

# **District 13-Handbook**

## International Thespians

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Revised by

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District 13 Chairmen

August 2015

# District Individual Events

## *Performance Categories:*

- Monologues
- Duet Acting
- Ensemble Acting
  - Pantomime
  - Solo Music
  - Duet Music
  - Small Group
- Music Large Group Music

## *Technical Categories:*

- Playwriting
- Scene Design
- Costume Design
- Costume Construction
- Publicity Design
- Student-Directed Scenes

# **General Rules**

## Florida State Thespians District 13 Rules and Bylaws (Updated August, 2014)

(All state rules are in effect unless otherwise stated)

1. Each troupe may enter as many but no more than 8 entries in each category in individual events.
2. All judges will be paid **\$125.00** per category (individual events), **\$225.00** per day for One-Act Judges, and **\$150.00** for Playwriting Judges.
3. Each student will pay **\$40.00** per student to participate in Individual Events with each troupe paying a **\$75.00** registration fee. Each school will pay **\$150.00** to participate in the One-Act play contest. Day Passes for each event is **\$15.00** per day.
4. In order for a student to attend the state festival, they must be an active participant in Individual Events (actor in Student Directed Scene does not count) or any active member of the One-Act play cast or crew.
5. Four scholarships (**\$1,000.00** each) will be given out to two students selected through the district scholarship auditions.
6. Each troupe is required to supply a new judge's name on a yearly basis for the district festival or is subject to a **\$50.00** fee.
7. Each troupe must take an active role in the organization operation of either the district One-Act festival or individual events as determined by the assignment of duties at the Sponsor Meeting.
8. The student representative and junior representative will be selected each year by the current District Chair in May following the state festival through the submission of the proper paperwork.
9. A bereavement fund of \$100.00 may be used at the discretion of the District Chair to send condolences to family members on behalf of District 13 Sponsors.
10. When a local school hosts any event, all campus rules for the host school will be in effect and enforced at all times, to include the ban on smoking, and the school who is found to be in violation will be notified in writing of any infraction by the District Chair. The student will then be disqualified from attending state that year.
11. A **\$50.00** prize will be offered each year for the T-Shirt and program design winner.
12. When registering a troupe for individual events, **ONLY** the sponsor and one other (adult or student) may attend and register their students at the time prescribed.
13. The State Selected Individual Event Performance will be chosen by a vote by troupe sponsors during the Critic's Choice Performances at the conclusion of the District 13 IE closing ceremony. Each troupe will receive one vote and rank their top three choices (1, 2, 3), with 1<sup>st</sup> choice receiving 5 points, 2<sup>nd</sup> choice receiving 3 points, and 3<sup>rd</sup> choice receiving one point. That performance that receives the most number of points will be determined as our District Selected Individual Performance.
14. The State Selected Technical Event will be chosen by the judges ranking their Critic's Choice technical events from 1 to 5. The Critic's Choice that receives the highest rating will

be our District selected Technical Event. In case of a tie a panel of three sponsors will view the tied entries and select a winner.

15. No late entries will be accepted either for the One-Act play competition or for the Individual Event competition. There will be no exceptions.

16. Each troupe is permitted to have one (1) sponsor admitted to the Sponsor/Judges luncheon at District Individual Events and One-Act Festival. Each additional sponsor or parent chaperone that wishes to attend either luncheon will be asked to pay an additional **\$8** to cover expenses.

17. Each troupe is **REQUIRED** to send a sponsor from their troupe to the two (2) scheduled District 13 sponsor meetings or a fee of **\$250.00** (per absence) will be assessed to the troupe and must be paid before registering for their next activity.

18. There will be a **\$10.00** fee assessed for each **dropped** event after the cut of dated for Check and Changes. In addition a **\$25.00** change fee for and change request any time after the *Check and Changes dates*. There is a **\$150.00** fee to drop a One Act and a **\$50.00** fee to drop a Scholarship Audition.

# **General Individual Events Rules**

## General Individual Events Rules

*Any violation of the General Rules of Florida State Thespians' Individual Events will be subject to disqualification and/or disciplinary action by the Board of Directors.*

*All individual events have a maximum time limit of five (5) minutes, except for Large Group Musical, Ensemble Acting and Technical Events as stated in the rules. If any student or group goes over this time limit, she/he/they will be disqualified.*

## THE INTRODUCTION

1. An introduction **MUST** include **ONLY** the entrant's name(s), title of selection, troupe number and notice of asterisk material. Do not give name of school or other information. The time begins after the troupe number is said.
2. The introduction may not be used to establish mood or define character. The introduction is not a performance piece.
3. If your piece contains material that **MAY** offend members of your audience, you are **REQUIRED** to asterisk the piece on the Individual Event Registration Form and you are **REQUIRED** to include in your introduction that your piece contains "material that may possibly offend" and you are **REQUIRED** to allow a few, brief moments for audience members, should they choose, to leave.

The asterisk must be followed by one or more of the following codes:

- L -for adult language;
- S -for sexual situations;
- D -for frank talk of death;
- SA -for substance abuse;
- V -for violence;
- R -for religious commentary;
- P -for works related to prejudice or intolerance.

4. The audience will make no noise after an Individual Event — this includes applause.
5. Students are encouraged to wear appropriate audition/rehearsal attire in all Individual Events. Click here for the board's guidelines for "appropriate audition/rehearsal attire."
6. All material should be presented as if within the context of a full production.
7. Props are permissible if they are **USED** by the actor.

8. No sound effect or music is allowed in any Acting Individual Event unless specified in the text of the scene.
9. A playwright's work may NOT be re-constructed for presentation in an Individual Event. (ie. you may not splice scenes from various parts of the play to create your own adaptation)
10. The number of entries and events in the Individual Events will be determined annually by the State Board.
11. Students may participate in no more than 3 Individual Events in addition to the One Act Event.
12. No student may enter an event more than once.
13. ACCOMPANISTS: Each musical theatre event is allowed up to one accompanist per event. Any other musical instrument played will be counted as a performer within the number allowed in the event. A Student accompanist at State must be fully registered; an adult accompanist at State must be registered as a chaperone or attend with a day pass. A student who only accompanies an event at Districts that proceeds to State may attend State as a fully registered student.
14. Students receiving a Superior rating at the District level are eligible to perform at the State level. It is possible that the sponsor will be able to bring students receiving Excellents at Districts to State. This will be determined every August and will be detailed in the registration packet. Final selection will be the sponsor's decision.
15. There will be a \$25.00 fee for each change or cancellation made.
16. All Individual Events presented at State Festival must be the same title and cutting, with the same participants, that received a Superior at District Festival.
17. Prop Guns: A prop gun may be used if essential to the scene as long as it meets the following criteria: 1. the gun prop may have no moving parts; 2. the gun prop must have a solid filled barrel; 3. the gun prop must be in the possession of the teacher until it is actually used in the scene – the student cannot carry or transport the gun prop to the performance venue; 4. once the scene is done the gun prop must be returned immediately to the teacher.
18. All Participants must be currently enrolled and attending classes at the same school as the troupe presenting the IEs. Home school students may be included in the troupes IEs if those students reside within the boundaries of that school. Any exceptions must be made to the State Director.



