

# 2019-2020 Arizona Thespians



## REGIONAL EVENT GUIDELINES

### SAFT, CAFT, NAFT, WAFT

### Rule Book

# 2019-2020 Arizona Thespians REGIONAL EVENT GUIDELINES

This is meant as a general information guide  
For specific and complete rules, read the National Individual Events Guide

## Performance

Event	Participants Per Event	Entries allowed	What is it?	How Long?	Other Questions?
Acting-Monologue	1	Up to 6 entries for EACH School	Performance of two contrasting theatrical monologues	3 Minutes	<ul style="list-style-type: none"> <li>Only one character from each play may be portrayed</li> <li>One chair may be used</li> </ul>
Acting- Duo	2		Performance of one duo scene from a play	5 Minutes	<ul style="list-style-type: none"> <li>Two chairs may be used</li> </ul>
Acting- Group	3-16	Up to 2 entries for EACH School	Performance of one group scene from a play	5 Minutes	<ul style="list-style-type: none"> <li>One table may be used</li> <li>Up to six chairs may be used</li> </ul>
Musical-Solo	1	Up to 6 entries for EACH School	Performance of one song (used in a musical) publically available for sale that also has verifiable copyright protection	5 Minutes	<ul style="list-style-type: none"> <li>Bring your own cd and player if need to use cd and/or speaker for your phone. No adapters will be supplied.</li> <li>You must play a recorded accompaniment with no background vocals</li> <li>You may not sing a cappella UNLESS originally written to be performed a cappella in the script</li> <li>One table may be used</li> <li>Up to six chairs may be used</li> </ul>
Musical- Duet	2		Performance of one song (used in a musical) publically available for sale that also has verifiable copyright protection	5 Minutes	
Musical-Group	3-16		Up to 2 entries for EACH School	Performance of one song (used in a musical) publically available for sale that also has verifiable copyright protection	

### Other information:

All Blacks required.

Students need to provide three ballots filled out for each event.  
If students forget ballots, they can compete but no score will be given.

# Technical Theatre

Event	Participants Per group	Entries allowed	What is it?	How Long?	Other Questions?
Costume Design	1	Up to 6 entries for EACH School	Create and present 5 color costume designs for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ Each design is mounted to a 10x15 or 11x17 board</li> <li>→ Fabric swatches must be included</li> </ul>
Costume Construction	1		Create a completed costume from a publicity available, pattern. Present costume, design collage and all receipts.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ You may not spend over \$100 (excluding the cost of the pattern)</li> <li>→ You will also need to present a collage</li> </ul>
Lighting Design	1		Create and present a lighting design for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	→ See National Individual Events Guide for specific requirements
Scenic Design	1		Create and present a set design for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ Design may be a scale model or a perspective drawing, but not both.</li> <li>→ If using a model, you must bring the model to the IE (photos are not acceptable)</li> <li>→ Include a floor plan</li> </ul>
Make up Design	1		Create and present 5 character renderings and a makeup binder for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	→ Renderings should be 8" to 10" tall and must be in full color.
Stage Management	1		Create and present a prompt book, contact sheet and artistic concept.	12 mins (Presentation<=8; Q&A<=4)	Act as though you are applying for the job of stage manager.
Sound Design	1		Create and present a sound design for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	See National Individual Events Guide for specific requirements
Theatre Marketing	1		Create and present a marketing campaign for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	See National Individual Events Guide for specific requirements
Short Film	1+		Create an original film, either as an individual or as part of a student group.	5 minutes Run time +1 minute credits	Use public domain or original music You will need to submit your film to:

## Other information:

All Blacks required.

Students need to provide three ballots filled out for each event.

If students forget ballots, they can compete but no score will be given.

## **National Individual Events Guide(AZ) 2019-2020**

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National Individual Events (NIEs) 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
- Makeup Design
- Costume Design
- Lighting Design
- Scenic Design
- Short Film
- Sound Design
- Stage Management
- Theatre Marketing

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

- The ratings are (4) Superior, (3) Excellent, (2) Good, and (1) Fair.
- Individual Event rubric forms can be found at [www.arizonathespians.org](http://www.arizonathespians.org), under the regional tab.
- The Educational Theatre Association recommends using three adjudicators, but you must use at least two.

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

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1. *receive an overall assessment rating of Superior at their chapter conference/festival or at a similar qualifying event for their chapter; and*
2. *be an inducted Thespian at the time of ITF registration*

# Arizona Festival of Theatre

## Regional Rules

The Arizona Regional Acting Festivals are an intense, one-day acting festivals for high school students. These festivals feature events in acting, musical and technical. Sponsored by the Arizona Thespians and the AIA Theatre Advisory Committee. All events are non-competitive, giving ratings (as opposed to rankings). Festivals are under the direction of the AIA/AZT Regional Director. Festivals are to be held at colleges, universities, or large high schools.

These facilities **MUST** have a theatre that meets the needs of all schools and has an adequate number of rooms to hold: Individual Events (IEs), Group Events (GEs) and Tech Individual Events (Tech IEs).

These festivals serve as **qualifiers** for the *International Thespian Festival* regarding the Individual Events.

**There shall be four (4) Theatre Festivals:**

- Southern Arizona (SAFT)
- Northern Arizona (NAFT)
- Central Arizona (CAFT)
- Western Arizona (WAFT)

These Festivals shall be scheduled during the last full weekend of January and/or the first full weekend in February.

**ALL students are to be inducted members of the International Thespian Society.**

*No substitutions/replacements allowed, once registration is submitted. Only drops.*

*All attendees (students and adults), whether performing or not must be registered.  
Only participants who are competing need to be inducted members of ITS.*

Schools may enter a maximum of:

# of Entries	Events
Six Entries(6)	Monologues
Six Entries(6)	Duet Acting
Six Entries (6)	Solo Musical
Six Entries (6)	Duet Musical
Two Entries (2)	Group Musical
Two Entries(2)	Group Acting
Six Entries (6)	Each Technical Event (see page for events)
Two Entries (2)	Tech Challenge (Two teams of four per school)

# ***EDTA Nationals***

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***At Nationals, a student may only compete in one event that they qualified in at Regionals.***

## **Qualifying for the International Thespian Festival**

- ❖ the student or students must score an average of Superior rating.
  - Three Superiors and/or
  - Two Superiors and an Excellent

## **Performing at International Thespian Festival**

- ❖ Each entrant is permitted to participate in only one event.
- ❖ Entrants who qualify for NIEs through participation in a chapter conference/festival must present exactly the same work at both the chapter and national levels.
- ❖ Substitutions are not allowed.
  - Entrants who qualified at a chapter conference/festival and who are listed on the chapter qualifier form are the only ones qualified to perform at ITF.

For more information about Nationals go to [EDTA.ORG](http://EDTA.ORG)

## Rules- IE's

Rules for Individual Events shall follow the rules of the International Thespian Festival IEs.

Rules for all performance/design events are as follows:

**ALL students are to be an inducted member of the International Thespian Society.**

The performance/technical events offered at the Regional Thespian Acting Festivals are:

Individual Events	
Monologue	Solo Musical
Duet Acting	Duet Musical

Technical Events	
Costume Design	Costume Construction
Lighting Design	Theatre Marketing
Scenic Design	Short Film: animation, live action, documentary
Sound Design	Stage management
Makeup Design	

Group Events	
Group Musical: three (3) to sixteen (16) actors	Group Acting: three (3) to sixteen (16) actors
Tech Challenge: 2 teams with four (4) students per team	

**Each entrant is permitted to:**

- **Students may participate in up to three (3) Individual Events.**
- **Students can be in all three Group Events (Group Musical, Group Acting, and Tech Challenge).**
- **One student may participate in up to six (6) events.**

ENTRY EXAMPLES:

**Examples:**

Student	IE Event 1	IE Event 2	IE Event 3	GE Event 1	GE Event 2	GE Event 3
A	Solo Musical	Duo Acting		Group Musical	Tech Challenge	
B	Monologue			Group Acting	Group Musical	
C	Theatre Marketing	Duo Musical		Group Acting	Group Musical	Tech Challenge
D	Solo Musical	Set Design	Monologue	Group Acting	Group Musical	Tech Challenge

**Examples:**

- Student A competes in Solo Musical, Duo Acting, Group Musical, and Tech Challenge (4 events)
- Student B competes in Monologue, Group Acting, and Group Musical (3 events)
- Student C competes in Theatre Marketing, Duo Musical, Group Acting, Group Musical, and Tech Challenge (5 events)
- Student D competes in Solo Musical, Set Design, Monologue, Group Acting, Group Musical, and Tech Challenge (6)

## REQUIRED JUDGES

Schools are required to provide judges for the events depending on how many entries.. See chart below.

