifying information should be included
- Entrants must wear all black
- Entrants must wear all black shoes

Playwright

In the Playwright category, the skills measured are:

- An understanding of original storytelling
- An understanding of the relationship between characters to unify a concept
- The development of characters, mood, style, theme and dramatic tension to convey a message

Requirements

- The play must be the work of a single writer (collaborations or adaptations from other media will not be accepted)
- The play may be about any subject, although musical scripts will not be considered
- Script length may not exceed 30 pages
- Script will include title, entrant's/playwright's name, and troupe number
- Entrant will email a PDF of the script to [L.Bovenizer@ohiothespians.org](mailto:L.Bovenizer@ohiothespians.org) no later than 11:59pm on Friday, February 23, 2018.

## 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 NIEs 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.samuelfrench.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.samuelfrench.com](http://www.samuelfrench.com) for any performance of a copyrighted work, including cuttings and excerpts over 10 minutes (*this is not a NIES 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.samuelfrench.com](http://www.samuelfrench.com) or for a list of state specific licensing reps: <http://www.samuelfrench.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](http://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](http://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](mailto:info@youthplays.com) with their name(s), school, and event information.

## Censorship Policy

*The Educational Theatre Association: Ohio Chapter opposes any censorship that silences the expression of ideas and that may seek to impose boundaries on ideas in the world of dramatic literature." In accordance with that policy, The Educational Theatre Association: Ohio Chapter is not responsible for nor does it censor choices of material presented at EdTA: Ohio Chapter sponsored events. It is the responsibility of individual troupe directors to guide their students in choosing what they experience at these events. Likewise, troupe directors bear the responsibility for the material their students present at EdTA: Ohio Chapter sponsored events. While EdTA: Ohio Chapter understands that different areas and people have different standards of appropriate play content, EdTA: Ohio Chapter wishes to give equal opportunity to artistic expression and audience sensitivity. Therefore, EdTA: Ohio Chapter suggests careful troupe director discernment.*

Special thanks to Doug Berlon, Deputy Executive Director, Educational Theatre Association for the format of this guide.

## Questions?

Contact Ohio Individual Events Coordinator **Luke Bovenizer** at [LBovenizer@ohiothespians.org](mailto:LBovenizer@ohiothespians.org)