# **Individual Events rules per Category**

# Monologue Rules

## RULES

1. All rules listed in Individual Events General Rules apply.
2. Student must present two (2) contrasting selections which may be from different time periods, styles, or moods.
3. Material must be drawn from published plays written for the theatre. Poetry, fiction, screenplays, and lyrics will not be allowed. A full copy of both published plays must be brought to the room and placed on the adjudicators' table. Without the two scripts the student will be allowed to perform, but they will NOT be rated and will NOT be considered for showcase.
4. Each monologue must be from a different play and portray a different character.
5. All material should be presented as if within the context of a full production.
6. Both selections combined cannot exceed three (3) minutes.

## MATERIALS

1. Each room will be provided with three (3) chairs. You are limited to the furniture in the room.

## Monologue Clarification

Poor	Fair	Good	Excellent	Superior
No Indicators are realized ever in piece. Performance does not display any sense of cohesion or clarity. This performance is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the performance. Technique and craft are of an unfinished or unprepared quality. The performance's character, emotion, physical and vocal work can be described as struggling, inconsistent, and artificial. This performance does not indicate the ability of a High School Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the performance. Technique and craft are of a rehearsed and prepared quality. The performance's character, emotion, physical and vocal work can be described as purposeful and watchable but at times inconsistent. The performance does not stand out from any other average High school performance in any indicator.	Most indicators are fully realized for a majority of the performance. Technique and craft are of a high quality. The performance's character, emotion, physical and vocal work can be described as committed, entertaining, and polished. The performance has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The performance's character, emotion, physical and vocal work can be described as compelling, insightful, and captivating. The performance deserves to be among the top rated for this event in each specific indicator without question.

**Differentiation of Texts:** Texts are contrasting in Style, Period, or Mood.

### Characterization

Commitment/choices: Assurance in character choices

Believable, three-dimensional character(s): Fully realized character(s)

**Emotional Commitment:** Truthful emotional work

Active objectives: Character(s) working toward a goal

Beats/moment-to-moment: Emotional moments played to completion

Connection to voice/body/emotions: Complete integration of acting tools

### Vocal Delivery

Projection: Volume for communication

Articulation: Clear and precise pronunciation of words

Authenticity: Truthfulness and consistency of accent

Variety (tone/pace): Connection with variability of thoughts and emotions. Attitude and tempo showing range

### Physicality/Blocking/Choreography

Gestures: Expressive movements of body

Facial expressions: Demonstration of emotions and thoughts

Staging: Movement and action during the performance

Movement with purpose: Meaningful staging generated by the script

### Focus/ Energy/ Concentration

Point of focus: Attention directed to correct source(s)

Concentration: Absorption of character and action

### Developed Relationships

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationships to acting partner(s)

### Delivery/Style

Selection is presented in a manner both appropriate to the style of the piece and effectively communicates the ideas to the audience.

# Costume Construction

## Choice of Plays

The student may choose any play from the list announced by the State Board of Directors in the September issue of the Florida State Thespian web page.

## Rules

- The student must fully construct one complete costume from neck to ankle. This costume must be for any main character in the chosen play.
- Costumes must be an entirely original construction by the student. Store bought garments or embellishments made to stock costumes are not acceptable.
- Only one student may be involved in the construction. **NO COLLABORATION.**
- Any patterns may be used, but the cost must be considered within the given budget.
- The costume must utilize at least three (3) different fabrics or trims. For example, a men's costume may consist of a white shirt, black pants, and a grey vest. A women's costume may consist of a dress with a lace collar and an apron or it may be a single gown with several trims.
- Proof of acquisition of all materials used in the construction of the garment must be documented. The student must provide an itemized expense sheet and receipts as proof. This sheet must be mounted on the display board mentioned below.
- In addition to the costume, each student will create a costume research collage. This may include environmental background pictures of the time period in which the play takes place, costume renderings, pattern envelopes, fabric swatches, etc.
- The collage must be presented on a 20" x 30" black art board.
- The board will be labeled in the following manner:  
Upper Left hand corner: Name of show and author  
Upper Right hand corner: Name of character, act, and scene Lower Right hand corner Student's name and troupe number
- The costume must be presented on a hanger so the judges may look at the garment both inside and out.
- Do not wear the costume to the adjudication.
- The event will not exceed ten (10) minutes. The student presentation is not to exceed five (5) of these ten (10) minutes.

1	2	3	4	5
No Indicators are realized ever in piece. Event does not display any sense of cohesion or clarity. This event is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the event. Technique and craft are of an unfinished or unprepared quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as struggling, inconsistent, and artificial. This event does not indicate the ability of a high school Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the event. Technique and craft are of a rehearsed and prepared quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as purposeful and watchable but at times inconsistent. The event does not stand out from any other average high school performance in any indicator.	Most indicators are fully realized for a majority of the event. Technique and craft are of a high quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as committed, entertaining, and polished. The event has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as compelling, insightful, and captivating. The event deserves to be among the top rated for this event in each specific indicator without question.

A bibliography is required documenting all resources used including but not limited to written and electronic sources. The bibliography must be in MLA style.

Budgetary consideration will not affect adjudication.

# Costume Construction with definitions

## Direction:

Production has a unifying concept and elements combine to communicate a clear idea to the audience.

## Design Implementation:

The Design of the scenic elements are unified to present a clear artistic vision for the show.

## Design Concept:

The design effectively, efficiently and safely communicated the idea of the play to the audience.

## Accuracy (Period / Style):

Design choices are consistent with the techniques and aesthetics of the period and/or style and playable in a practical in a theatrical setting.

## Attention To Detail:

The design focuses on every aspect of the final product.

## Function:

Space/ suitability of character, in the design is considered both aesthetically and practically to clarify the design..

## Interpretation (Theme / Mood):

Theme and mood is considered and applied throughout the design.

## Creativity (Problem Solving):

The design uses creativity to find solutions to script challenges.

## Presentation (Justification):

Design is presented with justification based in the text and/or outside research.

## Prompt Book:

Offers a clear picture of how the direction will be implemented throughout the rehearsal process.

## Blocking/stage pictures:

The visual presentation uses composition and picturization to direct focus and communicate clearly the literal and essential action of the scene.

## Promotional Appeal:

Design is marketable to an audience for the show and communicates a clear and consistent brand.

## Organization:

Design is arranged and managed, in a way, that clearly communicate main idea and puts relevant information where it is easily accessed.

## Sewing:

Hems and seams are clean and only visible if aesthetically necessary to the design of the show.



# Costume Design

## Rules

### CHOICE OF PLAYS

The student may choose any play from the list announced by the State Board of Directors in the September issue of the Florida State Thespians web page.