**Regional Competition (CAFT, NAFT, SAFT, WAFT)**

- Please have backup judges. Each school is REQUIRED to provide 1 judge for every 5 IEs. Please see the following chart

Number of Entries	Required Judges	Number of Entries	Required Judges
1-5	1	26-30	6
6-10	2	31-35	7
11-15	3	36-40	8
16-20	4	41-45	9
21-25	5	46-50	10



## *Rules- IE's cont...*

There is **NO**:

- ❖ **Theatrical Makeup**
- ❖ **Costumes**
- ❖ **Props**
  - This includes hand-held props like a watch, a cell phone, eye glasses if held, etc.

### Proper Clothing

- ❖ Dress in Professional Blacks- Acting and Technical Theatre
- ❖ Participants should dress as they would for a professional audition or interview, in dress black.
- ❖ Appropriate footwear is required in all events.
  - All black, no white no white strips, shoe laces, etc..

Audition clothes for Men	Audition clothes for Women
<ul style="list-style-type: none"> <li>➔ <b>black pants</b></li> <li>➔ <b>black button-down</b></li> <li>➔ <b>black dress shoes (with black socks).</b></li> </ul>	<ul style="list-style-type: none"> <li>➔ <b>black dress or black slacks</b></li> <li>➔ <b>black shoes.</b></li> <li>➔ <b>Shoes MUST be all black.</b></li> </ul>
<ul style="list-style-type: none"> <li>• Belt and shoe buckles may be metallic but must not be distracting.</li> <li>• Jewelry must be minimal. No costume jewelry.               <ul style="list-style-type: none"> <li>○ This goes for hair clips, ties, socks, etc....</li> </ul> </li> </ul>	

### Time limits for performance events are as follows:

Event	Time Limit-Time starts after Slate
Monologues	3 Mins
Short Film	5 Mins (plus up to 1 minute for opening credits)
Technical Theatre	8 Mins for presentation, 4 Mins Question and Answer
All other Events	5 Mins
Any entrant who goes over the time limit will be stopped and disqualified. There is no grace period.	

Slate	
<p>The introduction must include the following:</p> <ul style="list-style-type: none"> <li>→ entrant's name(s)</li> <li>→ troupe number</li> <li>→ title of selection(s)</li> <li>→ the name of the playwright, composer or lyricist.</li> </ul>	<p>Time starts after Slate</p>

Music Events	
<ul style="list-style-type: none"> <li>→ Performers must use pre-recorded, <u>non-vocal musical</u> accompaniment.</li> <li>→ No acapella is permitted.</li> <li>→ Performers <b>NEED</b> to bring their own CD/MP3 player.</li> <li>→ A CD/MP3 player will <b>NOT</b> be provided.</li> <li>→ Students are allowed to test their music BEFORE they slate. <ul style="list-style-type: none"> <li>◆ No sound check after the slate.</li> </ul> </li> </ul>	<p>Notes:</p> <ul style="list-style-type: none"> <li>→ Boomboxes will be available to rent for \$5.00 only at CAFT</li> <li>→ Students need to bring own speaker devices.</li> </ul>

**Students may play a role of any gender regardless of the gender with which they identify. It is important to note that all copyright rules are to be enforced; for example, the student cannot change pronouns without the express, written consent from the publisher**

**Disqualification:**

**There are very clear rules to ensure equity among all participants. Violations of these rules can lead to disqualification.**

**Non Musical Acceptable material:**

Selections from full-length or one-act plays and musicals, and published by:

Broadway Play Publishing Inc	Dramatic Publishing	Dramatists Play Service
Heuer Publishing	Music Theatre International	Pioneer Drama
Playscripts, Inc.	Rodgers & Hammerstein Theatricals	Samuel French, Inc
Smith and Kraus	Stage Partners	Stage Rights
Tams-Witmark	The Musical Company	Theatrefolk
Theatrical Rights Worldwide	YouthPLAYS	Any public domain play written prior to 1923

The only D.M. Larson selection available for use in NIEs are from plays listed below. All other D.M. Larson monologues will result in a disqualification.

<i>Beauty IS a Beast</i>	ISBN-13: 978-1511495967	<i>Operation Redneck</i>	ISBN
<i>Big Nose</i>	ISBN-13: 978-1542471077	<i>Somebody Famous</i>	ISBN
<i>Death of an Insurance Salesman</i>	ISBN-13: 978-1518665547	<i>Superhero Support Group</i>	ISBN
<i>Ebony Scrooge</i>	ISBN-13: 978-1537655239	<i>My William Shatner Man Crush</i>	ISBN
<i>Flowers in the Desert</i>	ISBN-13: 978-1530169085	<i>To Be a Star</i>	ISBN
<i>Holka Polka!</i>	ISBN-13:978-1502445490	<i>Somebody Famous</i>	ISBN
		<i>Superhero Support Group</i>	ISBN

The following are **unacceptable** material for non musical NIEs performance events;

1. Author-only permission
2. Any play (or monologue from a musical) not published by one of the publishers listed above or by a pre-approved publishing company.

The following are **unacceptable** resources for non musical NIEs performance events;

- Use of set pieces, props, or costumes including the use of hair, non-prescription glasses, earrings, or other personal items

**Musical Acceptable material:**

Acceptable	Unacceptable
Songs from musicals that have been used in a musical (regardless of its previous publication as a classical or popular song-eg, Forever Plaid, Mamma Mia, etc)	A cappella songs <b>UNLESS</b> originally written to be performed a cappella in the script.
It must be publically available for sale in a vocal selection or musical score	Songs from films and/or Television
There must be a copyright mark on the music	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

Fundamentally, the guide is that the piece must either have:

1. Publisher permission (NOT author-only permission);or
2. Available for sale in a libretto, play, vocal selection, or musical score.

## Specific Rules- Acting Monologues

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### In Acting- Monologues, the skills measured are:

- Use of transitions into and out of character.
- Ability to create a believable character
- Communication of objectives, 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:

<p><u>Begin with an introduction(slate). The introduction must include only:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> The entrants name</li><li><input type="checkbox"/> Title of selection</li><li><input type="checkbox"/> Name of composer and lyricist</li><li><input type="checkbox"/> Troupe number</li></ul>
<p><u>Remain within strict time limits</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Time begins with first word or actions after slate. (if it preceded the first word)</li><li><input type="checkbox"/> Monologues are not to exceed three minutes</li></ul>
<p><u>Appropriate material:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Prepare two selections</li><li><input type="checkbox"/> Monologues should represent two contrasting selections (may be different in period, style, or mood)</li><li><input type="checkbox"/> Each selection should be approximately one and one-half minutes each</li><li><input type="checkbox"/> Each selection should reflect an important moment in the play</li><li><input type="checkbox"/> Only one character from each play may be portrayed in each selection</li><li><input type="checkbox"/> Prior to the event, validate the material using the guidelines for acceptable and unacceptable material</li></ul>
<p><u>Follow strict limits on musical accompaniment</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Performers MUST use pre-recorded, non-vocal musical accompaniment; No live music is permitted</li><li><input type="checkbox"/> Accompaniments are not permitted</li><li><input type="checkbox"/> A cappella performances are not permitted</li><li><input type="checkbox"/> Must provide own speakers<ul style="list-style-type: none"><li><input type="checkbox"/> CD players with auxiliary inputs may be checked out at for \$5.00 @ CAFT if one is forgotten</li></ul></li></ul>
<p><u>Follow strict clothing and props limits</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> No props, hand held props, costumes, or theatre makeup allowed</li><li><input type="checkbox"/> All blacks and black shoes</li><li><input type="checkbox"/> Clothing should be professional yet allow easy movement for actors to accommodate to the action of the performance.</li><li><input type="checkbox"/> Refrain from wearing anything that may distract the adjudicators.</li></ul>
<p><u>Chairs</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> ONE chair may be used safely</li></ul>

## Specific Rules-Duo/Group Scene

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A *duo-is* defined as a performance for two players.

