

Individual Events!

What are individual events? IEs are performance and technical presentation opportunities with written adjudication from qualified professionals.

Who can participate? All middle & high school students attending the Kentucky Festival. (However, to be sent on to the International Thespian Festival, you must be an inducted Thespian or Jr. Thespian.)

What is provided/required? Two chairs will be provided. Students singing should **provide their own music via an ipod deck or portable CD player**. Students are required to dress in all black for all IE's (including technical events.)

What are the events my students can participate in?

Three-Minute Time Limit: Monologues (2 contrasting pieces required)

Five-Minute Time Limit: Duet Acting, Group Acting, Solo Musical, Duet Musical, Group Musical, & Short Film (must be submitted in advance)

Technical IE's: Costume Design, Costume Construction, Stage Management, Scenic Design, & Lighting Design (portfolio and interview)

Why should my students participate in Individual Events?

The main purpose of the I.E is to gain feedback. However, some students will be selected to perform their piece at our closing ceremony showcase on Saturday evening.

Those Thespians who receive an overall Superior Ranking are eligible to perform one piece in the National Individual Events Showcase (NIES) at the International Thespian Festival in June, 2017.

Okay, I've got students who would be perfect for this...what next?

Look over the materials provided. This packet includes:

- Guidelines for each event.

- How to obtain rights for performance materials

- IE Tips

Individual Event rubric forms can be found at <https://www.schooltheatre.org/programs/nies>-click on "NIE Library" at the bottom of the notes.

Individual Events Guidelines by Category

Acting – Monologues

The skills measured are:

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

In a monologue performance the entrant must follow these guidelines:

- Begin with an introduction (slating).
 - The introduction must include only:
 - o The entrant's name
 - o Troupe number
 - o Title of both selections
 - o Name of the playwright
- Remain within strict time limits:
 - o After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - o Monologues are not to exceed three minutes.
- Appropriate material:
 - o Prepare two selections.
 - o Monologues should represent two contrasting selections (may be different in period, style, or mood).
 - o Each selection should be approximately one and one-half minutes each.
 - o Each selection should reflect an important moment in the play.
 - o Only one character from each play may be portrayed in each selection.
 - o Prior to the event, validate the material using the guidelines for acceptable and unacceptable material (found on page 4 of this guide).
- Follow strict limits on clothing and props:
 - o Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - o One chair may be used.
 - o Entrants must wear all black.
 - o Entrants must wear all black shoes.
 - o Clothing should be professional yet allow easy movement for the actor to accommodate the action of the performance.
 - o Entrants should refrain from wearing anything that might distract the adjudicators.

Acting – Duo/Group Scene

A duo is defined as a performance for two players.

A group scene is defined as a performance for three to sixteen players.

In each case, every participant must be actively involved in the scene chosen for performance.

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

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

In a Duo/Group Scene performance the entrants must follow these guidelines:

- Begin with an introduction (slating). The introduction must include only:
 - o The entrants' names
 - o Troupe number
 - o Title of the selection
 - o Name of the playwright.
- Remain within strict time limits:
 - o After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - o Duo/group scenes are not to exceed five minutes.
- Appropriate material:
 - o Each participant must be actively involved in the scene.
 - o Prior to the event, validate the material using the guidelines for acceptable and unacceptable material
- Follow strict limits on clothing and props:
 - o Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - o For duo acting, two chairs may be used.
 - o For group acting, one table and up to six chairs may be used.
 - o Entrants must wear all black.
 - o Entrants must wear all black shoes.
 - o Clothing should be appropriate to the situation yet allow easy movement for the actors to accommodate the action of the performance.
 - o Entrants should refrain from wearing anything that might distract the adjudicators.

Musical Theatre – Solo Performance

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

The judges will consider how well the piece is acted, not only how well it is sung.

The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection.