### RULES

1. The student must present five (5) character renderings. These may represent five (5) different characters and/or may follow a single character through several appropriate changes.
2. Computer assisted design is acceptable.
3. Each design must be executed in full color and displayed on a 10" x 15" white display board. The display board cannot be mounted on any other surface. All figures must be 10" tall. Children and unique characters may be varied in size but need to be in proportion to the 10" high standard. The base of the figure should be 3" from the lower edge of the board. A human figure may be traced to use as a template upon which a costume creation may then be placed. Tracing of a costume outline or silhouette is unacceptable.
4. The board should be labeled in the following manner:  
Upper Left hand corner: Name of the show and author.  
Upper Right hand corner: Name of the character, act, and scene. Lower Right hand corner: Student's name and troupe number.
5. The character renderings may or may not have drawn faces.
6. The student must attach fabric swatches, measuring a minimum of 2"x2", by the top edge of the swatch only. Mount the swatch on the right side of the presentation board so that the swatch may be lifted and felt to evaluate appropriate fabric texture, draping ability, weight, grain, etc.
7. The student must present a justification of the designs. Note cards may be used.
8. Only one student may be involved in the set of designs. **NO COLLABORATION.**
9. All artwork used must be the original work of the entrant.
10. The event will not exceed ten (10) minutes. The student presentation is not to exceed five (5) of these ten (10) minutes.
11. A bibliography is required documenting all resources used including but not limited to written and electronic sources. The bibliography must be in MLA style.
12. Other costume embellishments (buttons, trim, etc) can be placed on the presentation board on the right side with the swatches.
13. Budgetary consideration will not affect adjudication.

1	2	3	4	5
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# Costume Design with definitions

## Direction:

Production has a unifying concept and elements combine to communicate a clear idea to the audience.

## Design Implementation:

The Design of the scenic elements are unified to present a clear artistic vision for the show.

## Design Concept:

The design effectively, efficiently and safely communicated the idea of the play to the audience.

## Accuracy (Period / Style):

Design choices are consistent with the techniques and aesthetics of the period and/or style and playable in a practical in a theatrical setting.

## Attention To Detail:

The design focuses on every aspect of the final product.

## Function:

Space/ suitability of character, in the design is considered both aesthetically and practically to clarify the design.

## Interpretation (Theme / Mood):

Theme and mood is considered and applied throughout the design.

## Creativity (Problem Solving):

The design uses creativity to find solutions to script challenges.

## Presentation (Justification):

Design is presented with justification based in the text and/or outside research.

## Prompt Book:

Offers a clear picture of how the direction will be implemented throughout the rehearsal process.

## Blocking/stage pictures:

The visual presentation uses composition and picturization to direct focus and communicate clearly the literal and essential action of the scene.

## Promotional Appeal:

Design is marketable to an audience for the show and communicates a clear and consistent brand.

## Organization:

Design is arranged and managed in a way that clearly communicates main idea and puts relevant information where it is easily accessed.

## Sewing:

Hems and seams are clean and only visible if aesthetically necessary to the design of the show.

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# Duet Acting Rules

## RULES

1. All rules listed in Individual Events General Rules apply. Be sure to read them carefully.
2. Material must be drawn from published plays written for the theatre. Poetry, fiction, screenplays, and lyrics will not be allowed.
3. A full copy of the published play must be brought to the room and placed on the adjudicators' table. Without the script the student will be allowed to perform, but they will NOT be rated and will NOT be considered for showcase.
4. All material should be presented as if within the context of a full production.
5. Not to exceed five (5) minutes.

## MATERIALS

1. Each room will be provided with five (5) chairs and one (1) table. You are limited to the furniture in the room.

## Duet Acting Clarification

Poor	Fair	Good	Excellent	Superior
No Indicators are realized ever in piece. Performance does not display any sense of cohesion or clarity. This performance is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the performance. Technique and craft are of an unfinished or unprepared quality. The performance's character, emotion, physical and vocal work can be described as struggling, inconsistent, and artificial. This performance does not indicate the ability of a High School Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the performance. Technique and craft are of a rehearsed and prepared quality. The performance's character, emotion, physical and vocal work can be described as purposeful and watchable but at times inconsistent. The performance does not stand out from any other average High school performance in any indicator.	Most indicators are fully realized for a majority of the performance. Technique and craft are of a high quality. The performance's character, emotion, physical and vocal work can be described as committed, entertaining, and polished. The performance has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The performance's character, emotion, physical and vocal work can be described as compelling, insightful, and captivating. The performance deserves to be among the top rated for this event in each specific indicator without question.

**Differentiation of Texts:** Texts are contrasting in Style, Period, or Mood.

### Characterization

Commitment/choices: Assurance in character choices

Believable, three-dimensional character(s): Fully realized character(s)

**Emotional Commitment:** Truthful emotional work

Active objectives: Character(s) working toward a goal

Beats/moment-to-moment: Emotional moments played to completion

Connection to voice/body/emotions: Complete integration of acting tools

### Vocal Delivery

Projection: Volume for communication

Articulation: Clear and precise pronunciation of words

Authenticity: Truthfulness and consistency of accent

Variety (tone/pace): Connection with variability of thoughts and emotions. Attitude and tempo showing range

### Physicality/Blocking/Choreography

Gestures: Expressive movements of body

Facial expressions: Demonstration of emotions and thoughts

Staging: Movement and action during the performance

Movement with purpose: Meaningful staging generated by the script

### Focus/ Energy/ Concentration

Point of focus: Attention directed to correct source(s)

Concentration: Absorption of character and action

### Developed Relationships

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationships to acting partner(s)

### Delivery/Style

Selection is presented in a manner both appropriate to the style of the piece and effectively communicates the ideas to the audience.

# Duet Musical Theatre Rules

## RULES

1. All rules listed in Individual Events General Rules apply. Be sure to read them carefully
2. The musical theatre selection must come from a musical theatre production which has been written and produced for the musical theatre stage. Upon request, you must show proof of the origin of the source material.
3. No medleys, screenplays, or Vegas style reviews are allowed. Each selection may contain dialogue and each participant must be actively involved in the musical selection.
4. The performer **MUST** use non-vocal musical accompaniment, which can be live or taped unless expressly written to be performed without musical accompaniment. If we hear ANY voice on the accompaniment tape, you will be disqualified.
5. All material should be presented as if within the context of a full production.
6. The performers may choose to dance without singing if that is in keeping with the context of the full musical.
7. Not to exceed five (5) minutes.

## MATERIALS

1. Five (5) chairs and one (1) sturdy table will be provided.
2. The performers **MUST** provide their own cassette player.
3. A piano **MAY NOT** be available.

## Duet Musical Clarification

Poor	Fair	Good	Excellent	Superior
No Indicators are realized ever in piece. Performance does not display any sense of cohesion or clarity. This performance is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the performance. Technique and craft are of an unfinished or unprepared quality. The performance's character, emotion, physical and vocal work can be described as struggling, inconsistent, and artificial. This performance does not indicate the ability of a High School Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the performance. Technique and craft are of a rehearsed and prepared quality. The performance's character, emotion, physical and vocal work can be described as purposeful and watchable but at times inconsistent. The performance does not stand out from any other average High school performance in any indicator.	Most indicators are fully realized for a majority of the performance. Technique and craft are of a high quality. The performance's character, emotion, physical and vocal work can be described as committed, entertaining, and polished. The performance has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The performance's character, emotion, physical and vocal work can be described as compelling, insightful, and captivating. The performance deserves to be among the top rated for this event in each specific indicator without question.