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

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

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

In an acting duo/group scene performance the entrant must follow these guidelines;

<p><u>Begin with an introduction(slate). The introduction must include only:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> The entrant's name</li><li><input type="checkbox"/> Title of selection</li><li><input type="checkbox"/> Name of playwright(s)</li><li><input type="checkbox"/> Troupe number</li></ul>
<p><u>Remain within strict time limits</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> After the introduction(slatng), time begins with the first word or acting action (if it precedes the first word)</li><li><input type="checkbox"/> Duo/Group scenes are not to exceed five minutes</li></ul>
<p><u>Appropriate material:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Each participant must be actively involved in the scene</li><li><input type="checkbox"/> Prior to the event, validate the material using guidelines for acceptable and unacceptable material</li></ul>
<p><u>Follow strict clothing and props limits</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> No props, hand held props, costumes, or theatre makeup allowed</li><li><input type="checkbox"/> All blacks and black shoes</li><li><input type="checkbox"/> Clothing should be professional yet allow easy movement for actors to accommodate to the action of the performance.</li><li><input type="checkbox"/> Refrain from wearing anything that may distract the adjudicators.</li></ul>
<p><u>Chairs</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> TWO chairs for duet/solo</li><li><input type="checkbox"/> One table and up to SIX chairs may be safely used.</li></ul>

## Specific Rules-Musical Theatre- Solo Musical

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In a musical theatre solo performance, the entrant must present one musical section from a published script written or musical theatre.

The adjudicators will consider how well the piece is acted, not only how well the piece 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:

<p><u>Begin with an introduction (slating). The introduction (slating) must include only:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> The entrants name</li><li><input type="checkbox"/> Title of selection</li><li><input type="checkbox"/> Name of the composer and lyricist</li><li><input type="checkbox"/> Troupe number</li></ul>
<p><u>Remain within strict time limits:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> After the introduction (slating), time begins with the first word or acting action (if it precedes the first word)</li><li><input type="checkbox"/> Musical theatre solo performances are not to exceed five minutes</li></ul>
<p><u>Appropriate material:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Appropriate material:</li><li><input type="checkbox"/> Prior to the event, validate the material using the guidelines for acceptable and unacceptable material</li></ul>
<p><u>Follow strict limits on musical accompaniment:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Performers MUST use a pre-recorded, non-vocal musical accompaniment; no live music is permitted, Accompanists are not permitted</li><li><input type="checkbox"/> A capella performances are not permitted</li><li><input type="checkbox"/> Must provide own speakers- CD players may be checked out for \$5.00 @ CAFT and NAFT, if one is forgotten</li></ul>
<p><u>Follow strict clothing and props limits</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> No props, hand held props, costumes, or theatre makeup allowed</li><li><input type="checkbox"/> All blacks and black shoes</li><li><input type="checkbox"/> Clothing should be professional yet allow easy movement for actors to accommodate to the action of the performance.</li><li><input type="checkbox"/> Refrain from wearing anything that may distract the adjudicators.</li></ul>
<p><u>Chairs</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> ONE chair may be used safely</li></ul>

## Specific Rules-Musical Theatre- Duet/Group Performance

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

*A musical theatre duet-*is defined as a musical theatre performance for two players.

*A musical theatre group scene-* is defined as a musical theatre performance for three to 16 players.

In Musical Theatre - Duet/Group Performance the skills measured are:

- Use of transitions into and out of character
- Ability to create a believable character
- Communication of objectives, 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 musical theatre- duet/group performance Guidelines

<p><u>Begin with an introduction(slate). The introduction must include only:</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> The entrants name</li><li><input type="checkbox"/> Title of selection</li><li><input type="checkbox"/> Name of composer and lyricist</li><li><input type="checkbox"/> Troupe number</li></ul>
<p><u>Remain within strict time limits</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Time begins with first word or actions after slate. (if it preceded the first word)</li><li><input type="checkbox"/> Musical theatre duet/group performances are not to exceed five minutes.</li></ul>
<p><u>Appropriate material</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Each participant must be actively involved in the performance</li><li><input type="checkbox"/> Prior to event, validate the material using the guidelines for acceptable and unacceptable materials</li></ul>
<p><u>Follow strict limits on musical accompaniment</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> Performers MUST use pre-recorded, non-vocal musical accompaniment; No live music is permitted, Accompanist are not permitted</li><li><input type="checkbox"/> A cappella performances are not permitted</li><li><input type="checkbox"/> Must provide own speakers-CD players may be checked out at for \$5.00 @ CAFT, if one is forgotten</li></ul>
<p><u>Follow strict clothing and props limits</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> No props, hand held props, costumes, or theatre makeup allowed</li><li><input type="checkbox"/> All blacks and black shoes</li><li><input type="checkbox"/> Clothing should be professional yet allow easy movement for actors to accommodate to the action of the performance.</li><li><input type="checkbox"/> Refrain from wearing anything that may distract the adjudicators.</li></ul>
<p><u>Chairs</u></p> <ul style="list-style-type: none"><li><input type="checkbox"/> TWO chairs for duet/solo</li><li><input type="checkbox"/> One table and up to SIX chairs may be safely used.</li></ul>

# Technical Theatre

Event	Participants Per group	Entries allowed	What is it?	How Long?	Other Questions?
Costume Design	1	Up to 6 entries for EACH School	Create and present 5 color costume designs for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ Each design is mounted to a 10x15 or 11x17 board</li> <li>→ Fabric swatches must be included</li> </ul>
Costume Construction	1		Create a completed costume from a publicity available, pattern. Present costume, design collage and all receipts.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ You may not spend over \$100 (excluding the cost of the pattern)</li> <li>→ You will also need to present a collage</li> </ul>
Lighting Design	1		Create and present a lighting design for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ See National Individual Events Guide for specific requirements</li> </ul>
Scenic Design	1		Create and present a set design for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ Design may be a scale model or a perspective drawing, but not both.</li> <li>→ If using a model, you must bring the model to the IE (photos are not acceptable)</li> <li>→ Include a floor plan</li> </ul>
Make up Design	1		Create and present 5 character renderings and a makeup binder for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	<ul style="list-style-type: none"> <li>→ Renderings should be 8" to 10" tall and must be in full color.</li> </ul>
Stage Management	1		Create and present a prompt book, contact sheet and artistic concept.	12 mins (Presentation<=8; Q&A<=4)	Act as though you are applying for the job of stage manager.
Sound Design	1		Create and present a sound design for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	See National Individual Events Guide for specific requirements
Theatre Marketing	1		Create and present a marketing campaign for a play or musical.	12 mins (Presentation<=8; Q&A<=4)	See National Individual Events Guide for specific requirements
Short Film	1+		Create an original film, either as an individual or as part of a student group.	5 minutes Run time +1 minute credits	Use public domain or original music You will need to submit your film to:

**Professional Blacks required.**

**Students need to provide three ballots filled out for each event.**



# Technical Theatre and Tech Challenge

## IE's

- The entrant must prepare a presentation and design for one published work written for the theatre (play or musical).
- Designs for performances of original work, poetry, fiction, screenplays, television, or any other medium are not permitted.
- Originality of ideas/designs paramount to the educational value of the program. All designs, logos, etc. should be original material. If non-original material is used, sources must be credited, and receipt of purchased materials (when applicable) must be included in the presentation, or be disqualified.

## Presentation:

- Time limits for events: see above document
- The entrant must give an oral presentation up to eight minutes justifying the design and guiding the adjudicator through the entrant's creative process.
- Notecards are permitted
- Introduction: Entrants name, troupe number, title of show, and writers).
- 30 second oral synopsis should be prepared as part of 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.

Students may use electronic sources(audio, video, powerpoint, etc.) in their presentations; however, **no** projection equipment will be provided.

## Other information:

- Costume construction- students must bring the actual costume constructed.
- Professional all blacks.

**READ AND FOLLOW EXACTLY THE EVENT RULES CONTAINED IN THIS DOCUMENT FOR YOUR TECHNICAL ENTRY.**

## Tech Challenge

Arizona Thespians Tech Challenge is recognized as a CTSO and will be offered at the Regional Festivals.

Teams participate in groups of four (4) students. Each school may bring up to two (2) teams.