In Musical Theatre – Solo Performance, the skills measured are:

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

In a Musical Theatre – Solo Performance the entrant must follow these guidelines:

- Begin with an introduction (slating). The introduction (slating) must include only:
 - o The entrant’s name
 - o Troupe number
 - o Title of selection
 - o Name of the composer and lyricist.
- Remain within strict time limits:
 - o After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - o Musical theatre solo performances are not to exceed five minutes.
- Appropriate material:
 - o Prior to the event, validate the material using the guidelines for acceptable and unacceptable material
- Follow strict limits on musical accompaniment:
 - o Performers **MUST** provide their own pre-recorded, non-vocal musical accompaniment; no live music is permitted: i.e. provide speakers and cable from cell phone.
 - o Accompanists are not permitted.
 - o A capella performances are not permitted.
- Follow strict limits on clothing and props:
 - o Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - o One chair may be used.
 - o Entrants must wear all black.
 - o Entrants must wear all black shoes.
 - o Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance.
 - o Entrants should refrain from wearing anything that might distract the adjudicators.

Musical Theatre – Duet/Group Performance

In a musical theatre duet/group performance, the entrants must present one musical selection from a published script written for musical theatre.

The judges will consider how well the piece is acted, not only how well it is sung.

The selection may contain dialogue; however, this is primarily a “sung and not spoken” selection.

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

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

Musical Theatre – Duet/Group Performance, the skills that measured are:

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

In a Musical Theatre – Duet/Group Performance the entrants must follow these guidelines:

- Begin with an introduction (slating). The introduction must include only:
 - o The entrants’ names
 - o Troupe number
 - o Title of selection
 - o Name of the composer and lyricist.
- Remain within strict time limits:
 - o After the introduction (slating), time begins with the first word or acting action (if it precedes the first word).
 - o Musical theatre duet/group performances are not to exceed five minutes.
- Appropriate material:
 - o Each participant must be actively involved in the performance.
 - o Prior to the event, validate the material using the guidelines for acceptable and unacceptable material
- Follow strict limits on musical accompaniment:
 - o Performers **MUST** provide their own pre-recorded, non-vocal musical accompaniment; no live music is permitted: i.e. provide speakers and cable from cell phone.
 - o Accompanists are not permitted.
 - o A capella performances are not permitted.
- Follow strict limits on clothing and props:
 - o Props (including hand-held props), costumes, or theatrical makeup are not allowed.
 - o For a duet musical theatre performance, two chairs may be used.
 - o For a group musical theatre performance, one table and up to six chairs may be used.
 - o Entrants must wear all black.
 - o Entrants must wear all black shoes.
 - o Clothing should be professional yet allow easy movement for the actors to accommodate the action of the performance.
 - o Entrants should refrain from wearing anything that might distract the adjudicators

Costume Construction

In Costume Construction, the skills measured are:

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

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

The entrant must prepare and present:

- A completed EdTA-provided checklist signed by the entrant and his or her troupe director.
- A fully constructed costume that reflects the entrant's capabilities and strengths, constructed entirely by the entrant, using one of the approved patterns. A list of historical patterns that lend themselves to an interpretation of a character will be updated annually; see Schooltheatre.org for the listing.
- A presentation no longer than 8 minutes, followed by 4 minutes of Q&A. The overall session, including the Q&A, may not exceed 12 minutes.
- An itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim. Total may NOT exceed \$100. The cost of the pattern is NOT included in the \$100 cap.
- If millinery, the budget limit is \$50, exclusive of the cost of *From the Neck Up*, a book on hat-making.
- The expense sheet must be mounted on the display board as proof that the entrant did not exceed their budget
- A costume production collage that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
- Process photos must depict the garment at various stages of construction—not the participant at a sewing machine.
- The collage must be presented on a 20" x 30" heavy stock display board. • The display board must be labeled in the lower right hand corner with the entrant's name and troupe number and the pattern number.
- Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.
- The garment should be presented on a hanger or, if an accessory, in a box. The entrant should NOT wear the costume to the IE session.
- Entrants must wear all black.
- Entrants must wear all black shoes.

Costume Design

In Costume Design, the skills measured are:

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

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

Designs for either theoretical or realized productions are acceptable.

