

Thespy Program Guide 2022

International Thespian Excellence Awards (ThespySM for short) is an educational program that offers Thespians the opportunity to receive constructive feedback on prepared theatrical material and technical designs.

Performance Categories

- Monologue
- Duo Acting
- Group Acting
- Solo Musical Theatre
- Duet Musical Theatre
- Group Musical Theatre
- Solo Dance (Michigan Festival Only)
- Group Dance (Michigan Festival Only)

Technical Categories

- Costume Construction
- Costume Design
- Lighting Design
- Make-Up Design
- Playwriting
- Scenic Design
- Short Film (3 genres)
- Sound Design
- Stage Management
- Theatre Marketing

Scoring: A performance-based assessment rubric is used for all Thespy 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. Average scores will be rounded up to the nearest whole number; for example, an average of the three judges' scores of 17.5 rounds to 18. A 17.4 will not round up to 18.
- Student guidelines for each area are included in this document (along with several additional links) to help entrants understand adjudication.
- The Educational Theatre Association recommends using three adjudicators, but you must use at least two.

Rules for All Performance & Technical Categories

1. **Time Limits:** After the introduction (Slating - see #4 below), time begins with the first word, musical note, or acting action (if it proceeds the first word or note). If a Thespian exceeds the time limits below, the adjudicator will note the time and a final eligibility ruling will be determined. Exceeding the time limit may result in disqualification.

Category	Time Limit
Solo Acting	3 minutes
Duet and group acting scenes	5 minutes
Musical theatre solo, duet, and group performances	5 minutes
Short films	5 minutes + 1 minute for credits
Technical categories - presentations	8 minutes

2. **# of Events per Student:** Each student is permitted to participate in only two Thespy events at the Michigan Thespian Festival (only one at the National Festival). Each troupe can submit up to two entities per event (unless you go over a certain number of festival registrants - see registration for info).
3. **Qualifying for Nationals:** Entrants who qualify for Nationals by earning a SUPERIOR rating for their event at the Michigan Thespian Festival must present exactly the same work at both the chapter and national levels. Other qualifying entrants are expected to present the works listed on their registration. Substitutions are not allowed. Entrants who qualify at a chapter conference/festival and who are listed on the chapter qualifier form are the only ones qualified to perform at ITF. However, in the category of Group Musical and Group Acting, drops will be allowed, but no substitutions are permitted in any category.
4. **Slating:** For all categories (except playwriting and filmmaking), Thespians begin with an introduction known as a slate. The slate must include only:
 - The Thespian's name(s)
 - Troupe number
 - Title of selection(s)
 - Name of the playwright(s) and/or composer(s)
5. **Dress Code:** For all categories (including performance and tech), Thespians will present themselves as a blank slate, refraining from wearing clothing or accessories that distract from the character.
 - Dress neatly in simple, modest outfits in black or dark colors. To understand styles that constitute this "business casual" tone, see [these examples](#) or search the web for "business casual for students."

- Acceptable footwear is neutral and includes [character shoes](#) (dance shoes, if appropriate for the scene), dress shoes (such as Oxfords), or sneakers in unobtrusive tones and patterns, free of logos if at all possible. Refer to the images in the business casual link in the above bullet point for more examples of acceptable footwear.
- Theatrical makeup, costumes, and props are not permitted.
- Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance.
- Avoid distracting items such as large/dangling jewelry, light-up footwear, or fashionably distressed attire.
- To be as inclusive as possible, no student should be disqualified for clothing.

6. **Props:** Use of set pieces, props (including handheld), or other personal items is not permitted and will result in disqualification.

Exceptions:

- For solo acting, one chair may be safely used.
- For duet acting, two chairs may be safely used.
- For group acting and musical theatre, one table and up to six chairs may be safely used.

“Safely” – Chairs may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon the chair(s) is usually acceptable, but safety should be the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon).

Failure to follow any of the guidelines in this document will result in a disqualification.

7. **Diversity, Equity, and Inclusion:** Race, ethnic origin, gender, and sexual orientation should not influence a Thespian’s evaluation. Thespians are encouraged to choose pieces that speak to them, but copyright rules must be followed. For example: Thespians may play a role of any gender regardless of the gender with which they identify, but it is important to note that all copyright rules are to be enforced and the Thespian cannot change pronouns without the express written consent from the publisher.