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### Characterization

Commitment/choices: Assurance in character choices

Believable, three-dimensional character(s): Fully realized character(s)

**Emotional Commitment:** Truthful emotional work

Active objectives: Character(s) working toward a goal

Beats/moment-to-moment: Emotional moments played to completion

Connection to voice/body/emotions: Complete integration of acting tools

### Vocal Delivery

Projection: Volume for communication

Articulation: Clear and precise pronunciation of words

Authenticity: Truthfulness and consistency of accent

Variety (tone/pace): Connection with variability of thoughts and emotions. Attitude and tempo showing range

Pitch: Accurate notes

Intonation: Sound resonates in a manner that is appropriate for the style of the song and healthy for the vocalist

### Physicality/Blocking/Choreography

Gestures: Expressive movements of body

Facial expressions: Demonstration of emotions and thoughts

Staging: Movement and action during the performance



Movement with purpose: Meaningful staging generated by the script

**Focus/ Energy/ Concentration**

Point of focus: Attention directed to correct source(s)

Concentration: Absorption of character and action

**Developed Relationships**

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationships to acting partner(s)

**Delivery/Style**

Selection is presented in a manner both appropriate to the style of the piece and effectively communicates the ideas to the audience.



# Ensemble Acting Rules

## RULES

1. All rules listed in Individual Events General Rules apply.
2. Three to sixteen (3-16) actors may participate.
3. The material must be drawn from published plays written for the theatre. Poetry, fiction, screenplays, and lyrics will not be allowed.
4. A full copy of the published play must be brought to the room and placed on the adjudicators' table. Without the script the student will be allowed to perform, but they will NOT be rated and will NOT be considered for showcase.
5. All material should be presented as if within the context of a full production.
6. Not to exceed five (5) minutes.

## MATERIALS

1. Each room will be provided with eight (8) chairs and one (1) table. You are limited to the furniture in the room.

## Ensemble Acting Clarification

Poor	Fair	Good	Excellent	Superior
No Indicators are realized ever in piece. Performance does not display any sense of cohesion or clarity. This performance is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the performance. Technique and craft are of an unfinished or unprepared quality. The performance's character, emotion, physical and vocal work can be described as struggling, inconsistent, and artificial. This performance does not indicate the ability of a High School Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the performance. Technique and craft are of a rehearsed and prepared quality. The performance's character, emotion, physical and vocal work can be described as purposeful and watchable but at times inconsistent. The performance does not stand out from any other average High school performance in any indicator.	Most indicators are fully realized for a majority of the performance. Technique and craft are of a high quality. The performance's character, emotion, physical and vocal work can be described as committed, entertaining, and polished. The performance has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The performance's character, emotion, physical and vocal work can be described as compelling, insightful, and captivating. The performance deserves to be among the top rated for this event in each specific indicator without question.

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Concentration: Absorption of character and action

### Developed Relationships

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationships to acting partner(s)

### Delivery/Style

Selection is presented in a manner both appropriate to the style of the piece and effectively communicates the ideas to the audience.

# LARGE Group Musical Theatre Rules

## RULES

1. Eight (8) to sixteen (16) performers may participate.
2. The musical theatre selection must come from a musical theatre production, which has been written and produced for the musical theatre stage. Upon request, you must show proof of the origin of the source material.
3. No medleys, screenplays, or Vegas style reviews are allowed. Each selection may contain dialogue and each participant must be actively involved in the musical selection.
4. The performer **MUST** use non-vocal musical accompaniment, which can be live or taped unless expressly written to be performed without musical accompaniment. If we hear ANY voice on the accompaniment tape, you will be disqualified.
5. All material should be presented as if within the context of a full production.
6. The performers may choose to dance without singing if that is in keeping with the context of the full musical.
7. Not to exceed five (5) minutes.

## MATERIALS

1. Sixteen (16) chairs and one (1) sturdy table will be provided.
2. A music playback device will be provided, however attendees are encouraged to bring their own device for back-ups.
3. A piano **MAY NOT** be available.

## Large Group Musical Clarification

Poor	Fair	Good	Excellent	Superior
No Indicators are realized ever in piece. Performance does not display any sense of cohesion or clarity. This performance is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the performance. Technique and craft are of an unfinished or unprepared quality. The performance's character, emotion, physical and vocal work can be described as struggling, inconsistent, and artificial. This performance does not indicate the ability of a High School Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the performance. Technique and craft are of a rehearsed and prepared quality. The performance's character, emotion, physical and vocal work can be described as purposeful and watchable but at times inconsistent. The performance does not stand out from any other average High school performance in any indicator.	Most indicators are fully realized for a majority of the performance. Technique and craft are of a high quality. The performance's character, emotion, physical and vocal work can be described as committed, entertaining, and polished. The performance has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The performance's character, emotion, physical and vocal work can be described as compelling, insightful, and captivating. The performance deserves to be among the top rated for this event in each specific indicator without question.

**Differentiation of Texts:** Texts are contrasting in Style, Period, or Mood.

### Characterization

Commitment/choices: Assurance in character choices

Believable, three-dimensional character(s): Fully realized character(s)

**Emotional Commitment:** Truthful emotional work

Active objectives: Character(s) working toward a goal

Beats/moment-to-moment: Emotional moments played to completion

Connection to voice/body/emotions: Complete integration of acting tools

### Vocal Delivery

Projection: Volume for communication

Articulation: Clear and precise pronunciation of words

Authenticity: Truthfulness and consistency of accent

Variety (tone/pace): Connection with variability of thoughts and emotions. Attitude and tempo showing range

Pitch: Accurate notes

Intonation: Sound resonates in a manner that is appropriate for the style of the song and healthy for the vocalist

### Physicality/Blocking/Choreography

Gestures: Expressive movements of body

Facial expressions: Demonstration of emotions and thoughts

Staging: Movement and action during the performance

Movement with purpose: Meaningful staging generated by the script

### Focus/ Energy/ Concentration

Point of focus: Attention directed to correct source(s)

Concentration: Absorption of character and action

**Developed Relationships**

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationships to acting partner(s)

**Delivery/Style**

Selection is presented in a manner both appropriate to the style of the piece and effectively communicates the ideas to the audience.



# **Pantomime Rules**

## **RULES**

1. All rules listed in Individual Events General Rules apply. Be sure to read them carefully
2. The event may be done with 1-8 students.
3. Props are not allowed.
4. Theatrical makeup is not allowed.
5. Lip synching and/or audible sounds by the performer(s) are not allowed.
6. Time will be limited to (5) minutes
7. There will be no lyrics or human vocal sounds in the musical accompaniment.
8. All rules listed in Individual Events General Rules apply.