The entrant must prepare and present:

- A completed EdTA-provided checklist of all required items signed by the entrant and his or her troupe director (may be included in the artifact binder described below).
- An 8-minute presentation followed by 4 minutes of Q&A. The overall session, including the Q&A, may not exceed twelve minutes.
- Five character renderings, either five different characters or a single character through five changes
 - More than five character renderings will not be accepted.
 - No finished costumes are permitted.
 - Renderings should be 8" to 10" tall.
- Template or trace characters are permitted.
- Swatches MUST be included and attached to the lower left hand corner of the display board.
- The character renderings must each be mounted on either a 10" x 15" or 11" x 17" heavy stock display board.
 - Board stands are optional.
 - The board should be labeled in the following manner:
 - ♣ Upper left hand corner: show title and writer(s)
 - ♣ Upper right hand corner: character's name, act, and scene
 - ♣ Lower right hand corner: entrant's name and troupe number
 - ♣ NO other information may be included on the labels
 - ♣ Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered.
- An artifact binder – must include a complete set of the following materials:
 - A one-page design statement
 - Complete research
 - Theme of the show
 - Design unifying concept
 - Script requirements
 - Budgetary requirements or other constraints or considerations
 - Sources of inspiration for design and color palette (if used)
 - Techniques used within the design
 - Preliminary sketches
 - Costume plot (showing who wears what when).
- Entrants must wear all black.
- Entrants must wear all black shoes.

Lighting Design

In Lighting Design, the skills measured are:

- An understanding of the roles and responsibilities of a lighting designer and the technology/equipment to implement and support the design
- The ability to present and explain design choices
- An understanding of the artistic and practical constraints that impact lighting design
- An understanding of the relationship of lighting design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show. Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.
- The entrant must prepare a presentation no longer than 8 minutes, with an additional 4-minute Q&A summarizing the work with connections to concept, collaboration, and design decision-making. The overall presentation and Q&A session may not exceed 12 minutes.
- The presentation should include:
 - o Light Plot (1/4" or 1/2" equals 1'0") no larger than 24" x 36", which may be rolled, folded, or mounted indicating:
 - ♣ Color medium
 - ♣ Set and masking
 - ♣ Areas
 - ♣ Lighting positions with labels
 - ♣ Type of instrument
 - ♣ Unit numbers
 - ♣ Circuit
 - ♣ Channel
 - ♣ Focus/purpose
 - ♣ Gobos/patterns/templates ♣
 - Practicals
 - ♣ Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
 - ♣ Instrument key.
 - o Title block including:
 - ♣ Show title
 - ♣ Facility
 - ♣ Drawn by
 - ♣ Scale
 - ♣ Date.
- An artifact binder – must include a complete set of the following materials:
 - o A completed EdTA-provided checklist signed by the entrant and his or her troupe director.
 - o A one-page design statement summarizing:
 - ♣ Research done on recurring themes/motifs, given circumstances of the show, writer(s), and previous productions. (These could include notes, articles, sketches, photographs, colors, etc.)
 - ♣ Theme of the show
 - ♣ Unifying design concept
 - ♣ Script requirements
 - ♣ Sources of inspiration
 - ♣ Uses of color
 - ♣ Techniques used within the design
 - ♣ Reflections on the process
 - ♣ Instrument schedule
 - ♣ Magic sheet/cheat sheet
 - ♣ Sample color media used with explanations of choices

♣ Description of 3 light cues organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene OR Three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene.

♣ If the production was realized, photos should be included.

- Entrants must wear all black.
- Entrants must wear all black shoes

Scenic Design

In Scenic Design, the skills measured are:

- An understanding of the scenic designer's role and responsibilities
- An understanding of the artistic and practical constraints that impact the scenic design
- An understanding of the relationship of scenic design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the show
- The ability to present and explain design choices. Only one entrant may be involved in the design. No collaborations are permitted. Theoretical or realized designs are acceptable.
- The entrants must prepare a presentation no longer than 8 minutes (with an additional 4 minute Q&A) that includes:
 - o A scale model (in 1/4" or 1/2" equals 1'0") OR a perspective rendering (no larger than 11" x 17") showing the design of an entire show (not just a scene) and its relationship to the theatrical space. At least one figure must be included in the rendering or model to show proportion and scale. Model or rendering can be generated through multiple media, such as SketchUp, Vectorworks, or 3-D printers.
 - o Floor plan (drawn to the same scale) for the production that clearly indicates:
 - ♣ Performance space
 - ♣ Backstage space
 - ♣ Audience areas
 - ♣ Sightlines.
 - o Title block including:
 - ♣ Show title
 - ♣ Floor plan source
 - ♣ Scale
 - ♣ Entrant name
 - ♣ Date.
- An artifact binder – must include a complete set of the following materials:
 - o A completed EdTA-provided checklist signed by the entrant and his or her troupe director.
 - o A one-page design statement summarizing:
 - ♣ Theme of the show
 - ♣ Unified design concept
 - ♣ Script requirements.
- The following may or may not be included in the binder but must be presented:
 - o Complete research
 - o Sources of inspiration
 - o Floor plan
 - o 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.
 - o Techniques within the design.
- Entrants must wear all black.
- Entrants must wear all black shoes.

Short Film

In Short Film, the skills measured are:

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

Films can be no longer than five minutes.

Films must be of original content and may be a collaboration among entrants.

- Short Film Execution - Entrant must demonstrate:
 - o Proper use of title cards and credits within the five-minute limit
 - o Properly executed camera angles and shot variation to enhance the storyline and finished product
 - o Control over lighting exposures for clarity, storytelling, and a professional finished product
 - o The ability to capture, record, and manipulate all audio aspects of your production
 - o Controlled and manufactured editing choices that enhance the overall storytelling
 - o The ability to complete a storyline that includes a clear arc (beginning, middle, and end).
- Short Film Requirements:
 - o Music must either be original or documented public domain material
 - o Material deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification

Securing performance rights for Individual Events materials

It is the responsibility of entrants to obtain permission for the use of copyrighted material.

In certain cases, permission is not required.

- The performance of a song from a published musical in an adjudicated IE program is considered a fair use, and no permission is required.
- The performance of a monologue or scene from a non-musical play at Chapter Conference/Festival or in an adjudicated Individual Events program may be subject to one of a number of agreements negotiated between EdTA and several major publishers. Determine the identity of the publisher (check the title page of the script or consult an internet database like findaplay.com or doollee.com), then check the following listing for that publisher's most recent policy. If the work is published by a house not included below, an entrant must obtain permission.
- Complete the appropriate sections of the IE Rights Application and Permission Form and mail it to the publisher or leasing agent. The name and address of the publisher or agent should be in a notice of copyright published with the script.

Play Publishers

- Broadway Play Publishing, Inc.: <https://www.broadwayplaypub.com/performance-rights/>
 - o All competitions require a performance-rights license with the exception of those five minutes or under in duration for which no license is required. For competitions with a duration of greater than five minutes a standard fee of \$50.00 per performance applies for full-length plays and \$35.00 per performance for short plays.
- Dramatic Publishing Co.: <http://www.dramaticpublishing.com>
 - o There is no charge for use in International Thespian Festival/NIEs
- Dramatists Play Service: <http://www.dramatists.com>
 - o All Dramatists Play Service properties are pre-approved for Thespian Festivals, with no written permission required, for no royalty unless the student is selected for the NIE Showcase in Lincoln, NE. If the student is selected for the NIE Showcase, the student must secure performance rights within 48 hours of the showcase: <https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp>. The exceptions to this guide are plays by Samuel Beckett and Edward Albee. In both of these cases, the student must secure the rights in advance and for each time it is performed.
- Samuel French, Inc.: <http://www.samuel french.com>
 - o 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 (unless it's Neil Simon).
 - ♣ 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.
 - o For more information, please visit www.samuel french.com or for a list of state specific licensing reps: <http://www.samuel french.com/contact-representative>.

- Playscripts, Inc.: <https://www.playscripts.com/help/rights>
 - o Royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These particular performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)

- Smith and Kraus: <http://www.smithkraus.com>
 - o Most Smith and Kraus collections include a blanket permission statement for audition use. Remember, however, the particular piece you're interested in performing must be found in one of these collections that include blanket permission.

- Theatrefolk: www.theatrefolk.com
 - o Monologues and scenes/excerpts lasting 10 minutes or less taken from scripts published by Theatrefolk may be performed in any Thespian Society Individual Event program without royalty.