Event:	Other information
Knot Quick Tie	Scoring is based on the following criteria: <ul style="list-style-type: none"><li>→ Time</li><li>→ Correctness</li><li>→ Penalties</li></ul>
Light Hang	
Cable Coiling	
Threading Machine	

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

In Costume Construction, the skills measured are:

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

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

The entrant must prepare and present:		
<ul style="list-style-type: none"> <li>❑ Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</li> </ul>	<ul style="list-style-type: none"> <li>❑ A fully constructed costume that reflects the entrant’s capabilities and strengths, constructed entirely by the entrant, using a publically available pattern (for use in a play or musical).</li> </ul>	<ul style="list-style-type: none"> <li>❑ Pattern requirement:                             <ul style="list-style-type: none"> <li>❑ 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.</li> <li>❑ A pattern designed by the participant cannot be used for NIEs.</li> <li>❑ There are no restrictions on the costume size. It simply needs to fit the person for which it was built.</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>❑ An itemized expense sheet with accompanying receipts (or digital presentation) for all materials used to construct the construme, such as fabric, thread, buttons, zippers, and trim must be included.</li> <li>❑ Total may NOT exceed \$100</li> <li>❑ The cost of the pattern is NOT included in that \$100</li> </ul>	<ul style="list-style-type: none"> <li>❑ If millinery, the budget limit is \$50.                             <ul style="list-style-type: none"> <li>❑ For more information/instruction, the book <i>From the Neck Up</i> is recommended. The cost of the book does not need to be included in the budge</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❑ The expense sheet must be presented (mounted on a display board or as part of an electronic presentation) as proof that the entrant did not exceed their budget.</li> </ul>

## Specific Rules-Technical Theatre-

## Costume Construction cont....

<ul style="list-style-type: none"><li>❑ 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.)</li></ul>	<ul style="list-style-type: none"><li>❑ Process photos must depict the garment in various stages of construction - <i>not the participant at a sewing machine.</i></li></ul>	<ul style="list-style-type: none"><li>❑ If using a non-digital collage, it must be presented on a 20" x 30" heavy stock display board.</li><li>❑ If using a non-digital display board, it 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 (troupe number is optional). Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.</li></ul>
<ul style="list-style-type: none"><li>❑ Entrants must wear all black.</li><li>❑ Entrants must wear all black shoes.</li></ul>	<ul style="list-style-type: none"><li>❑ The garment should be presented on a hanger or, if an accessory, in a box. The entrant should NOT wear the costume to the session.</li></ul>	<ul style="list-style-type: none"><li>❑ If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.</li></ul>

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:		
<p><input type="checkbox"/> Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</p>	<p><input type="checkbox"/> Five character renderings: either five different characters or a single character through five changes.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> More than five character renderings will not be accepted</li> <li><input type="checkbox"/> No finished costumes are permitted</li> <li><input type="checkbox"/> Renderings should be large enough for all the judges to see at one time. In a physical board, 8" to 10". IN a digital board, projections will be the most valuable.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Entrants must wear all black.</li> <li><input type="checkbox"/> Entrants must wear all black shoes.</li> </ul>

<ul style="list-style-type: none"> <li>❑ The board should be labelled in the following manner:             <ul style="list-style-type: none"> <li>❑ Upper left-hand corner: play or musical title and writer(s)</li> <li>❑ Upper right-hand corner: character's name, act, and scene</li> <li>❑ Lower right-hand corner: entrant's name and troupe number (optional)</li> <li>❑ NO other information may be included on the labels</li> <li>❑ Labels should be considered a part of the presentation; they must neatly be typed or carefully hand-lettered.</li> <li>❑ If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❑ An artifact binder (physical or digital) - must include a complete set of the following materials:             <ul style="list-style-type: none"> <li>❑ A design statement</li> <li>❑ Complete research</li> <li>❑ Theme of the show</li> <li>❑ Design unifying concept</li> <li>❑ Script requirements</li> <li>❑ Budgetary requirements or other constraints or considerations</li> <li>❑ Sources of inspiration for design and color palette (if used)</li> <li>❑ Preliminary sketches</li> <li>❑ Costume plot (showing who wears what when)</li> <li>❑ If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.</li> </ul> </li> </ul>	
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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 unifying concept
- The ability to carry out research into style, period, locale, and genre of the show

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

The entrant must prepare and present:		
<p><input type="checkbox"/> Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</p>	<p><input type="checkbox"/> Light plot (1/4" or 1/2" equals 1'0") no larger than 24"x 36", which may be rolled, folded, or mounted indicating all information necessary to assure a clear understanding of the designer's intentions. If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.</p>	<p><input type="checkbox"/> Title block including</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Show title</li> <li><input type="checkbox"/> Facility</li> <li><input type="checkbox"/> Drawn by</li> <li><input type="checkbox"/> Scale</li> <li><input type="checkbox"/> Date</li> </ul>

**Cont.. on next page.**

<ul style="list-style-type: none"> <li><input type="checkbox"/> 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:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Color medium</li> <li><input type="checkbox"/> Set and masking</li> <li><input type="checkbox"/> Areas</li> <li><input type="checkbox"/> Lighting positions with labels</li> <li><input type="checkbox"/> Type of instrument</li> <li><input type="checkbox"/> Unit numbers</li> <li><input type="checkbox"/> Circuit</li> <li><input type="checkbox"/> Channel</li> <li><input type="checkbox"/> Focus/Purpose</li> <li><input type="checkbox"/> Gobos/patterns/templates</li> <li><input type="checkbox"/> Practicals</li> <li><input type="checkbox"/> Special instruments (LED, moving lights, foggers, hazers, fans, relays, ect.)</li> <li><input type="checkbox"/> Instrument key</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> An artifact binder (physical or digital)- must include a complete set of the following materials:             <ul style="list-style-type: none"> <li><input type="checkbox"/> A design statement summarizing:                 <ul style="list-style-type: none"> <li><input type="checkbox"/> Research done on recurring themes/motifs, given circumstances of the show, writer(s), and previous productions (These could include note, articles, sketches, photographs, colors, ect.)</li> <li><input type="checkbox"/> Theme of the show</li> <li><input type="checkbox"/> Unifying design concept</li> <li><input type="checkbox"/> Script requirements</li> <li><input type="checkbox"/> Sources of inspiration</li> <li><input type="checkbox"/> Uses of color</li> <li><input type="checkbox"/> Techniques used within the design</li> <li><input type="checkbox"/> Reflection on the process</li> <li><input type="checkbox"/> Instrument schedule</li> <li><input type="checkbox"/> Magic sheet/cheat sheet</li> <li><input type="checkbox"/> Sample color media used with explanation of choices</li> <li><input type="checkbox"/> 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 emotion during the scene.</li> <li><input type="checkbox"/> If the production was realized, photos should be included.</li> </ul> </li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Entrants must wear all black</li> <li><input type="checkbox"/> Entrants must wear all black shoes</li> </ul>	

In Makeup Design, the skills measured are:

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

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

The entrant must prepare and present:		
<ul style="list-style-type: none"> <li><input type="checkbox"/> Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</li> </ul>	<p>Five character renderings, either five different characters or a single character through five changes.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> More than five character renderings will not be accepted</li> <li><input type="checkbox"/> For these purposes, teeth and hair are considered makeup</li> <li><input type="checkbox"/> Renderings should be 8" to 10" tall and must be in full color</li> <li><input type="checkbox"/> Board stands are optional.</li> <li><input type="checkbox"/> The board should be labelled in the following manner:                             <ul style="list-style-type: none"> <li><input type="checkbox"/> Upper left-hand corner: play or musical title and writer(s)</li> <li><input type="checkbox"/> Upper right-hand corner: character's name, act, and scene</li> <li><input type="checkbox"/> Lower right-hand corner: entrant's name and troupe number (optional)</li> </ul> </li> <li><input type="checkbox"/> NO other information may be included on the labels</li> <li><input type="checkbox"/> Labels should be considered a part of the presentation; they must be neatly typed or carefully hand lettered.</li> </ul>	<p>A makeup binder - must include a complete set of the following materials:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> A one-page design statement</li> <li><input type="checkbox"/> Complete research</li> <li><input type="checkbox"/> Theme of the show</li> <li><input type="checkbox"/> Design unifying concept</li> <li><input type="checkbox"/> Script requirements</li> <li><input type="checkbox"/> Budgetary requirements or other constraints or considerations</li> <li><input type="checkbox"/> Sources of inspiration for design and color palette (if used)</li> <li><input type="checkbox"/> Techniques used within the design</li> <li><input type="checkbox"/> Preliminary sketches</li> <li><input type="checkbox"/> Makeup plot (showing who wears what makeup when)</li> </ul>