Deaf/hard of hearing Thespians are permitted a conductor (adult or Thespian) for musical performances to guide their tempo.

8. **Disqualification:** The Thespys Awards program is meant to challenge, inspire, and educate Thespians. 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 at the chapter or international level.

Failure to follow any of the guidelines in this document and the program rubrics will result in a disqualification. Adjudicators will note the reason for the disqualification on the evaluation form. Disqualifications at the state level will be handled by the Chapter Director, the Thespy Coordinator and one other META Board Member. At the international level, it will be ruled on by a member of the EdTA staff. Direct all appeals, questions, or clarifications to Megan Weeks (megan.weeks@hvs.org) Please include all relevant details: name of the student, school, troupe number, location, and detailed information about the issue.

9. ACCEPTABLE MATERIAL FOR THESPY EVENTS:

You MUST refer to this site from the EdTA ([APPROVED PUBLISHERS](#)) to know if your material is acceptable.

PLEASE read through the entire page and check back often as it can change.

To participate, you'll need to select material the publishers have approved for use in the Thespy program. Please check [this page](#) often — due to the nature of rights and licensing, this list could change at any time. And be sure to read the list carefully: Not all materials from these publishers are approved. Each publisher has their own process by which they must approve the performance rights for the titles they represent. Details about pre-approved materials are noted after each listing. If no such details are present, the publisher has granted blanket approval of their catalog for Thespys use.

Non-Musical/Acting Performance Events:

Acceptable Material = Selections from full-length or one-act plays or musicals, written for the theatre and published by a pre-approved publisher.

The following are **unacceptable** material for **non-musical Thespys performance** events:

- Author-only permission.
- Any play (or monologue from a musical) not published by one of the pre-approved publishers listed on the Thespys website.
- Works available through self-publishing platforms.
- Monologues published independently that are not from a theatrical script (e.g., monologue book, monologue website).

Musical Performance Events:

Acceptable Material:

- Songs from a musical that have been used in a musical (regardless of its previous publication as a classical or popular song – e.g., Forever Plaid, Mamma Mia, etc.).
- It must be publicly available for sale in a vocal selection or musical score.
- There must be a copyright mark on the music.

The following are **unacceptable** material for musical performance events:

- A cappella songs UNLESS originally written to be performed a cappella in the script.
- Songs from films.
- Songs from television.
- Popular songs not used in a published work for the theatre.
- Classical songs not used in a published work for the theatre.
- Tracks with any background vocals.

Technical Events:

The student must present and justify their design and creative process. The student should begin with the required introduction (see Slating - #4 above) and a 30-second synopsis. Presentations should last 4-5 minutes to allow for 3-4 minutes of Q&A with the judges (playwriting and short film have a different process so please refer to the events specifically).

Additionally, students will be required to answer adjudicator questions about their creative process.

Acceptable Material:

- The entrant must prepare a presentation and design for one published work written for the theatre (play or musical).
- Originality of ideas/designs are paramount to the educational value of the Thespy program. All designs, logos, etc. should be original material. If non-original material is used, sources must be cited, and receipt of purchased material (when applicable) must be included in the presentation, or the event may be disqualified.
- For Playwriting and Short Film - all work must be 100% original.

The following are **unacceptable** material for musical performance events:

- Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.
- Non-original designs that are not cited as noted above.
- For Playwriting/Film: adaptations of other works are not permitted

[LINK to PDF of ALL Event Rubrics](#)

Please read these thoroughly so you understand your event.

Specific event rules

Solo Acting – Monologues

In a Solo Acting performance, the Thespian should prepare two contrasting selections from published works written for the theatre. Performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.

The skills measured by the adjudicators during the performance 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 Solo Acting performance, the Thespian must follow [the aforementioned rules](#) for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Prepare two contrasting selections (may be different in period, style, mood, etc.)
- The total performance time for the two selections must not exceed three minutes. [Time is measured as outlined previously.](#)
- You may not combine multiple characters' lines to create a monologue from what was written as a scene.
- One chair may be safely used during the performance. No other scenic elements or furniture is allowed. ([See guidance on what constitutes "safely."](#))
- Prior to the event, validate the material using the [approved publishers and acceptable materials information](#).