- YouthPLAYS: www.youthplays.com
 - o Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian IEs. To receive a statement of permission, an entrant must purchase a single printable perusal copy of the play through the YouthPLAYS website, then email info@youthplays.com with their name(s), school, and event information.

Individual Events Rights and Application Form

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

Troupe director of performer(s) _____

School _____ School address _____

City, _____ State _____ Zip Code _____

School phone _____ School fax _____

Name(s) of performers _____

Name of show(s) _____

Show(s) author(s) _____

Chapter conference where IE performed _____

City _____ State _____

Dear Licensing Agent:

I am requesting to use material represented by your company in the above performance.

The above named student(s) will be performing in the Individual Events program as a part of the Kentucky Thespian Festival Individual Events on October 28, 2016.

The total performance time of this selection will not exceed three minutes for monologues or five minutes for scenes. The selection they would like to perform is a (monologue or scene) from

Title: _____

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

Troupe director's signature _____ Date _____

On behalf of, _____ I grant permission for the indicated selection to be performed at the above conference and, if selected, at the International Thespian Festival in Lincoln, Nebraska.

Licensing agent's signature _____ Date _____

Tips For IEs



- Choose a piece that you look forward to working on, that you like doing.
- Choose a piece that you can fully understand and interpret, and a piece with which you can immediately identify.
- Do what you are good at doing to show off your versatility.
- Stick close to your age and self if doing only one piece. If doing two pieces, then branch out, but always stay close to your age range.
- Choose a role/character in which you would be cast. For example, if you are 17 years old, don't choose Lady MacBeth in *MacBeth*.
- Ideally, the piece should have a beginning, high point, and end. It should be a complete unit with a connecting through line.
- If the play was not originally written in English, be certain to find a good translation. Compare. Choose the one with which you feel the most comfortable as you speak the words.
- Know your time limit and pay attention to it.
- Avoid material that requires dialect.
- Cut questions in the material that seems to require a response.
- Avoid material that you have performed in a complete production.
- Discuss your choice of material with your Troupe Director or acting teacher to ascertain that it is suitable for presentation at our conference. Make mature judgments about the necessity for use of profanity in the selection.

Preparing Your Individual Event Piece



- Rehearse as you would a play.
- Break the piece down line by line. Come to grips with objectives of your character. Why are you saying those words? Why are you doing what you are doing? What is your character driving toward?
- Memorize early in the rehearsal process.
- Build a life around your character based on the text. Create a collage containing the images and sensory input of your character's world.
- As you rehearse, come to grips with the objectives of your character. Why are you saying those words? Why are you doing what you are doing? What is your character driving toward?
- For a few rehearsals, find a person you can play off if you need another person in your scene.
- Just talking the piece is not enough. Do it.
- Be disciplined in your work. Go over your piece every day during the creative rehearsal process.
- Do not limit yourself to rehearsing on a stage or in a theatre. Your own living room works just as well and you will probably, sooner or later, be asked to do your pieces in small spaces.
- Time your pieces.
- Explore the possibilities for dramatic action, movement, and vocal variation. Don't settle for first try. Dance your piece.
- Go for the unique interpretation.
- The confidence, poise, and polish characteristic of outstanding audition presentation is the result of dedicated, concentrated rehearsal and astute coaching. Ask your acting teachers and your coaches to help you with your audition. Bug them until they do. Adequate rehearsal is vital.

For example, a five-minute presentation should be rehearsed a minimum of six hours, excluding time spent memorizing the material and time discussing it with coaches.

- Finally, don't let the Individual Event performance day be the first public performance of your audition piece if at all possible.
- Use live accompaniment when possible, if not use the best recording possible.

Presenting Your Individual Event



- Women—avoid heels that are too high.
- Minimize jewelry.
- Be sure that your hairstyle frames and flatters your face and at no time—nor from any angle—hides it.
- Warm up your voice.
- Assess the acoustic qualities of the performance space and make choice as to the amount of vocal energy required to be heard.
- Keep body and face forward. Avoid too much profile.
- You may end with "Thank you."