<ul style="list-style-type: none"> <li><input type="checkbox"/> Entrants must wear all black</li> <li><input type="checkbox"/> Entrants must wear all black shoes</li> </ul>		
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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:		
<p><input type="checkbox"/> Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</p>	<p><input type="checkbox"/> A scale model (physical or digital) 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 proportions and scale. Model or rendering can be generated through multiple media, such as SketchUP, Vectorworks, or 3-D printers printers.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> If using a physical presentation, use ¼” or ½” equals 1’0” OR a perspective rendering ( no larger than 11” x 17”)</li> <li><input type="checkbox"/> If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended.</li> </ul>	<p><input type="checkbox"/> Floor plan (physical or digital, drawn to the same scale) for the production that clearly indicates:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Performance space</li> <li><input type="checkbox"/> Backstage space</li> <li><input type="checkbox"/> Audience areas</li> <li><input type="checkbox"/> Sightlines</li> </ul>

<ul style="list-style-type: none"> <li><input type="checkbox"/> Title block including:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Show title</li> <li><input type="checkbox"/> Floor plan source</li> <li><input type="checkbox"/> Scale</li> <li><input type="checkbox"/> Entrant name</li> <li><input type="checkbox"/> Date</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> An artifact binder (physical or digital)-must include a complete set of the following materials:             <ul style="list-style-type: none"> <li><input type="checkbox"/> A design statement summarizing:                 <ul style="list-style-type: none"> <li><input type="checkbox"/> Theme of the show</li> <li><input type="checkbox"/> Unified design concept</li> <li><input type="checkbox"/> Script requirements</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The following may or not be included in the artifact binder but must be presented:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Complete research</li> <li><input type="checkbox"/> Sources of inspiration</li> <li><input type="checkbox"/> Floor plan</li> <li><input type="checkbox"/> 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</li> <li><input type="checkbox"/> Techniques within the design</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Entrants must wear all black</li> <li><input type="checkbox"/> Entrants must wear all black shoes</li> </ul>		

In Sound Design, the skills measured are:

- An understanding the stage manager's role and specific responsibilities.
- An understanding of the purpose and values 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 design. No collaborations are permitted. The entrant's presentation must be from a **realized production**.

The entrant must prepare and present:		
<ul style="list-style-type: none"> <li><input type="checkbox"/> Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Presentation                             <ul style="list-style-type: none"> <li><input type="checkbox"/> Approach as an interview for a college stage manager program or job</li> <li><input type="checkbox"/> Discuss a realized production either in their middle or high school program or a community or professional theatre.</li> <li><input type="checkbox"/> Articulate the role of the stage manager/stage management process in the focused production</li> <li><input type="checkbox"/> Address the collaborative process with cast, crew, director, and production team</li> <li><input type="checkbox"/> Effectively communicate an understanding of the stage manager's role as it relates to the focused production</li> <li><input type="checkbox"/> Show personality and style</li> <li><input type="checkbox"/> Exhibit consistency, clarity, and organization.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Production book(Binder component of the stage manager prompt book and paperwork used to perform responsibilities)                             <ul style="list-style-type: none"> <li><input type="checkbox"/> Prompt script with blocking</li> <li><input type="checkbox"/> All technical cues such as (may be broken into two scripts)                                     <ul style="list-style-type: none"> <li><input type="checkbox"/> Lighting</li> <li><input type="checkbox"/> Sound</li> <li><input type="checkbox"/> Deck</li> <li><input type="checkbox"/> Etc...</li> </ul> </li> <li><input type="checkbox"/> Examples of:                                     <ul style="list-style-type: none"> <li><input type="checkbox"/> Contact sheet</li> <li><input type="checkbox"/> Cast list</li> <li><input type="checkbox"/> Rehearsal schedule</li> <li><input type="checkbox"/> Props list</li> <li><input type="checkbox"/> Sound cue sheets</li> <li><input type="checkbox"/> Lighting cue sheets</li> </ul> </li> <li><input type="checkbox"/> A written statement of the director's concept of the production that includes a discussion of the theme and how the theme was executed.</li> </ul> </li> </ul>

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:		
<ul style="list-style-type: none"> <li><input type="checkbox"/> Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Sound system plot indicating:                             <ul style="list-style-type: none"> <li><input type="checkbox"/> Speaker plot showing where on the set and in the performance space loudspeakers are placed</li> <li><input type="checkbox"/> The clear relationship of speakers on the plot to speakers on the block diagram</li> <li><input type="checkbox"/> Block diagram showing signal flow through the sound system, following the USITT Sound Graphics Standards (available at <a href="http://www.usitt.org">www.usitt.org</a>)</li> <li><input type="checkbox"/> Rack diagrams</li> <li><input type="checkbox"/> Microphone schedules</li> <li><input type="checkbox"/> Pit diagrams</li> <li><input type="checkbox"/> Patch assignments</li> <li><input type="checkbox"/> Sound effects, both digital and foley</li> <li><input type="checkbox"/> Programming of the playback device</li> <li><input type="checkbox"/> Engineering the show in a live microphone setting</li> <li><input type="checkbox"/> Training the actors in the use of microphones</li> <li><input type="checkbox"/> Setting preliminary sound levels and making adjustments during technical rehearsals</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Title block including:                             <ul style="list-style-type: none"> <li><input type="checkbox"/> Show title</li> <li><input type="checkbox"/> Facility</li> <li><input type="checkbox"/> Source for drawing</li> <li><input type="checkbox"/> Scale</li> <li><input type="checkbox"/> Entrant name</li> <li><input type="checkbox"/> Date</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Entrants must wear all black</li> <li><input type="checkbox"/> Entrants must wear all black shoes</li> </ul>		

<ul style="list-style-type: none"> <li><input type="checkbox"/> Title block including:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Show title</li> <li><input type="checkbox"/> Floor plan source</li> <li><input type="checkbox"/> Scale</li> <li><input type="checkbox"/> Entrant name</li> <li><input type="checkbox"/> Date</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> An artifact binder (physical or digital)-must include a complete set of the following materials:             <ul style="list-style-type: none"> <li><input type="checkbox"/> A design statement summarizing:                 <ul style="list-style-type: none"> <li><input type="checkbox"/> Theme of the show</li> <li><input type="checkbox"/> Unified design concept</li> <li><input type="checkbox"/> Script requirements</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The following may or may not be included in the artifact binder but must be presented:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Sources of inspiration</li> <li><input type="checkbox"/> Techniques used within the design</li> <li><input type="checkbox"/> Representative examples of the sound design to be played on a provided sound system</li> <li><input type="checkbox"/> Description of sound cues organized by:                 <ul style="list-style-type: none"> <li><input type="checkbox"/> Act and scene</li> <li><input type="checkbox"/> Stated purpose of the cue</li> <li><input type="checkbox"/> Planned timing of the cue</li> </ul> </li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Entrants must wear all black</li> <li><input type="checkbox"/> Entrants must wear all black shoes</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> If using a digital presentation, you must bring your own equipment to display your work so all the judges can see the details. The use of a single laptop screen is non-recommended</li> </ul>	

## Specific Rules-Technical Theatre-

## 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 campaigns 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:		
<ul style="list-style-type: none"> <li>❑ Up to an eight-minute presentation summarizing the work with the connections to concept, collaboration, and design decision-making followed up by up to four minutes of Q&amp;A. The overall session, including the Q&amp;A, may not exceed 12 minutes.</li> </ul>	<ul style="list-style-type: none"> <li>❑ The presentation should include:                             <ul style="list-style-type: none"> <li>❑ A case study that methodically works through the marketing process</li> <li>❑ The marketing campaign developed and executed for a published script (play or musical) written for the theatre and presented by the school                                     <ul style="list-style-type: none"> <li>❑ Designs for poetry, fiction, screenplays, or any other medium are prohibited</li> <li>❑ It is strongly recommended that the entrant was responsible for actual publicity</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❑ Entrants should bring a portfolio binder for adjudicators that contain the components of their marketing campaign, including:                             <ul style="list-style-type: none"> <li>❑ A finished poster</li> <li>❑ A finished program</li> <li>❑ Two press releases consisting of an informational article and a feature article</li> <li>❑ A copy of the marketing budget for the publicity campaign and justification of expenses</li> <li>❑ 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</li> <li>❑ Work will be adjudicated on creativity and results, not necessarily how much money was in the budget and how well the money was spent</li> </ul> </li> </ul>