## **MATERIALS**

1. Only one chair per performer may be used. The room will be stocked with 8 chairs the maximum needed. You are limited to the furniture in the room.
  2. The floor may be carpeted. Be prepared!
  3. The use of musical accompaniment or recorded sound effects is optional, but you must provide your own equipment.
-

# PLAYWRITING RULES

1. The script must be the original work of one current student OR the collaborative work of no more than two current students from the same Thespian troupe.
2. The text must contain dialogue, and have a minimum of two characters
3. The script submitted must be in the form of a non-musical one-act stage-play with a maximum total length of 30 pages.
4. The script should be produced using the designated elements and their specified pagination, and according to the Florida State Thespian guidelines. All text must be in the Palatino font.
5. The Board suggests using professional scriptwriting software such as Final Draft, Script It, Scrivener, Slugline, Trelby, Storyist, or StoryO.
6. Scripts must be saved as a PDF file, and emailed to the District Chair or State Director per the given competition deadlines. It is the responsibility of the playwright(s) and Troupe Sponsor to ensure the safe, complete, and timely transmission and receipt of all necessary digital documents. No paper copies of the script will be accepted.
7. The first page of the script will be the Title page, including information relating to the title, playwright(s), sponsor, troupe number, school name, and completion date, and will be arranged according to the Florida State Thespian guidelines.
8. The (optional) second page of the script may contain a synopsis, character list and breakdown, floor-plan, or any other information the playwright(s) deem(s) necessary to understanding the script.
9. All successive pages of the script will contain the actual text of the stage-play and will be arranged according to the Florida State Thespian guidelines.
10. The script will contain only pages specified by the Florida State Thespian guidelines.
11. A script that is improperly formatted is in violation of the specified Florida State Thespian guidelines and is subject to disqualification prior to adjudication.
12. Judges may make comments on the evaluation form and/or during the verbal adjudication.
13. A festival evaluation (if possible) will include a (10) minutes of verbal interaction to be used as the judges see fit to expand the learning process of the playwright(s).

## GENERAL

### STANDARD ELEMENTS FOR STAGE-PLAYS

[12 pt. Palatino, Bold, All Caps, Center Justify, Left Margin: 1.25, Right Margin: 7.25] General is the title of the play. It is always in all caps, and centered, and appears only on the first page.

## SCENE HEADING

[10 pt. Palatino, Bold, All Caps, Underline, Full Justify, Left: 1.00, Right: 7.25]

A Scene Heading identifies pertinent information to upcoming scene, and are numbered in succession.

## ACTION

[10 pt. Palatino, Italic, Full Justify, Left: 1.75, Right: 7.25]

Action relates character and scenic information. It is always plain text & italicized. It appears after dialogue or before a character name.

## CHARACTER NAME

[12 pt. Palatino, Bold, All Caps, Left Justify, Left 2.90, Right: 7.25]

Character names precede dialogue, and indicate who is talking. They are always written in bold, capital letters and followed by a colon.

## DIALOGUE

[12 pt. Palatino, Full Justify, Left: 1.00, Right: 7.25]

Dialogue is the spoken word. It is always preceded by a character name, and in plain text.

## PAGE HEADERS & PAGE NUMBERS

[10 pt. Palatino, Italic, Right Justify, Right: 7.00]

Page headers identify the stage-play's title and page number. Each page after the first page of dialogue or action must have these on the upper right hand corner. Page Headers margins (.40 in) are the distance between the edge of the top of the physical paper and the Header text.

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# Publicity Direction Rules

The student may choose any play from the list announced by the State Board of Directors in the September issue of the Florida State Thespian web page.

## CHOICE OF PLAYS

1. The following materials are to be presented:
  - a. poster design on 11 x 17 paper
  - b. ticket design
  - c. program design and full layout of not less than four pages
  - d. two press releases: an information article and a feature article e. a proposal for a promotional project
  - f. a budget for the publicity campaign and justification of expenses (*Note: this budget may be designed for the publicity campaign of a high school, community theatre, or professional production. You are asked to note which of the three you are designing. Your work will be judged on **how** you spend the money.*)
2. Computer aided design is acceptable.
3. The student must present justifications of the designs. Note cards may be used.
4. Only one student may be involved in the design. **NO COLLABORATION.**
5. All artwork used must be the original work of the entrant.
6. The event will not exceed ten (10) minutes. The student presentation is not to exceed five (5) of these ten (10) minutes.
7. A bibliography is required documenting all resources used including but not limited to written and electronic sources. The bibliography must be in MLA style.

1	2	3	4	5
No Indicators are realized ever in piece. Event does not display any sense of cohesion or clarity. This event is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the event. Technique and craft are of an unfinished or unprepared quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as struggling, inconsistent, and artificial. This event does not indicate the ability of a high school Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the event. Technique and craft are of a rehearsed and prepared quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as purposeful and watchable but at times inconsistent. The event does not stand out from any other average high school performance in any indicator.	Most indicators are fully realized for a majority of the event. Technique and craft are of a high quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as committed, entertaining, and polished. The event has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire event. Technique and craft are of an advanced quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as compelling, insightful, and captivating. The event deserves to be among the top rated for this event in each specific indicator without question.

## Publicity Design with definitions

Direction:

Production has a unifying concept and elements combine to communicate a clear idea to the audience.

Design Implementation:

The Design of the scenic elements are unified to present a clear artistic vision for the show.

Design Concept:

The design effectively, efficiently and safely communicated the idea of the play to the audience.

Accuracy (Period / Style):

Design choices are consistent with the techniques and aesthetics of the period and/or style and playable in a practical in a theatrical setting. Attention

To Detail:

The design focuses on every aspect of the final product.

Function:

Space/ suitability of character, in the design is considered both aesthetically and practically to clarify the design..

Interpretation (Theme / Mood):

Theme and mood is considered and applied throughout the design.

Creativity (Problem Solving):

The design uses creativity to find solutions to script challenges.

Presentation (Justification):

Design is presented with justification based in the text and/or outside research.

Prompt Book:

Offers a clear picture of how the direction will be implemented throughout the rehearsal process.

Blocking/stage pictures:

The visual presentation uses composition and picturization to direct focus and communicate clearly the literal and essential action of the scene.

Promotional Appeal:

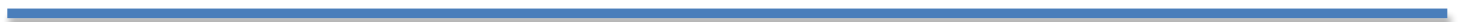
Design is marketable to an audience for the show and communicates a clear and consistent brand.

Organization:

Design is arranged and managed in a way, that clearly communicate main idea and puts relevant information where it is easily accessed.

Sewing:

Hems and seams are clean and only visible if aesthetically necessary to the design of the show.





# Scene Design Rules

## CHOICE OF PLAYS

The student may choose any play from the list announced by the State Board of Directors in the September issue of the Florida State Thespian web page.