Acting – Duo/Group Scene

A duet is defined by the International Thespian Excellence Awards as a performance for 2 players. A group scene is defined as a performance for 3-16 players. In each case, every participant must be actively involved in the scene chosen for performance.

The skills measured by the adjudicators during the performance 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 Duet/Group Acting performance, the Thespians must follow the [aforementioned rules](#) for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Each participant must be actively involved in the scene.
- The total performance time for the selection must not exceed five minutes. [Time is measured as outlined previously.](#)
- For Duet Acting, two chairs may be safely used during the performance. No other scenic elements or furniture is allowed. For Group Acting, one table and up to six chairs may be safely used. ([See guidance on what constitutes “safely.”](#))
- Prior to the event, validate the material using the [approved publishers and acceptable materials information.](#)

Musical Theatre – Solo Performance

In a Solo Musical Theatre Performance, the Thespian must present one musical selection from a published score written for musical theatre. The adjudicators will consider how well the piece is acted as well as how well it is sung. The selection may contain dialogue; however, it should primarily be a “sung and not spoken” selection.

The skills measured by the adjudicators during the performance are:

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

In a Solo Musical Theatre Performance, the Thespian must follow the [aforementioned rules](#) for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Performers must use pre-recorded, non-vocal musical accompaniment; no live music is permitted, including live accompanists.
- A cappella performances are not permitted unless the selection was specifically written to be performed as such in the musical.
- The total performance time for the selection must not exceed five minutes. [Time is measured as outlined previously.](#)
- Prior to the event, validate the material using the [approved publishers and acceptable materials information](#).

Musical Theatre – Duet/Group Performance

In a Duet/Group Musical Theatre Performance, the Thespians must present one musical selection from a published score written for musical theatre. The adjudicators will consider how well the piece is acted as well as how well it is sung. The selection may contain dialogue; however, it should primarily be a “sung and not spoken” selection.

A duet is defined by the International Thespian Excellence Awards as a performance for 2 players. A group scene is defined as a performance for 3-16 players. In each case, every participant must be actively involved in the scene/song chosen for performance.

The skills measured by the adjudicators during the performance are:

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

In a Duet/Group Musical Theatre Performance, the Thespians must follow the [aforementioned rules](#) for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Each participant must be actively involved in the scene.
- Performers **must** use pre-recorded, non-vocal musical accompaniment; no live music is permitted, including live accompanists.
- A cappella performances are not permitted unless the selection was specifically written to be performed as such in the musical.
- The total performance time for the selection must not exceed five minutes. [Time is measured as outlined previously.](#)
- For Duet Acting, two chairs may be safely used during the performance. No other scenic elements or furniture is allowed. For Group Acting, one table and up to six chairs may be safely used. ([See guidance on what constitutes “safely.”](#))
- Prior to the event, validate the material using the [approved publishers and acceptable materials information](#).

Solo & Group Dance (Neither is offered at National Festival)

In a solo/group dance performance, the entrant(s) must present one musical selection from a single published script written for musical theatre. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, film, or song lyrics are not permitted. The adjudicators will consider how well the piece is acted, not only how well it is danced. The selection may contain words but the dancer(s) should not sing at any point during the performance. This is a dance (not singing) event.

A solo dance is defined by the Michigan Educational Theatre Association as a performance with only 1 participant/dancer. A group dance is defined as a performance with 2-16 dancers. In each case, every participant must be actively involved in the song chosen for performance.

The skills measured by the adjudicators during the performance are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objective, tactics, and relationships through the dance/movement
- Use of focus and concentration
- Dance skill & technique
- Character creation/expression
- Integration of body, movement, and staging

In a Solo/Group Dance Performance, the Thespians must follow the [aforementioned rules](#) for the International Thespian Excellence Awards as presented in this guide, and also the following rules specific to this category:

- Each participant must be actively involved in the dance.
- Performers **must** use pre-recorded, non-vocal musical accompaniment; no live music is permitted, including live accompanists.
- The total performance time for the selection must not exceed five minutes. [Time is measured as outlined previously.](#)
- For Solo Dances, one chair may be safely used during the performance. For Group Dances, one table and up to 6 chairs may be safely used during the performance. No other scenic elements or furniture is allowed. ([See guidance on what constitutes “safely.”](#))

