### 2018 GEORGIA THESPIANS INDIVIDUAL EVENT QUICK REFERENCE

*This is meant as a general information guide. For more specific and complete rules, read the Georgia Individual Events Guide.*

<table>
<thead>
<tr>
<th>How many participants per group?</th>
<th>What is it?</th>
<th>How long?</th>
<th>Performance rights?</th>
<th>Attire?</th>
<th>Other questions?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting - Monologue</td>
<td>1</td>
<td>Performance of two contrasting theatrical monologues</td>
<td>3 minutes</td>
<td>All black</td>
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<tr>
<td>Acting – Duo</td>
<td>2</td>
<td>Performance of one group scene from a play</td>
<td>5 minutes</td>
<td>All black</td>
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<tr>
<td>Acting - Group</td>
<td>3-16</td>
<td>Performance of one group scene from a play</td>
<td>5 minutes</td>
<td>All black</td>
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<tr>
<td>Musical Theatre – Solo</td>
<td>1</td>
<td>Performance of one song from a published musical</td>
<td>5 minutes</td>
<td>All black</td>
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<tr>
<td>Musical Theatre - Duet</td>
<td>2</td>
<td>Performance of one song from a published musical</td>
<td>5 minutes</td>
<td>All black</td>
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<tr>
<td>Group Musical</td>
<td>3-16</td>
<td>Performance of one song from a published musical</td>
<td>5 minutes</td>
<td>All black</td>
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<tr>
<td>Costume Construction</td>
<td>1</td>
<td>Create a completed costume from a publically available pattern. Present costume, design collage and all receipts.</td>
<td>12 minutes (Pres=8; Q&amp;A = 4)</td>
<td>No rights required</td>
<td>All black</td>
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<tr>
<td>Costume Design</td>
<td>1</td>
<td>Create and present 5 color costume designs for a play or musical.</td>
<td>12 minutes (Pres=8; Q&amp;A = 4)</td>
<td>No rights required</td>
<td>All black</td>
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<tr>
<td>Lighting Design</td>
<td>1</td>
<td>Create and present a lighting design for a play.</td>
<td>12 minutes (Pres=8; Q&amp;A = 4)</td>
<td>No rights required</td>
<td>All black</td>
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</table>
| Scenic Design                   | Create and present a set design for a play. | 12 minutes (Pres=8; Q&A = 4) | No rights required | All black | • Design may be a scale model or a perspective drawing, but not both.  
• If using a model, you must bring the model to the IE (photos are not acceptable)  
• Include a floor plan |
| Sound Design                    | Create and present a sound design for a play. | 12 minutes (Pres=8; Q&A = 4) | No rights required | All black | • See Georgia Thespians Individual Events Guide 2017-2018 for specific requirements |
| Stage Management                | Create and present a prompt book, contact sheet and artistic concept. | 12 minutes (Pres=8; Q&A = 4) | No rights required | All black | • Act as though you are applying for the job of Stage Manager |
| Theatre Marketing               | Create and present a marketing campaign for a play. | 12 minutes (Pres=8; Q&A = 4) | No rights required | All black | • See Georgia Thespians Individual Events Guide 2017-2018 for specific requirements |
Individual Events (IEs) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs.

The performance Individual Events include:
- Monologue
- Duo Acting
- Group Acting
- Solo Musical Theatre
- Duet Musical Theatre
- Group Musical Theatre

The technical Individual Events include:
- Costume Construction
- Costume Design
- Lighting Design
- Scenic Design
- Sound Design
- Stage Management
- Theatre Marketing

Scoring: A performance-based assessment rubric is used for all Individual Events.
- The ratings are (4) Superior, (3) Excellent, (2) Good, and (1) Fair.
- The ratings tabulate to a numeric total ranging from 4 to 24, depending on the number of criteria included in the individual rubric. Please familiarize yourself with the rubrics, scoring, and critique sheets.
- For an entrant's overall rating, average the three adjudicators' totaled numeric scores.
- Student guidelines for each area are included in this document to help entrants understand adjudication.
- Individual Event rubric forms can be found at www.gathespians.org.