## RULES

1. The student must construct an original, three dimensional model OR perspective rendering executed to the scale of EITHER 1/4" = 1'0" OR 1/2" = 1'0" showing the set and its relationship to the theatrical space. Renderings and/or models must be done for **at least one** set required in the production.
2. Computer assisted design is acceptable.
3. At least one figure must be included in the rendering or model to show proportion and scale.
4. The student must draw a floor plan to the same scale which justifies the storage and shifting for ALL sets in the show.
5. The set is to be designed for a stage with a proscenium opening of 38' w x 20' h, an apron 6' deep, and wing space. The stage has a maximum depth of 30' from the proscenium line to the back wall with a wing measuring 15'x30' on each side. The proscenium arch and wing space must be represented in the model.
6. The student must present a justification of the design. Note cards may be used.
7. Only one student may be involved in the design. **NO COLLABORATION.**
8. All artwork used must be the original work of the entrant.
9. The event will not exceed ten (10) minutes. The student presentation is not to exceed five (5) of these ten (10) minutes.
10. A bibliography is required documenting all resources used including but not limited to written and electronic sources. The bibliography must be in MLA style.
11. Budgetary consideration will not affect adjudication.

1	2	3	4	5
No Indicators are realized ever in piece. Event does not display any sense of cohesion or clarity. This event is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the event. Technique and craft are of an unfinished or unprepared quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as struggling, inconsistent, and artificial. This event does not indicate the ability of a high school Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the event. Technique and craft are of a rehearsed and prepared quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as purposeful and watchable but at times inconsistent. The event does not stand out from any other average high school performance in any indicator.	Most indicators are fully realized for a majority of the event. Technique and craft are of a high quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as committed, entertaining, and polished. The event has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as compelling, insightful, and captivating. The event deserves to be among the top rated for this event in each specific indicator without question.

## Scene Design with definitions

Direction:

Production has a unifying concept and elements combine to communicate a clear idea to the audience.

Design Implementation:

The Design of the scenic elements are unified to present a clear artistic vision for the show.

Design Concept:

The design effectively, efficiently and safely communicated the idea of the play to the audience.

Accuracy (Period / Style):

Design choices are consistent with the techniques and aesthetics of the period and/or style and playable in a practical in a theatrical setting. Attention To Detail:

The design focuses on every aspect of the final product.

Function:

Space/ suitability of character, in the design is considered both aesthetically and practically to clarify the design..

Interpretation (Theme / Mood):

Theme and mood is considered and applied throughout the design.

**Creativity (Problem Solving):**

The design uses creativity to find solutions to script challenges.

**Presentation (Justification):**

Design is presented with justification based in the text and/or outside research.

**Prompt Book:**

Offers a clear picture of how the direction will be implemented throughout the rehearsal process.

**Blocking/stage pictures:**

The visual presentation uses composition and picturization to direct focus and communicate clearly the literal and essential action of the scene. **Promotional Appeal:**

Design is marketable to an audience for the show and communicates a clear and consistent brand.

**Organization:**

Design is arranged and managed in a way that clearly communicate dan idea and puts relevant information where it is easily accessed.

**Sewing:**

Hems and seams are clean and only visible if aesthetically necessary to the design of the show.



# SMALL Group Musical Theatre Rules

1. All rules listed in Individual Events General Rules apply. Be sure to read them carefully
2. Three (3) to seven (7) performers may participate.
3. The musical theatre selection must come from a musical theatre production, which has been written and produced for the musical theatre stage. Upon request, you must show proof of the origin of the source material.
4. No medleys, screenplays, or Vegas style reviews are allowed. Each selection may contain dialogue and each participant must be actively involved in the musical selection.
5. The performer **MUST** use non-vocal musical accompaniment, which can be live or taped unless expressly written to be performed without musical accompaniment. If we hear ANY voice on the accompaniment tape, you will be disqualified.
6. All material should be presented as if within the context of a full production.
7. The performers may choose to dance without singing if that is in keeping with the context of the full musical.
8. Not to exceed five (5) minutes.

## MATERIALS

1. Seven (7) chairs and one (1) sturdy table will be provided.
2. The performers **MUST** provide their own cassette player.
3. A piano **MAY NOT** be available.

## Small Group Musical Clarification

Poor	Fair	Good	Excellent	Superior
No Indicators are realized ever in piece. Performance does not display any sense of cohesion or clarity. This performance is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the performance. Technique and craft are of an unfinished or unprepared quality. The performance's character, emotion, physical and vocal work can be described as struggling, inconsistent, and artificial. This performance does not indicate the ability of a High School Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the performance. Technique and craft are of a rehearsed and prepared quality. The performance's character, emotion, physical and vocal work can be described as purposeful and watchable but at times inconsistent. The performance does not stand out from any other average High school performance in any indicator.	Most indicators are fully realized for a majority of the performance. Technique and craft are of a high quality. The performance's character, emotion, physical and vocal work can be described as committed, entertaining, and polished. The performance has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The performance's character, emotion, physical and vocal work can be described as compelling, insightful, and captivating. The performance deserves to be among the top rated for this event in each specific indicator without question.

**Differentiation of Texts:** Texts are contrasting in Style, Period, or Mood.

### Characterization

Commitment/choices: Assurance in character choices

Believable, three-dimensional character(s): Fully realized character(s)

**Emotional Commitment:** Truthful emotional work

Active objectives: Character(s) working toward a goal

Beats/moment-to-moment: Emotional moments played to completion

Connection to voice/body/emotions: Complete integration of acting tools

### Vocal Delivery

Projection: Volume for communication

Articulation: Clear and precise pronunciation of words

Authenticity: Truthfulness and consistency of accent

Variety (tone/pace): Connection with variability of thoughts and emotions. Attitude and tempo showing range

Pitch: Accurate notes

In tonation: Sound resonates in a manner that is appropriate for the style of the song and healthy for the vocalist

### Physicality/Blocking/Choreography

Gestures: Expressive movements of body

Facial expressions: Demonstration of emotions and thoughts

Staging: Movement and action during the performance

Movement with purpose: Meaningful staging generated by the script

**Focus/ Energy/ Concentration**

Point of focus: Attention directed to correct source(s)

Concentration: Absorption of character and action

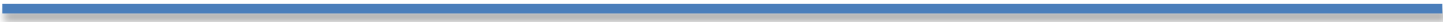
**Developed Relationships**

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationships to acting partner(s)

**Delivery/Style**

Selection is presented in a manner both appropriate to the style of the piece and effectively communicates the ideas to the audience.



# Solo Musical Theatre

## Rules

1. All rules listed in Individual Events General Rules apply. Be sure to read them carefully
2. The musical theatre selection must come from a musical theatre production which has been written and produced for the musical theatre stage. Upon request, you must show proof of the origin of the source material.
3. No medleys, screenplays, or Vegas style reviews are allowed. Each selection may contain dialogue and each participant must be actively involved in the musical selection.
4. The performer MUST use non-vocal musical accompaniment which can be live or taped unless expressly written to be performed without musical accompaniment. If we hear ANY voice on the accompaniment tape, you will be disqualified.
5. All material should be presented as if within the context of a full production.
6. The performer may choose to dance without singing if that is in keeping with the context of the full musical.
7. Not to exceed five (5) minutes.