<ul style="list-style-type: none"> <li>❑ Entrants should bring a portfolio binder for adjudicators that contain the components of their marketing campaign, including:             <ul style="list-style-type: none"> <li>❑ A finished poster</li> <li>❑ A finished program</li> <li>❑ Two press releases consisting of an informational article and a feature article</li> <li>❑ A copy of the marketing budget for the publicity campaign and justification of expenses</li> <li>❑ 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</li> <li>❑ Work will be adjudicated on creativity and results, not necessarily how much money was in the budget and how well the money was spent</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❑ Presentation Format:             <ul style="list-style-type: none"> <li>❑ Background</li> <li>❑ Introduce self and Thespian troupe number</li> <li>❑ Description of the show</li> <li>❑ Dates and number of performances</li> <li>❑ Description of executing the marketing plan (self and/or team responsibility)</li> <li>❑ Creative development</li> <li>❑ Collaboration with the production team</li> <li>❑ Target market (outside of school)</li> <li>❑ Research or inspiration to develop the design concept, if any</li> <li>❑ How the marketing design concept matches the production design</li> <li>❑ The development and creation of the marketing campaign's design concept</li> <li>❑ Reflections on what might be done differently if more time, money, etc., were available</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>❑ Execution:             <ul style="list-style-type: none"> <li>❑ Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)</li> <li>❑ Explain how and where the marketing was distributed</li> <li>❑ Make clear the consistency in marketing (from the same campaign)</li> <li>❑ Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>❑ Entrants must wear all black</li> <li>❑ Entrants must wear all black shoes</li> </ul>	<ul style="list-style-type: none"> <li>❑ Realized Outcomes:             <ul style="list-style-type: none"> <li>❑ Indicate budget versus money spent</li> <li>❑ Make note of free services (e.g., copies, printing) or vendor donations</li> <li>❑ Determine what the actual or comparable service would cost</li> <li>❑ Number of tickets sold per performance versus house capacity</li> <li>❑ Compare the outcome to a similar show previously produced</li> </ul> </li> </ul>	

## Specific Rules-

## Short film

In Short Film, the skills measured are:

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

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

The entrant must prepare and present:		
<ul style="list-style-type: none"> <li><input type="checkbox"/> Short Film Execution- Entrant must demonstrate:                             <ul style="list-style-type: none"> <li><input type="checkbox"/> Proper use of title cards and credit within the lime limit</li> <li><input type="checkbox"/> Properly executed camera angles and shot variation to enhance the storyline and finished product</li> <li><input type="checkbox"/> Control over lighting exposures for clarity, storytelling, and a professional finished product</li> <li><input type="checkbox"/> The ability to capture, record, and manipulate all audio aspects of your production</li> <li><input type="checkbox"/> Controlled and manufactured editing choices that enhance the overall storytelling</li> <li><input type="checkbox"/> The ability to complete a storyline that includes a clear arc (beginning, middle, and end)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Music used in short films must be original, in the public domain, and/or properly credited.                             <ul style="list-style-type: none"> <li><input type="checkbox"/> If in the public domain or original, proper credit must be listed in the credits</li> <li><input type="checkbox"/> If it is not in the public domain or original, proper credit must be in the credits AND proof of payment for the rights to the music must be documented and shared with the adjudicators</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Material deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification</li> </ul>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Mark your video's YouTube privacy settings as either Public or unlisted so the URL may be shared with judges (do not select Private or the judges will be unable to view the film)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The films will be reviewed and critiqued by the judges prior to the Regionals</li> </ul>	



# Threading a Sewing Machine

Two people per team can try this event, and each one gets two tries.

The maximum time allotted for this event is two (2) minutes.

Each participant will insert a wound bobbin into the bobbin housing of a sewing machine and then properly thread the machine to pull the bobbin thread up through the stitch plate.

## Equipment/Materials Required per Station

- Sewing machine\* with needle in place
- Bobbins wound with thread
- Spools of thread
- Scissors
- Stopwatch

*\*Although most standard sewing machines thread the same,*

*The machine supplied for the event will be like the one [pictured here](#).*



## Preset for Event

- Wound (filled) bobbin, spool of thread, and scissors should be placed on the table to the right of the machine.
- Bobbin housing cover should be in place on the machine.
- Thread spindle cap should be in place on the machine.

## Required sequence

1. Leave the starting line.
2. Remove bobbin housing cover.
3. Insert the bobbin into the bobbin housing with thread unwinding counter-clockwise.
4. Remove thread spool cap and place thread on spindle.
5. Replace thread cap and thread the machine following the thread guide on the machine.
6. Thread needle.
7. Turn flywheel and pull bobbin thread up through the sewing plate on the machine.
8. Pull thread under the pressure foot to the back of the machine.
9. Replace bobbin housing cover.
10. Return to starting line to stop time

## Penalties: Thread a Sewing Machine

PENALTIES	TIME REMOVED
Careless handling of equipment	+5 seconds
Incorrect threading sequence	+5 seconds
Incorrect insertion of bobbin into housing	+5 seconds

## Knot Quick Tie

Tie a Clove Hitch with a Half Hitch safety around the pipe and a Bowline on the other end of the rope.

*Successful completion of this challenge is achieved when:*

- ❑ **ALL THREE** knots are tied correctly in the quickest possible time.

- The 3/8" Nylon Climbing Ropes that will be used in this competition are approximately 8 feet long.
- The Rope will be draped over the pipe with the LOOP FORWARD. THE LOOP IS FACING YOU.
- The Starting Line is 8 feet away from the table where the Pipe and Base are attached.

### QUICK KNOT TIE PROCEDURE:

1. Step over Start Line (indicated by tape on the floor)

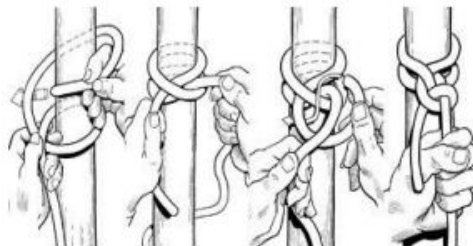
**TIME STARTS**

2. Grab Rope
3. Tie Clove Hitch on Pipe Cross Piece.
4. Tie Half Hitch on the Clove Hitch (Safety)
5. Tie Bowline
6. RAISE HANDS AND YELL "DONE!"

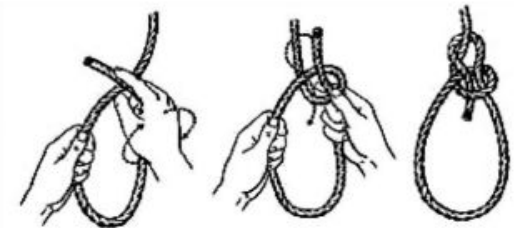
**TIME ENDS**

7. Judge checks for correct knots, writes time on scoresheet.
8. You untie Knots and return rope to starting position

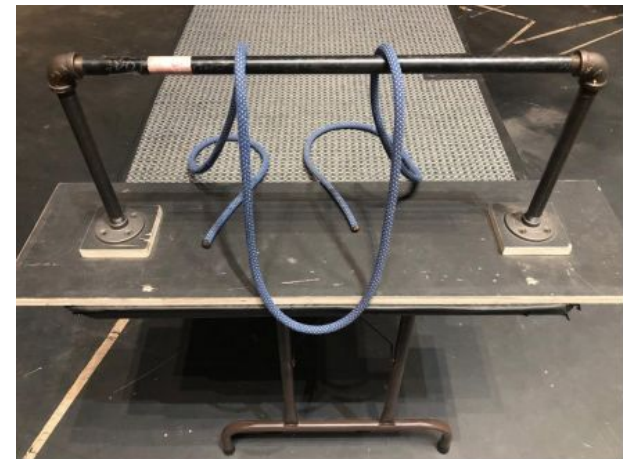
### Clove hitch with half hitch



### Bowline



PENALTIES	TIME REMOVED
INCORRECT CLOVE HITCH	5 sec.
INCORRECT/MISSING HALF HITCH	5 sec.
INCORRECT BOWLINE	5 sec.
NOT RETURNING ROPE TO STARTING POSITION	20 sec.
BLATANT DISREGARD FOR THE RULES	60 sec.