Judges' Choice Showcase

Judges' Choice Showcase presents a selection of outstanding performance and technical IEs before the entire conference delegation in the closing ceremonies on Saturday. Those selected for the Judges' Choice Showcase, both performance and technical, must participate in a tech run-through/rehearsal. Because the showcase will be cast with representatives of the highest quality performances, not all categories may be represented. Those acts which earn the HIGHEST scores in each category will be placed in a group to be selected by the adjudicators from the HIGHEST scoring overall superiors as "Critic's Choice". There may be MULTIPLE high or perfect scores in each category at which point the adjudicators will select a top choice.

- Georgia Thespian Conference - Up to ten performances will be selected for The Linda P. Wise Showcase.
- Georgia Junior Thespian Conference - Up to six performances will be selected for showcase.
Qualifying for the National Individual Events

1. Students from State Chapters that offer Individual Events

To qualify for NIES at the International Thespian Festival, entrants must receive an overall assessment rating of Superior at the Georgia Conferences. Students who earn an overall superior may register for NIES at the International Thespian Festival if they wish to move on and compete.

Registering for Individual Events

Online registration for the 2018 Georgia Thespian Conference and Georgia Junior Thespian Conference IEs will open once your troupe's conference registration has been completed and accepted by Georgia Thespians. IE registration and ALL PAYMENTS AND PAPERWORK (form with administrator's signature, publishing rights form if applicable, etc.) must be received no later than December 4, 2017.

After registering, troupe directors must print the registration form from the website and have their principal or head of school sign it giving approval for these entries.

All completed forms and payments MUST then be delivered no later than the Super Deadline December 4, 2017 to:

Georgia Thespians
2897 North Druid Hills Road
Box 225
Atlanta, GA 30329

All complete registrations for the Individual Events program at the Georgia Thespian Conference and Georgia Junior Thespian Conference will be accepted online from October 1, 2017 until December 4, 2017. If Georgia Thespians has not received an entrant's COMPLETE IE registration (Online registration AND payment AND hard copy form signed by administrator by December 4th, then the IE registration is considered void and you will not be able to compete in Individual Events this year.

Note: Individual Events registrations will NOT be marked as “accepted” until all Conference registration requirements are met.

To register for the Individual Events program at Conference, an entrant must:

1. Register for Conference.
2. Register online for the Individual Event at [http://www.gathespians.org](http://www.gathespians.org)
3. Pay a registration fee of $25 per event—not per participant. For example, a pair of actors pays only one $25 fee to participate in duet acting.
4. Inducted Thespian with an active Thespian for Georgia Thespian Conference or Junior Thespian troupe for the Georgia Thespians Junior Conference.

An Individual Events registration is considered incomplete if:

1. Entrant is not registered for Conference.
2. Entrant has not paid the IE registration fee.
3. Entrant did not include title(s)/publisher of performance or design presentations.
4. Entrant did not follow the Securing Performance Rights process (see end of this Guide.)
5. Entrant did not send in correct payment and/or administrator approval page (printed from your online registration)
Register a Multi-Troupe IE
Before registering a multi-troupe IE (two or more troupes performing one IE together), make sure that BOTH/ALL troupes involved have completed Conference Registration procedures and have been marked as Accepted. Check with the other director(s) to make sure they have no concerns with the piece or the students being used and that they are willing to have their administrator sign approval for it. ALL school principals will have to sign an approval at the bottom of the IE registration form and get it to the “lead” troupe director who has registered the multi-troupe IE and will mail ALL forms together to Georgia Thespians by December 4, 2017.
1. ONLY ONE TROUPE DIRECTOR SHOULD REGISTER THE MULTI-TROUPE IE.
2. For multi-troupe IEs (two or more troupes performing in a single entry/performance):
   a. There will be a checkbox on the IE entry registration form allowing you to indicate whether the entry involves multiple troupes.
   b. If your IE entry involves multiple troupes then check the box. A text box will appear allowing you to type in the names and troupe numbers for all performers
3. One troupe director then needs to send in ALL money and proof of permission and principal(s’) approval(s) (for all schools involved).