Costume Construction

In a Costume Construction presentation, the Thespian must prepare a presentation and realized execution for one costume for a published work written for the theatre. Costumes for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the construction. No collaborations are permitted. Costumes for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Sewing and construction skills including: application of sewing techniques, pattern use, fitting of the final garment to self or another model
- Attention to detail
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact construction choices
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and construction choices
- Ability to budget appropriately for the costume construction
- Ability to document, present, and clearly explain and justify the process of constructing the costume and the costume's functionality

In a Costume Construction presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. A fully constructed costume that reflects the Thespian's capabilities and strengths, constructed entirely by the Thespian, using a publicly available or personally designed pattern, for use in a play or musical.
 - The garment should be presented on a hanger, mannequin, or, if an accessory, in a box. The Thespian **should not** wear the costume during the presentation.
 - The design for the costume need not be done by the Thespian who constructs it, but it should be original to the production being presented, whether theoretical or realized. If non-original material is used, sources must be cited, and receipts of purchased materials (e.g., a pattern) must be included in the presentation of the costume.

2. A portfolio of support materials (bound or digital) that must include the following:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Pattern used for the costume construction.
 - If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included in the details of the presentation.
 - Alternatively, a pattern designed by the participant may be used, but must be included in the portfolio.
 - The costume needs to fit the person or model for which it was built. The costume may be designed to fit the participant.

- Itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim.
 - The total spent on all items used in the construction of the costume may not exceed \$100 (USD), exclusive of the cost of the pattern (if purchased).
 - It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value **must** be determined, documented, and noted in the expense sheet.
 - If showcasing millinery work, the budget limit is \$50 (if submitting both a garment and millinery item, the total would be \$150). If using donated materials, the value **must** be determined and included in the expense sheet.
 - Costume production photo series that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
 - Include process photos used to document and reflect on the construction of the garment (i.e., not photos of the participant at a sewing machine).
 - Photos must depict the garment at various stages of construction and should illustrate such skills (e.g., sleeve alignment, zipper placement and insertion, seam finishes, etc.).
 - Include photos of the costume on the person or model for which it was built.
3. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during the presentation as well (participant must provide their own equipment).
- Consider these category-specific questions to help guide your presentation:
 - What significant challenges did you face while constructing this costume?
 - Were you also responsible for designing the costume, and if so, why did you choose this fabric/color/embellishment for the character?
 - If you did something differently than what they pattern suggested, why?
 - If the show was realized, did you have issues with fitting the actors, or the costume tearing during a performance and how did you fix it?

Costume Design

In a Costume Design presentation, the Thespian must prepare and present designs for a set of five costumes for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the costume design process
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design and the relationship to a unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences on design choices
- Ability to document, present, and clearly explain and justify design choices

In a Costume Design presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. Five costume renderings (either five different characters or a single character through five changes).
 - No more than five costume renderings will be permitted.
 - No finished costumes are permitted.
 - Renderings should be at least 8 inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
 - Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if applicable)
 - Character's name, act, and scene
 - Entrant's name and troupe number (optional)
 - Template or traced character forms are permitted.
 - Renderings may be hand-drawn or computer-generated.
 - Swatches must be included.
2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.

- Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Preliminary sketches.
 - Costume plot for the chosen character(s), showing costume changes and indicating when costume changes happen.
3. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during a presentation as well (participant must provide their own equipment).
- Consider these category-specific questions as you prepare your presentation:
 - Describe your collaborative design process (e.g., with your design team or director)
 - What role(s) did the other design elements play in designing the lighting for this production?
 - What challenges did you face due to other design elements of the production?
 - Do you think your designs helped to support the actor's/director's choices?