PICTURE VIEW IS FROM THE POSITION WHERE YOU WILL BE COMPETING.

The loop may not be EXACTLY as shown, but VERY close:  
Slight variations may occur.

## Lighting Quick Hang

Individuals will successfully hang and focus an ETC Source 4.

*Successful completion of this challenge is achieved when:*

- The lighting instrument is properly secured to the pipe including a safety cable attached.
- Light is plugged in,
- Gobo is focused
- color is dropped.
- Shutters are adjusted to the shape marked out on the cloth.

### **LIGHT HANG SAFETY PROCEDURES: REQUIRED ORDER 2-7**

1. Technician steps over the Starting Line Wearing Gloves and Carrying a Wrench - **TIME STARTS**
2. **Pick up lighting instrument, place C-CLAMP over the pipe at the designated hanging location.**
  - a. **The opening of the C-CLAMP will be facing toward team member.**
3. **Finger tighten the C-CLAMP bolt.**
4. **Attach the SAFETY CABLE through the YOKE and around the pipe.**
5. **Tighten the C-CLAMP bolt so that it is secure on the electric pipe. C-Clamp bolt should be no tighter than ¼ turn past finger tight.**
6. **OPEN ALL 4 of the shutters in the fixture.**
7. **Plug the 3-PIN Connector into the designated CIRCUIT.**
8. The following steps can be completed in ANY order: Insert Gobo Holder, Insert Color Frame, Adjust Focus, Adjust Shutters
9. When focus is complete Technician runs over the Starting Line. - **TIME STOPS**

PENALTIES	TIME REMOVED
SAFETY STEPS OUT OF ORDER (See required order-ABOVE)	20 Seconds
Instrument upside down	15 Seconds
No safety cable / not properly attached	15 Seconds
C-Clamp NOT TIGHTENED	15 Seconds
Focus & Barrel knob NOT TIGHTENED:	15 Seconds
Shutter cut not accurate /wrong angle	5 Seconds
PER SHUTTER SOFT focus- GOBO MUST have sharp edges	10 Seconds
Forgot GOBO 20 Seconds Backwards GOBO	15 Seconds
Forgot gel frame/color	20 Seconds
Dropping items, placing items on floor, items in mouth	20 Seconds PER ITEM
Blatant disregard for the rules	2 MINUTES

### **FOR SAFETY:**

Lighting Quick Hang Team Members must wear gloves.

Personal gloves are permitted; Standards leather work gloves (ACE Version) will be available for use.

Personal wrenches are permitted; Crescent style adjustable wrench will be available for use.

## Cable Coiling- 3 person team

Successful completion of this challenge is achieved when:

- ❑ All four of the 25' cables, coiled in an over/under technique, fit into the provided frames on the Cable Coiling table.
- ❑ All cable will be coiled in an over/under method for this event. No exceptions.

### CABLE COILING PROCEDURES:

1. The entire team stands in the “starting box” (behind the Starting Line) **TIMING STARTS.**
  - a. The first team member goes to the 25' mark, unplugs the cable and coils it as they return to the table.
  - b. First team member places coiled cable into the wooden frame.

**NOTE: Size matters!** - Be aware of the size of the coil as you proceed. The cable coil must fit completely inside the wooden frame before team member can re-enter the “starting box” (crosses the Starting Line)
2. When the first team member re-enters the “starting box”, the second team member goes to the next mark (50'), unplugs the cable and coils as they return to table and places the cable in the wooden frame.
  - a. The cable coil must fit completely inside the wooden frame before team member can re-enter the “starting box”
3. When the second team member re-enters the “starting box”, the third team member goes to the next mark (75'), unplugs the cable and coils as they return to table and places the cable the wooden frame.
  - a. The cable coil must fit completely inside the wooden frame before team member can re-enter the “starting box”
4. When the third team member re-enters the “starting box, the fourth team member goes to the final mark (100') and coils as they return to table and places the cable in the wooden frame.
  - a. The cable coil must fit completely inside the wooden frame before team member can re-enter the “starting box”
5. As the fourth team member re-enters the “starting box”. **TIMING STOPS**
6. Timer checks cables and writes down time.
7. Team replaces cable on spike marks, MALE connector away from “Starting Box”.
8. Timer assesses penalties, if needed records time on scoresheet.

ALL CABLES MUST FIT INSIDE THE WOODEN FRAME BEFORE THE TEAM MEMBER CAN RE-ENTER THE STARTING BOX  
(CROSSES THE STARTING LINE)

### EXAMPLES:



Sound cable coils in wooden frames. Size and height of wooden boxes will be adjusted for Power cables.

## Cable Coiling cont...

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PENALTIES	TIME REMOVED AND/OR PENALTY
<b>INCORRECT COILING – NOT over/under</b>	<b>2 MINUTES</b>
<b>CABLE DOES NOT FIT IN ASSIGNED AREA/BOX</b>	<b>NO RE-ENTRY INTO “STARTING BOX” (Cross starting line)</b>
<b>TEAM MEMBER LEAVES “STARTING BOX” (CROSSES START LINE) BEFORE PREVIOUS TEAM MEMBER ENTERS</b>	<b>TEAM MEMBER MUST GO BACK TO STARTING BOX(cross starting line) &amp; BEGIN AGAIN</b>
<b>LOOP NOT LAYING DOWN FLAT IN ASSIGNED BOX</b>	15 SEC EACH LOOP
<b>“FIGURE 8” IN COIL</b>	10 SEC EACH FIGURE 8
<b>KNOTS CREATED ON “RESET”</b>	10 SEC EACH KNOT
<b>FAILURE TO RESET / RE-ATTACH CABLES IN ORDER</b>	2 MINUTES
<b>“THROWING” CABLES IS NOT PERMITTED</b>	INSTANT DISQUALIFICATION

## Securing performance rights for National Individual Events materials:

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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 NIEs program is considered a fair use, and no permission is required
- The performance of a monologue or scene from a non-musical play at chapter conference/festival or in an adjudicated NIEs 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.

### Play Publishers

- **Broadway Play Publishing Inc:** <https://www.broadwayplaypub.com/performance-rights/>
  - All competitions require a performance-rights license **with the exception of those five minutes or under in duration** for which no license is required. For competitions with a duration of greater than five minutes a standard fee of \$50.00 per performance applies for full-length plays and a \$35.00 per performance for short plays.
- **Dramatic Publishing Co:** <http://www.dramaticpublishing.com>
  - There is no charge for use in Thespian national or chapter conferences/festivals Individual Events as long as the piece is under 10 minutes
- **Dramatists Play Service:** <http://www.dramatists.com>
  - All Dramatists Play Service properties are pre-approved for Thespian national or chapter conferences/festivals, with no written permission required and for no royalty **unless** the student is selected for the NIE Showcase.
  - **If the student is selected for a showcase, the student must secure performance rights** within 48 hours of the showcase: <https://www.dramatists.com/cgi-bin/db/secure/scenepa.asp>
  - The exceptions to this guide are the works of Samuel Beckett and Edward Albee. In both of these cases, the student must secure the rights in advance and for each time it is performed.
- **Heuer Publishing:** <https://www.hitplays.com/>
  - There is no charge for use in Thespian national or chapter conferences/festivals Individual Events as long as the piece is under 10 minutes.
- **Pioneer Drama:** <https://www.pioneerdrama.com/>
  - There is no charge for use in Thespian national or chapter conferences/festivals Individual Events as long as the piece is under 10 minutes.
- **Playscripts, Inc.:** <https://www.playscripts.com/help/rights>
  - Royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These particular performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts).