Number of IEs
- **Georgia Thespian Conference** - No more than four (4) performance entries per troupe. Please attempt to “spread the wealth” and enter in different types of events rather than all one category (i.e. please avoid 4 solos slots or 4 monologues from one troupe). There are unlimited Design/Tech entries. Please be aware that at the International Thespian Festival a student can only participate in ONE event regardless of the number of superiors received at the Georgia Conference.
- **Georgia Junior Thespian Conference** - No more than six (6) entries per troupe (up to 3 musical and up to 3 acting). There are unlimited Design/Tech entries. Please be aware that at the International Thespian Festival a student can only participate in one event regardless of the number of Overall Superior ratings received at the Georgia Conference.

Participating in Individual Events
*Note: Entrants MUST be aware of performance times if they plan to participate in college auditions and Thespian scholarship auditions. Once IE and Scholarship schedules are posted please contact the coordinators within one week if there is a conflict in order for it to be resolved.*

**Arriving**
- **Georgia Thespian Conference** - Currently, Individual Events are scheduled for Thursday evening (6:30pm-11:00pm) and Friday (9:30am-7:00pm). The IE schedule will be posted on the website and on the Guidepost App prior to the conference. An IE act must arrive at LEAST 15 minutes prior to appointed performance time. Those acts that are not there may forfeit their performance slot.
- **Georgia Junior Thespian Conference** - Individual Events are scheduled Saturday February 24th 10:30 AM-4:30 PM. For troupes arriving Friday night (February 23rd) there will be some additional opportunities for troupes to present IEs from 8:00PM -10:00 PM. An IE act must arrive at LEAST 15 minutes prior to appointed performance time. Those acts that are not there may forfeit their performance slot.

**Audience**
- **ABSOLUTELY NO PHOTOGRAPHY OR VIDEO ALLOWED OF IE PERFORMANCES.** A disqualification will occur if this procedure is violated.
- **Georgia Thespian Conference** - All registered conference attendees may view any Individual Events session. **There will be NO visitors or unregistered people allowed in the IE venues.** Seats will be available on a first-come, first-served basis. Audience members will only be allowed to enter **between every 5 performances and must remain quiet.**
- **Georgia Junior Thespian Conference** - All troupes will have the opportunity to select tickets to IE performance blocks when selecting workshop tickets.
LeadCon Workshops
A Workshop session for Individual Events will be offered at the October and January LeadCons. Directors and students will be able to ask questions with the Georgia IE Coordinators. At the January LeadCon, students may perform IEs for feedback prior to performing at Georgia Thespian Conference or Georgia Junior Thespian Conference.
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 note 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 timekeeper 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
      ii. All other performance events, five minutes

2. Substitutions are not allowed.
   a. However, in the category of Group Musical and Group Acting, drops of individual students will be allowed, but NO substitutions are permitted in any category. The IE Coordinator for your specific conference must be contacted with the names of any students who are being removed from an IE no later than the one week prior to the conference- Thursday, 2/1/18.
   b. The deadline to withdraw a Performance or Technical IE without penalty from the GA Thespian Conference is one week prior to conference- Thursday, 2/1/18. Please contact, Cece Conrath at cece.conrath@gathespians.org for Georgia Thespian Conference
   c. The deadline to withdraw a Performance or Technical IE without penalty from the GA Junior Thespian Conference is one week prior to conference- Saturday, 2/17/18. Jordan Hughes at jordan.hughes@gathespians.org for Georgia Junior Thespian Conference.

3. NO changes of titles/pieces will be allowed. What is registered is the only event that will be scheduled.

4. Acceptable material for all Individual Performance Events:
   a. Published scripts written for the theatre ONLY. If the participant is using a piece that is also a movie, the performance must be from the play/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 is 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, musical score

5. Unacceptable material for Individual Performance Events:
   a. Poetry
   b. Fiction
   c. Scripts or songs from films
   d. Scripts or songs from television
   e. Stand-alone monologues found on the internet or in monologue books
   f. Popular songs not used in a published work for the theatre
   g. Classical songs not used in a published work for the theatre
   h. Props or Costumes - including the use of hair, non-prescription glasses, earrings or other personal items.

6. Disqualification. The Individual Event 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 judges 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 will be ruled by the IE Coordinators, Cece Conrath and Jordan Hughes.