Lighting Design

In a Lighting Design presentation, the Thespian must prepare a presentation of lighting designs for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the lighting design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Basic understanding of the technology/equipment needed to implement and support the design
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Lighting Design presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. A light plot (digital or physical; scale should be 1/4-inch or 1/2-inch = 1 foot), indicating all information necessary to ensure clear understanding of the designer's intentions and large enough for the adjudicators to see the details.
 - The location and identification of every instrument, 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 instruments
 - Unit numbers
 - Circuit
 - Channel
 - Focus/purpose
 - Gobos/patterns/templates
 - Practicals
 - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
 - Instrument key
 - The light plot should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space for which the plot was designed)
 - Scale
 - Entrant's name, troupe number (optional)

2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Techniques used within the design.
 - Instrument schedule.
 - Magic sheet/cheat sheet.
 - Sample color media used with explanations of choices.
 - One of the following two options:
 - 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 time of day and location of the scene (indoors, outdoors, etc.), as well as use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
 - OR-
 - Three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
 - If the production was realized, a photo series or short video (no longer than 1 min.) that highlights the lighting cues should be included (no dialogue or music from the play may be included in the video).
3. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during a presentation as well (participant must provide their own equipment).
 - Consider these category-specific questions as you prepare your presentation:
 - How did you use lighting design to help tell the story? Give a specific example and explain the thought process that went into generating your design.
 - What role(s) did the other design elements play in designing the lighting for this production?
 - What would you say was the biggest lighting-specific setback you had to overcome while working on this design?
 - Reflecting on your process, if you could change one part of this design, what would it be and why?

Makeup Design

In a Makeup Design presentation, the Thespian must prepare and present five makeup design renderings for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. For the purposes of Thespy adjudications, teeth and hair are considered part of the makeup design and should be included in the materials outlined below. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the makeup design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Makeup Design presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. Five makeup renderings (either five different characters or a single character through five looks).
 - No more than five makeup renderings will be permitted.
 - Renderings should be at least 8 inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
 - Renderings may be presented on a display board, in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if applicable)
 - Character's name, act, and scene
 - Entrant's name and troupe number (optional)
2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and 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.
3. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during a presentation as well (participant must provide their own equipment).
- Consider these category-specific questions.
 - What research did you do to arrive at the final makeup look?
 - How do you apply this makeup or style the hair this way?
 - Were you responsible for applying the makeup or teaching the actors how to apply it on themselves? If the latter, what challenges did you encounter while teaching the actors how to apply the look?

Playwriting

Thespy Playwriting nurtures original student-written plays from the page to the stage. In a Playwriting adjudication, the Thespian must write an original short play. The plays must be the original work of a single Thespian writer. Collaborative works or adaptations are not permitted, nor are plays that include music, lyrics, or dialogue written by anyone other than the submitting writer. Only one play may be submitted per student.

The skills measured by the adjudicators are:

- An understanding of how the elements of the play create an intentional structure
- Ability to create well developed characters
- Ability to create authentic dialogue that supports and amplifies the action

Guidelines/Rules:

1. The script must be the work of one student.
2. The text must contain dialogue and have a minimum of two characters.
3. The play can be about any subject.
4. The play cannot be a musical.
5. The play cannot contain copyrighted music, song lyrics or poetry.
6. **The script must be submitted as a Google Doc and shared via this Google Form - <https://forms.gle/xEh2sQfMdj8HJFyG8> You can email questions to Jason Applegate at: japplegate@spsd.net . “Can comment” should be selected when sharing the document. The google form submission must receive the document by 11:59pm on November 11, 2022.**
7. **SCRIPT FORMAT:**
 - a. The script must be from 15 pages minimum to a maximum length of 30 pages.
 - b. Scripts must be a Google Doc in the Times New Roman font with a 12 pt. font size.
 - c. The first page of the script will be the title page. It will include the following information: THE TITLE, PLAYWRIGHT, SPONSOR, TROUPE NUMBER, SCHOOL ADDRESS, AND COMPLETION DATE.
 - d. The second page of the script will be the synopsis page. It will include information related to: THE TITLE, PLAYWRIGHT, HOW MANY MALE/FEMALE/FLEXIBLE GENDER ACTORS ARE NEEDED, AND A FORTY TO SIXTY WORD SUMMARY OF THE PLAY.
 - e. The third page of the script will be the character page. It will include the following: AN ALPHABETIZED LIST OF CHARACTERS, ALONG WITH BRIEF CHARACTER DESCRIPTIONS.
 - f. The fourth and successive pages of the script will be the text/stage play pages. Page numbering should begin with this fourth page and it should be labeled as page 1.
8. Judges may make comments in the margins of the script, comment directly on the Google Doc and/or on the evaluation form.
9. The student cannot submit a play that has been previously adjudicated by Michigan Thespians.
10. At Festival, playwriting students will slate their name, troupe number and title of their script. Playwrights will bring student actors to perform up to 4 minutes of their script. This will be followed by 4 minutes of questions and feedback from the judges.
11. For playwrights submitting to the National Festival, please refer to this [webpage](#) as the rules and procedures are slightly different.