## Securing performance rights for National Individual Events materials Cont.....:

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- **Samuel French, Inc.:** <http://www.samuel french.com>
  - Monologues and brief excerpts of less than 10 minutes do not require a license or other permission from Samuel French. If the piece is under 10 minutes, there is NO need to ask or pay for the rights.
  - The exception to this guide are works of Neil Simon and the musical *Grease*
    - If Neil Simon, the rights need to be secured, in advance, EVERY time it is performed (the minimum rate is \$125)
    - If *Grease*, a single song is OK, but if any dialogue or scenes are used, you must ask and secure the rights in advance.
  - A license must be obtained through [www.samuel french.com](http://www.samuel french.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.samuel french.com](http://www.samuel french.com) or for a list of state specific licensing reps: <http://www.samuel french.com/contact-representative>.
- **Smith and Kraus:** <http://www.smithkraus.com>
  - Most Smith and Kraus collections include a blanket permission statement for use. Remember, however, the particular piece you're interested in performing *must* be found in one of these collections that include blanket permission.
- **Stage Partners:** <http://www.yourstagepartners.com>
  - There is no charge for use in Thespian national or chapter conferences/festivals Individual Events as long as the piece is under 10 minutes.
- **Stage Rights:** <http://stagerights.com>
  - There is no charge for use in Thespian national or chapter conferences/festivals Individual Events as long as the piece is under 10 minutes.
- **Theatrefolk:** <http://theatrefolk.com>
  - Monologues and scenes/excerpts lasting 10 minutes or less taken from scripts published by Theatrefolk may be performed in any Thespian national or chapter conferences/festivals program without royalty.
- **YouthPLAYS:** <http://youthplays.com>
  - Royalties are waived for the performance of monologues and scenes/excerpts lasting less than 10 minutes fro adjudicated competition at Thespian national or chapter conferences/festivals. Permission is granted automatically for this purpose only as long as each participating performer is in possession of a legally purchased script.

# Arizona Thespian Code of Conduct

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## Print and bring to Regionals

- ❖ **Act well your part.** Arizona Thespians involves participants with a wide range of beliefs and ideas. We encourage an open mind, and require that all thespians remain courteous and respectful at all times. Your behavior should be such that it reflects credit to you, your school/Troupe and Arizona Thespians.
- ❖ **There are no small parts.** Every thespian, coach, adult, judge, and guest are essential to the theatre community. Therefore, promote fair play and uphold the spirit of the rules in all the activities.
- ❖ **Know your audience.** The acting festivals are an educational tool, used to connect students, teachers, and theatre advocates with similar interests and to expand our knowledge base. Just as you would in any educational environment, refrain from inappropriate language, and comments about others.
- ❖ **YES and ...** Thespian festivals are meant to be a positive experience for anyone who chooses to participate, do not be abusive, profane, threatening, or offensive. Think before you act. Following the code of conduct is the responsibility of the local troupe advisor and student. Students shall keep their advisors informed of their activities and whereabouts at all times.
- ❖ **SHHHHH!** Thespians themselves do the best monitoring of an activity. If you see any inappropriate or offensive behavior during an activity, please let someone know. Be on time to all activities.
- ❖ **All the world's a stage.** You always have an audience. This means you are accountable for your own actions. If you wouldn't perform it for your parent/guardian, you principal or a school board member, don't put it in our stage. Respect the privacy of others. The Arizona Thespians is not responsible for any consequences you experience resulting from anything you have performed. If a Thespian is responsible for stealing or vandalism, the student and his/her parents will be expected to pay any and all damages.
- ❖ **Rewrites.** We reserve the right to update or changes these guidelines.
- ❖ **Copyright.** If it's not yours, get permission before you perform it.
- ❖ **Curtain Calls.** This code of conduct applies to all theatre coaches, chaperones, alumni, students, and judges in interscholastic festivals and activities. Student Thespians may not purchase, consume or be under the influence of alcohol or drugs or any time. Smoking tobacco/e cigarettes/vaporizers is prohibited at all Thespian activities. Students, coaches, chaperones, alumni or judges who violate this code will be disciplined by the Steering Committee. Disciplinary actions may range from a letter of apology, removal from Festivals, or being sanctioned from AZ Thespian Activities.

This Code of Conduct may be updated at any time. We reserve the right to terminate or restrict the access of any user who does not abide by these guidelines.  
(revised 2016)

Coach/Sponsor \_\_\_\_\_ Team \_\_\_\_\_ (All students please sign on the back)  
Signature

Judge \_\_\_\_\_ Judge \_\_\_\_\_ Judge \_\_\_\_\_



# Performance Standards Policy

**Print and bring to Regionals**

(Adopted July 28, 2007)

The Arizona State Thespian Board recognizes there is a wide variation in the “contemporary community standards” among the public charter, and private high schools in the state. Thus, the following policy will govern **all** performances at the annual Arizona Thespian Conference, as well as the regional acting festivals which are sponsored by the above Board.

No performance will be allowed (full length, one act, or individual event) which is prohibited, or not protected by the First Amendment - i.e. “Unprotected speech.” A condensed definition of “unprotected speech” follows:

- 1) Material that has content that is “obscene as to minors,” (under the age of 18). This is defined as follows:
  - a) Where the average person, applying contemporary community standards, would find that the performance and/or production, taken as a whole, appeals to a minor’s prurient interest.
  - b) Where the performance and/or production depicts or describes in a patently offensive way, sexual conduct such as actual or simulated sexual intercourse (normal or deviate), masturbation, excretory functions, and actual lewd exhibition of genitalia; and
  - c) Where the performance and/or production, taken as a whole, lacks serious literary, artistic, political, or scientific value.
- 2) Material that has content that is “defamatory,” - defined as the depiction of false unprivileged communication or good name.
- 3) Material that has content that will cause “a material and substantial disruption of school activities,”- defined as student rioting; unlawful seizures or destruction of property; widespread shouting or boisterous conduct; school boycotts, etc.
- 4) Material that infringes on “separation of church and state,” - Under this doctrine certain religious activities, such as proselytizing, have been held to be unconstitutional if conducted within the context of a school-sponsored activity.

(For a complete discussion of the above see: Teaching Theatre, Spring 2007 Edition, pp. 4-13, which includes the Miami-Dade County policy on play selection.)

## Instructor’s Approval

I hereby certify that : a) at least one public performance has been given; and that such performance(s) conforms to the local school’s “contemporary community standards,” and that it contains no examples of “unprotected speech,” as defined above, b) If no public performance has been given I certify that I have perused the script(s) and have found nothing objectionable in its content re: “contemporary community standards” or “unprotected speech.”

(Practical note: NO performance will be allowed at any of the above events that are listed on the event’s application form as “TBA” i.e. without an exact title.)

**I hereby certify that all productions/performance listed on the event’s application forms(s) have had at least one public performance at \_\_\_\_\_ (name of school) on \_\_\_\_\_ (date)**

**AND/OR**

**I have perused the script(s) and/or cuttings from a script of each production listed on the event’s application form(s) and have found no violation based on the local school’s “contemporary community standards” or “unprotected speech.”**

**X \_\_\_\_\_ (Sign) \_\_\_\_\_ (Date) (failure to adhere to this policy may result in AIA/AT sanctions at your school)**

# Registering for Regionals

Go to: [www.arizonathespians.org](http://www.arizonathespians.org)

Regional Festival-**MAKE SURE YOU SELECT YOUR CORRECT REGION!!!!!!**

FEES for Regional Festivals	
→ Individual Event	\$6.00 per entry
→ Group Event	\$15.00 per group entry
→ School Fee	\$60.00

## FOR EVERY 5 EVENTS, YOU MUST SUPPLY A JUDGE!

### Checklist for Regionals

- Read the Handbook
- Reread handbook before emailing with a question.**
- Register students in the portal specific to the Regional Festival you are attending (SAFT, CAFT, NAFT, WAFT)
- Students have printed out 3 ballots, pre-filled out for each event entered (legibly)
- No cash payments will be accepted at Regionals, only checks/Po's Made out to
  - Arizona Thespians  
7400 W. Bridle Trail  
Flagstaff, AZ 86001
- Complete judge entries [www.arizonathespians.org](http://www.arizonathespians.org)
- Short film entries need to be submitted by:
  - Google form filled out: [www.arizonathespians.org](http://www.arizonathespians.org)
  - Video uploaded to YouTube.
  - AGAIN: make sure they are submitted into correct Region.**
- Print and bring to regionals:
  - Performance standards policy
  - Az Thespian Code of Conduct (with student signatures)

# Rubrics

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## *Acting & Technical Theatre Events*

Go to or Click Here [AZthespians.com](http://AZthespians.com)

Click Here: [Regional Festival](#) Tab

Scroll to bottom of page for Rubrics.