## MATERIALS

1. Three (3) chairs and one (1) sturdy table will be provided.
2. The performers MUST provide his/her own cassette player.
3. A piano MAY NOT be available.

## Solo Musical Clarification

Poor	Fair	Good	Excellent	Superior
No Indicators are realized ever in piece. Performance does not display any sense of cohesion or clarity. This performance is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the performance. Technique and craft are of an unfinished or unprepared quality. The performance's character, emotion, physical and vocal work can be described as struggling, inconsistent, and artificial. This performance does not indicate the ability of a High School Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the performance. Technique and craft are of a rehearsed and prepared quality. The performance's character, emotion, physical and vocal work can be described as purposeful and watchable but at times inconsistent. The performance does not stand out from any other average High school performance in any indicator.	Most indicators are fully realized for a majority of the performance. Technique and craft are of a high quality. The performance's character, emotion, physical and vocal work can be described as committed, entertaining, and polished. The performance has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire performance. Technique and craft are of an advanced quality. The performance's character, emotion, physical and vocal work can be described as compelling, insightful, and captivating. The performance deserves to be among the top rated for this event in each specific indicator without question.

**Differentiation of Texts:** Texts are contrasting in Style, Period, or Mood.

### Characterization

Commitment/choices: Assurance in character choices

Believable, three-dimensional character(s): Fully realized character(s)

**Emotional Commitment:** Truthful emotional work

Active objectives: Character(s) working toward a goal

Beats/moment-to-moment: Emotional moments played to completion

Connection to voice/body/emotions: Complete integration of acting tools

### Vocal Delivery

Projection: Volume for communication

Articulation: Clear and precise pronunciation of words

Authenticity: Truthfulness and consistency of accent

Variety (tone/pace): Connection with variability of thoughts and emotions. Attitude and tempo showing range

Pitch: Accurate notes

Intonation: Sound resonates in a manner that is appropriate for the style of the song and healthy for the vocalist

### Physicality/Blocking/Choreography

Gestures: Expressive movements of body

Facial expressions: Demonstration of emotions and thoughts

Staging: Movement and action during the performance

Movement with purpose: Meaningful staging generated by the script

### Focus/ Energy/ Concentration

Point of focus: Attention directed to correct source(s)

Concentration: Absorption of character and action

**Developed Relationships**

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationships to acting partner(s)

**Delivery/Style**

Selection is presented in a manner both appropriate to the style of the piece and effectively communicates the ideas to the audience.



# Student-Directed Scene Rules

## CHOICE OF PLAYS

The student may choose any non-musical play from the list announced by the State Board of Directors in the September issue of the Florida State Thespian web page.

## RULES

- The student director may select any scene from the list of plays designated by the State Board of Directors EXCEPT the musical theatre selections.
- The submitted prompt book must include, but is not limited to
  - Thematic statement of the play
  - Character summary: include relationships with each other and their surroundings, using the characters in the required scene
  - Plot summary of the play
  - Floorplan for the scene: provide a complete ground plan to a scale as you would stage it in full performance for that scene in the act that it occurs as it would be presented in the final production
  - Copy of the designated scene with blocking notes and technical cues on the copy
- One student may be the director. NO COLLABORATION.
- Student directors MUST choose performers who are participating in one other event at the district level.
- Be prepared to answer the following conceptual questions, for example: The playwright's choice of title, tempo for this scene, use of line, shape, texture, color, and/or music to reflect mood and style.
- Time limit: five (5) minutes for the required uninterrupted performance. The remainder of the time is designated for justification and questions. The event shall not exceed (10) minutes.
- A bibliography is required documenting all resources used.

## OPTIONS

- One (1) chair per character in the designated scene provided.
- One sturdy table provided.
- Prop(s) may be brought at the student director's discretion if it is an integral part of the scene.

1	2	3	4	5
No Indicators are realized ever in piece. event does not display any sense of cohesion or clarity. This event is incomplete or incoherent in all indicators.	A few indicators are realized for brief moments of the event. Technique and craft are of an unfinished or unprepared quality. The he event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as struggling, inconsistent, and artificial. This event does not indicate the ability of a high school Thespian. It is below average in all indicators.	Some indicators are mostly realized for less than half of the event. Technique and craft are of a rehearsed and prepared quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as purposeful and watchable but at times inconsistent. The event does not stand out from any other average high school performance in any indicator.	Most indicators are fully realized for a majority of the event. Technique and craft are of a high quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as committed, entertaining, and polished. The event has the potential to be among the top rated for this event in each specific indicator.	All indicators are fully realized for the entire event. Technique and craft are of an advanced quality. The event's accuracy, attention to detail, function, interpretation, creativity and presentation can be described as compelling, insightful, and captivating. The event deserves to be among the top rated for this event in each specific indicator without question.

## Student Directed Scenes with definitions

Direction:

Production has a unifying concept and elements combine to communicate a clear idea to the audience.

Design Implementation:

The Design of the scenic elements are unified to present a clear artistic vision for the show.

Design Concept:

The design effectively, efficiently and safely communicated the idea of the play to the audience.

Accuracy (Period / Style):

Design choices are consistent with the techniques and aesthetics of the period and/or style and playable in a practical in a theatrical setting. Attention To Detail:

The design focuses on every aspect of the final product.

Function:

Space/ suitability of character, in the design is considered both aesthetically and practically to clarify the design..

Interpretation (Theme / Mood):

Theme and mood is considered and applied throughout the design.

Creativity (Problem Solving):

The design uses creativity to find solutions to script challenges.

Presentation (Justification):

Design is presented with justification based in the text and/or outside research.

Prompt Book:

Offers a clear picture of how the direction will be implemented throughout the rehearsal process.

Blocking/stage pictures:

The visual presentation uses composition and picturization to direct focus and communicate clearly the literal and essential action of the scene. Promotional Appeal:

Design is marketable to an audience for the show and communicates a clear and consistent brand.

Organization:

Design is arranged and managed in a way, that clearly communicate main idea and puts relevant information where it is easily accessed.

Sewing:

Hems and seams are clean and only visible if aesthetically necessary to the design of the show.

## STUDENT DIRECTING STUDIO AT STATE FESTIVAL

Each year the various districts will hold Student Directed Scenes as an Individual Event.

Each district may send up to the following number of Student Directed Scenes:

1-6 affiliated schools performed at Districts » 1 superior Student Directed Scene

7-12 affiliated schools performed at Districts » 2 superior Student Directed Scenes

13-18 affiliated schools performed at Districts » 3 superior Student Directed Scenes

19-24 affiliated schools performed at Districts » 4 superior Student Directed Scenes

25 or more affiliated schools performed at Districts » 5 superior Student Directed Scenes

Each of these Student Directed Scenes must have earned a superior rating at Districts. Each of these scenes will receive an extended workshop with a professional director.