Scenic Design

In a Scenic Design presentation, the Thespian must prepare a presentation of the scenic design for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the scenic design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Scenic Design presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. Scale model (physical or digital) of a scenic design that represents up to three unique scenes/locations in the play. No more than three scenes/locations are permitted.
 - At least one human figure must be included in the model to show proportion and scale.
 - The model may be generated through multiple physical or digital media, such as SketchUp, Vectorworks, or 3-D printers.
 - The model should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s)
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space the set was designed for)
 - Scale
 - Entrant's name, troupe number (optional)
2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Corresponding scale ground plan(s) that include:
 - Fixed/static scenic elements.
 - Indication of audience arrangement/location and backstage areas.
 - Title block(s) including the same information as presented in the model.

3. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during a presentation as well (participant must provide their own equipment).
 - Consider these category-specific questions:
 - What role(s) did the other design elements play in the scenic design for this production?
 - Given the space you designed for, what considerations were given for entrances and exits (for actors as well as other scenic elements)?
 - Safety is a huge consideration for scenic designers. How did you consider the actors' safety in your designs?

Short Film

In a Short Film adjudication, the Thespian must create an original short film. The film must be of original content and may be a collaboration among up to 16 Thespians. Adaptations are not permitted. Only one film may be submitted per student/group in one of the following categories: [Short Film](#) (live-action), [Short Animated Film](#), [Short Documentary Film](#). There are separate rubrics for each category.

The skills measured by the adjudicators:

- 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

The Thespian must prepare:

1. An original documentary, live action, or animated film no more than five minutes long, plus one additional minute for credits. The film must demonstrate:
 - Proper use of title cards and credits within the time limit.
 - Properly executed camera angles and shot variation to enhance the storyline and finished product.
 - Control over lighting exposures for clarity, storytelling, and a professional finished product.
 - The ability to capture, record, and manipulate all audio aspects of 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).
 - The film must meet the following requirements:
 - Music used in short films must be original, in the public domain, and/or properly credited.
 - If in the public domain or original, proper credit must be listed in the film's credits.
 - If not in the public domain or original, proper credit must be listed in the film's credits **and** proof of payment for the rights to the music must be documented and shared with the adjudicators.
 - **The film should be uploaded to YouTube with privacy settings set to "Public" or "Unlisted" for adjudication. Note: if the film is set to "Private," the adjudicators will be unable to view and score the work.**
 - The film should contain no content that would exceed a PG13 rating by the Motion Picture Association of America. The film should not include any nudity or depict acts that are illegal for anyone under 18 years of age.
 - The filmmaker(s) will be assigned a time for adjudication at the festival where they will meet with judges for questions and feedback. Part of the film may be viewed/discussed but it is not required as the judges will have already viewed the film prior to the festival.

Fill out this [GOOGLE FORM](#) and include your public/unlisted YouTube URL so the judges can view your film. Films must be uploaded by 11:59pm on Nov. 11, 2022.

Sound Design

In a Sound Design presentation, the Thespian must prepare a presentation of the sound design for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the sound design process
- Ability to demonstrate an understanding of the artistic and practical constraints that impact design and the relationship to the unifying concept
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and design choices
- Ability to document, present, and clearly explain and justify design choices

In a Sound Design presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. Demonstration of representative examples of sound effects/cues from the production.
 - Cues should be played on a device provided by the participant that is able to play back the sounds at a volume level that can be heard by all adjudicators (i.e., a mobile phone is not recommended).
2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - Techniques used within the design.
 - A sound cue sheet that must include:
 - Act/scene.
 - Placement of cue (e.g., corresponding line, stage direction, etc.).
 - Description of cue.
 - Duration of cue.
 - Effect, if applicable (e.g., fade in, fade out, etc.).
 - Speaker plot that must include the location and specs of each speaker used in the production.
 - Sound reinforcement plan, signal flow, and/or mic plot, as appropriate.

3. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during a presentation as well (participant must provide their own equipment).
 - Consider these category-specific questions:
 - What role(s) did the other design elements play in the sound design for this production?
 - What challenges did you face in mixing the sound for the production?
 - Are there elements of your initial design that you needed to adjust based on the facility in which the show was produced? (i.e., capacity, acoustics, etc.)

Stage Management

In a Stage Management presentation, the Thespian must present digital and/or physical documents that showcase the stage manager's promptbook and other paperwork for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual stage management for a realized production.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the stage manager's role and specific responsibilities
- Ability to organize stage management ideas, products, and choices that support a realized or theoretical production
- Ability to document, present, and clearly explain and justify stage management products and choice

In a Stage Management presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. A portfolio of materials (bound or digital) that exhibits consistency, clarity, and organization of materials and must include the following:
 - A brief bulleted list of duties performed as stage manager, including during the rehearsal process and during performances (before, during, and after).
 - Representative sample from the promptbook: at least 5-10 consecutive pages from the prompt script that includes dense blocking notation and technical cues (lights, sound, etc.).
 - Representative documentation: at least three examples of production documentation from the following list:
 - Props list
 - Costume change plot
 - Rehearsal calendar
 - Rehearsal reports (up to five)
 - Scene change assignments
 - Line notes
 - Additional production-specific documents
2. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during a presentation as well (participant must provide their own equipment).
 - Consider these category-specific questions:
 - What role(s) did the design elements play in the stage management for this production?
 - What did you learn during your stage management experience that you can take into other areas of your life?
 - If you led production meetings, describe your process.

Theatre Marketing

In a Theatre Marketing presentation, the Thespian must prepare a presentation of a marketing campaign for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted. Only one Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual publicity in a realized production.

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the marketing director's role and specific responsibilities
- Ability to demonstrate an understanding of the resources and personnel needed to communicate a marketing concept to a target audience
- Ability to perform research and apply it to the design process and marketing campaign
- Ability to align a marketing campaign's components in a distribution strategy that supports a realized or theoretical production
- Ability to document, present, and clearly explain and justify marketing materials that are informative, engaging, and effective

In a Theatre Marketing presentation, the Thespian must follow the [aforementioned rules for the International Thespian Excellence Awards as presented in this guide](#), and **also the following rules specific to this category:**

The Thespian must prepare:

1. A portfolio of support materials (bound or digital) that methodically works through the marketing process and that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept.
 - Theme of the show/recurring motifs.
 - Target markets outside of the school audience, noting any publicity restrictions from the licensing agency.
 - Research, including:
 - Summary of given circumstances from the script.
 - Functionality requirements.
 - Genre, locale, and setting of the play (or other explanation of the world of the play).
 - Artistic and practical needs that impact the construction.
 - Sources of inspiration for design and color palette (if used).
 - A brief summary of their role and responsibilities during the production (including self and/or team's responsibilities).
 - Production dates, number of performances, and cost of admission (if realized).
 - A copy of the marketing budget for the publicity campaign and justification of expenses (Note: work will be adjudicated on creativity and quality of the materials; not necessarily on how much money was in the budget.)
 - Details of the design concept's development, including examples of collaboration with the production team.

- Final creative assets (such as posters, tickets, promotional handouts, social media templates, etc.) demonstrating branding, promotional efforts, various modifications based on specs/usage, and student's ability to adapt to the constraints of the licensing agent (i.e., billing requirements, licensed logo usage – if applicable, etc.). If non-original material is used, sources must be cited, and receipts of purchased materials (when applicable) must be included in the presentation of the assets.
 - Distribution schedule and locations.
 - A press release.
 - Outcomes for realized productions, including budget/cost analysis (income vs. money spent) noting any free services rendered such as copies, printing, vendor donations, etc. and assigning a cost value to those donated elements. (Note: Income may not directly affect the marketing budget, but analysis work that presents the marketing costs in relation to the full production budget and revenue should be done.)
2. A 4-5 minute presentation (followed by a 3-4 minute Q&A with the judges) summarizing the work with connections to concept, collaboration, and design decision-making. Digital media may be used during a presentation as well (participant must provide their own equipment).
- Consider these category-specific questions:
 - How effective do you feel your marketing was in bringing an audience to the show?
 - How did you engage with the media (television, newspaper, social media, etc.)?
 - What might have been done differently if more time, money, etc. were available (for realized productions).