7. Filming. Individual Events may not be filmed for rebroadcast or other use.
Technical rules

The entrant must prepare a presentation and design for one published work written for the theatre. 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, eight minutes
   b. Question and answer, four minutes
2. The entrant must give an oral presentation no longer than 8 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 thirty-second oral synopsis should be prepared as part of the presentation. After the presentation, adjudicators will have up to four minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed 12 minutes.
3. Students from states requiring electronic submissions may present their work electronically. However, they must bring their own equipment.
   a. For costume construction, students must bring the actual costume constructed
   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
  - Troupe number
  - Title of both selections
  - Name of the playwright(s)
- **Remain within strict time limits:**
  - After the introduction (slating), time begins with the first word or acting action (if it proceeds the first word)
  - Monologues are not to exceed three minutes
- **Appropriate material:**
  - Prepare two selections
  - Monologues should represent two contrasting selections (may be different in period, style, or mood)
  - Each selection should be approximately one and one-half minutes each
  - Each selection should reflect an important moment in the play
  - Only one character from each play may be portrayed in each selection
  - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- **Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character.** Follow strict limits on clothing and props:
  - Props (including hand-held props), costumes, or theatrical makeup are not allowed
  - One chair may be used
  - Entrants must wear all black
  - Entrants must wear all black shoes
  - Clothing should be professional yet allow easy movement for the actor to accommodate the action of the performance
  - Entrants should refrain from wearing anything that might distract the adjudicators
**Acting – Duo/Group Scene**

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

In a musical theatre solo performance, the entrant must present one musical selection from a published script written for musical theatre. The 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.

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
  - Troupe number
  - Title of selection
  - Name of the composer and lyricist
- Remain within strict time limits:
  - After the introduction (slating), time begins with the first word or acting action (if it proceeds the first word)
  - Musical theatre solo performances are not to exceed five minutes
- Appropriate material:
  - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
  - Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
  - Accompanists are not permitted
  - A cappella performances are not permitted
  - At Georgia Conferences, a sound system will be provided to allow participants to play music in one of two ways:
    - Using a Bluetooth-enabled mobile device
    - Using a provided 1/8-inch audio connection cable (iPhone 7 dongle will not be provided)
  - **CD players will no longer be available:** however, participants may bring their own
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
  - Props (including hand-held props), costumes, or theatrical makeup are not allowed
  - One chair may be used
  - Entrants must wear all black
  - Entrants must wear all black shoes
  - Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
  - Entrants should refrain from wearing anything that might distract the adjudicators
**Musical Theatre – Duet/Group Performance**

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

A musical theatre duet is defined as a musical theatre performance for two players. A musical theatre group scene is defined as a musical theatre performance for three to sixteen 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 entrants’ names
  - Troupe number
  - Title of selection
  - Name of the composer and lyricist
- Remain within strict time limits:
  - After the introduction (slating), time begins with the first word or acting action (if it proceeds the first word)
  - Musical theatre duet/group performances are not to exceed five minutes
- Appropriate material:
  - Each participant must be actively involved in the performance
  - Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide)
- Follow strict limits on musical accompaniment:
  - Performers MUST use pre-recorded, non-vocal musical accompaniment; no live music is permitted.
  - Accompanists are not permitted
  - A cappella performances are not permitted
  - At Georgia Conferences, a sound system will be provided to allow participants to play music in one of two ways:
    - Using a Bluetooth-enabled mobile device
    - Using a provided 1/8-inch audio connection cable (iPhone 7 dongle will not be provided)
  - CD players will no longer be available; however, participants may bring their own
- Entrants will present themselves as a blank slate, refraining from clothing or accessories that distract from the character. Follow strict limits on clothing and props:
  - Props (including hand-held props), costumes, or theatrical makeup are not allowed
  - One chair may be used
  - Entrants must wear all black
  - Entrants must wear all black shoes
  - Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance
  - Entrants should refrain from wearing anything that might distract the adjudicators
Costume Construction

In Costume Construction, the skills measured are:

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

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

The entrant must prepare and present:

- Up to an eight-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making followed by up to four minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- A fully constructed costume that reflects the entrant’s capabilities and strengths, constructed entirely by the entrant, using a publically available pattern (for plays or musicals).
- Pattern requirement:
  - The costume must be designed, developed and constructed from a pattern available for purchase. The pattern manufacturer’s information must be included in the details of the presentation.
  - A pattern designed by the participant cannot be used.
  - 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 in NOT included in that $100.
- If millinery, the budget limit is $50.
  - For more information/instruction, the book From the Neck Up is recommend. 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:

- An eight-minute presentation followed by four minutes of Q&A. The overall session, including the Q&A, may not exceed twelve 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: show title and writer(s)
    - Upper right hand corner: character’s name, act, and scene
    - Lower right hand corner: entrant’s name and troupe number
    - 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. 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:
  - Lightplot (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:
  o 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 (two pages maximum) 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)
    - Board risers
    - Shop orders
    - 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
0 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 of 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 presentation should include:
  - 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 of 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 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:
  o Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)
  o Explain how and where the marketing was distributed
  o Make clear the consistency in marketing (from the same campaign)
  o Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.
• Realized Outcomes:
  o Indicate budget versus money spent
  o Make note of free services (e.g., copies, printing) or vendor donations
  o Determine what the actual or comparable service would cost
  o Number of tickets sold per performance versus house capacity
  o Compare the outcome to a similar show previously produced
• Entrants must wear all black
• Entrants must wear all black shoes
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 a Georgia Thespian Conference or in an adjudicated 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 by completing the appropriate sections of the IE Rights Application and Permission Form and mailing 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

  - 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](http://www.dramaticpublishing.com)
  - There is no charge for use in Thespian Festival NIEs

- Dramatists Play Service: [http://www.dramatists.com](http://www.dramatists.com)
  - All Dramatists Play Service properties are pre-approved for Thespian Festivals, with no written permission required, for no royalty unless the student is selected for Showcase. If the student is selected for the NIE Showcase, the student must secure performance rights within 48 hours of the showcase: [https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp](https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp). The exceptions to this guide are plays by 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](http://www.samuelfrench.com)

- Monologues and brief excerpts of less than 10 minutes do not require a license or other permission.
- 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](http://www.samuelfrench.com/contact-representative).

**Playscripts, Inc.:** [https://www.playscripts.com/help/rights](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](http://www.smithkraus.com)

- Most Smith and Kraus collections include a blanket permission statement for audition 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 maybe performed in any Thespian Society Individual Event 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 IEs. To receive a statement of permission, an entrant must purchase a single printable perusal copy of the play through the YouthPLAYS website, then email info@youthplays.com with their name(s), school, and event information.
**Individual Events Rights and Application Form**

If your Individual Event performance material is a song from a published musical or covered by a publisher agreement described in these guidelines, you are not required to submit this form. If the material does not qualify for one of those exemptions, submit this completed form (signed by both the troupe director and proper licensing agent) with your event registration. For Georgia Thespian Conferences, all performance permissions are due with IE registration.

<table>
<thead>
<tr>
<th>Troupe director of performer(s)</th>
<th>School</th>
</tr>
</thead>
<tbody>
<tr>
<td>School address</td>
<td>City, State/Province/Country, Zip or Postal Code</td>
</tr>
<tr>
<td>School phone</td>
<td>School fax</td>
</tr>
<tr>
<td>Name(s) of performers</td>
<td></td>
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<tr>
<td>Name of show(s)</td>
<td></td>
</tr>
<tr>
<td>Show(s) author(s)</td>
<td></td>
</tr>
<tr>
<td>State chapter conference where IE performed</td>
<td>City, State where IE performed</td>
</tr>
</tbody>
</table>

**Dear Licensing Agent:**

I am requesting to use material represented by your company in the above performance. The above named student(s) will be performing in the Individual Events program as a part of the above named State Chapter Conference/Festival and/or the Thespian Festival (affiliated with the International Thespian Society) in Lincoln, Nebraska, on June, 2018. The total performance time of this selection will not exceed three minutes for monologues or five minutes for scenes.

The selection they would like to perform is a:  ____Scene  ____Monologue

As troupe director of the above student(s), I agree that only the above piece(s) will be performed for adjudication and adherence to the rules of Individual Events for State Chapter Conferences or the Thespian Festival.

<table>
<thead>
<tr>
<th>Troupe director's signature</th>
<th>Date</th>
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On behalf of ____________________________, I grant permission for the indicated selection to be performed at the above conference and, if selected, at the Thespian Festival in Lincoln, Nebraska.

<table>
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<tr>
<th>Licensing agent's signature</th>
<th>Date</th>
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