# **Scholarship Information**

# Scholarship Information For Sponsors

1. A District 13 Scholarship has been established and is awarded to a senior who plans to major in theater at any accredited college or university.

2. Students may audition in any of following categories:

A. Acting	(Monologue)	2 minutes maximum*
B. Musical Theater	(Song, Monologue)	16 bars & 1 minute monologue*
C. Management		
1. Stage	(prompt book, interview)	3 minute presentation*
2. Theatre	(publicity/business log)	3 minute presentation*
D. Design	(portfolio review)	3 minute presentation*
E. Theater Education	(monologue/portfolio)	3 minute presentation*

*\*Introductions are included in all times listed.*

3. The district Chair will place all applications in order of audition appearance distribute copies to each judge.

4. The sponsor's evaluation as presented on the application form should be an objective assessment of the candidate's potential to succeed in the selected area.

5. Incomplete or improperly completed applications will be disqualified at the discretion of the District Chairperson.

6. Candidates must be members of the International Thespian Society.

# SCHOLARSHIP RULES

The student must have actively participated at districts and be fully qualified to attend State. Scholarship application alone does NOT register the student for State

The competition is keen and applicants must be limited to those who seriously intend to pursue a career in theatre and to those whom you feel have the potential to do so. Florida State Thespians expects these auditions/interviews to give new impetus to theatre educators to present the most outstanding talent they have discovered and trained.

No school will be allowed to send more than 5 seniors to the scholarship auditions.

Students auditioning should seriously intend to pursue a career in theatre. Audition only for your priority area. Use other material to demonstrate versatility at call backs.

The student should work with the sponsor in the selection and preparation of the material.

It is the responsibility of the student to complete the audition application correctly and to get the correct endorsements. Incomplete or improperly completed applications will be disqualified, so follow directions carefully.

Students must be currently a member of the International Thespian Society.

Any student found in violation of State Festival rules will automatically forfeit their scholarship.

SENIORS must have a minimum of a 3.0 GPA or 1800 on the SAT or 26 on the ACT at the time of application

JUNIORS must have a minimum of a 3.0 GPA. Juniors are also required to have received an Excellent or a Superior in any Individual Event at the District level. Participation in the one act does not satisfy this requirement.

Seniors will be auditioning on Friday for scholarship money only. Juniors will be auditioning on Thursday for colleges. Seniors will not be auditioning for colleges; our Festival is too late in the year to interest recruiters in seniors.

To prevent no-shows, each student or their troupe will be fined \$50 if the student fails to show up at the appointed time slot.

The colleges have given some suggestions on dress, material and delivery of the audition. These suggestions have been compiled for you on the Student Web.

You will need to pay the application fee of \$10.00 per student and document this properly on the Payment Form found in the registration packet.

# RULES FOR AUDITIONING

1. ACTING auditions have ONE MINUTE to perform a monologue.
2. MUSICAL THEATRE auditions will have a maximum of 90 seconds to perform both a solo followed by a monologue. The musical selection must come before the monologue. Please see the guidelines, "Preparing for the Musical Theatre Audition."
3. An accompanist will be provided. NO recorded music will be allowed.
4. DESIGN, TECHNICAL/MANAGEMENT candidates will be allocated a minimum table display space of 24"x36". They will be allowed fifteen minutes to set up their work. Students should prepare a one minute presentation of their work. Note: not all universities/colleges have programs in all tech/design areas. You should bring your portfolio, which should include a variety of fine art and/or theatre art work. The portfolio might consist of some of the following: drawings of any subject, any medium; examples of work in color; drafting; prints; 3-D projects of any type; actual theatrical design work, realized or not; figure drawings; costume designs; lighting plots; etc. Stage Managers will bring prompt books and supporting material. The portfolio is required whether your interests are in scene design, lighting, or costuming. You should also be prepared in a question and answer period to discuss past experiences and your professional goals.
5. REGARDLESS OF THE TYPE OF AUDITION, NO AUDITION WILL EXCEED TWO MINUTES.
6. TIME STARTS WITH YOUR NAME AND NUMBER in your introduction.
7. All performance pieces should be fully memorized.
8. You will have a performance area of 12'x16'.
9. A table will be provided if needed to display portfolio materials.
10. When your turn comes, walk quickly to the stage, say your name.
11. Due to poor sight lines, avoid sitting, kneeling, lying on the floor as part of your business.
12. Keep choreography simple. Remember that you may not have an ideal dance surface.
13. College/University Representatives have established these audition/interview processes to help each other and you. They are friends of yours who identify with the pressure you may feel. They are pulling for you, so relax and do it!

# MUSICAL THEATRE AUDITION GUIDELINES

Preparing the music for the piano accompanist:

1. It is best to photocopy only the portion of music that is to be sung. Tape the photocopied music onto a file folder (substantial paper quality) that will easily stay open and on the music stand. If the excerpt is more than two pages, make the third page as an attached fold-out to avoid page turns. (Never offer to the pianist loose sheets that can fall off the music stand and are often in the wrong order.)

2. Mark the top of the first page with:

-Title of selection

-Show

-Composer/lyricist

1. Mark the following musical indications: Tempo (metronome marking is useful, ie., quarter note = 120; half note = 60, etc.) Mood indication from the score (moderate, easy swing, allegro, largo, soft-shoe, etc.) "Belltone = G" (or whatever the first note is) unless using a piano introduction. Any liberties that are to be taken with the tempo (ritards, breaths in the middle of sentences, rubato, moving forward, etc.) The time signature and the key signature must be clearly included at the beginning of the selection.

2. Before taping the music onto the folder, cut out anything that is not to be played, such as unnecessary introductions, first endings, long postludes, instrumental cues, second verse words that are not going to be sung, etc. Then adjust what follows so that the pianist follows the score in a logical manner – no sudden jumping from score to score. Do not cross bars out and expect the pianist to jump over unused sections of music.

3. Always present the music in the key in which it is to be sung. Never ask a pianist to transpose at sight.

4. Never ask a pianist to play from a lead sheet which has only the melody, lyrics and chord symbols.

5. Make certain that the music is clearly copied and includes ALL of the top melodic notes and ALL of the piano bass notes. White-out anything that is distracting or unnecessary.

6. Ask an experienced pianist to read through the excerpt to see if anything is distracting, confusing or missing.

7. Prepare and practice what needs to be said to the pianist (including "hello" and "thank you"), so that valuable audition time isn't wasted at the piano. Point out anything that may be tricky to the pianist. Lightly tap the tempo and lightly sing the first phrase of music until the pianist nods that s/he understands. Then, go center and prepare to sing.

8. Always nod to the pianist for the belltone or the introduction when ready to sing.

9. Always thank the pianist when finished.

10. Avoid manuscript copies if possible. It is much better to have someone input the music into a software program (Finale, Sibelius). The printing is much easier to read.

11. Avoid the very difficult piano reductions of certain composers such as Jason Robert Brown, Michael John LaChiusa, John Bucchino, Stephen Sondheim, etc. A pianist who can't read this challenging music can destroy an audition. Many of these difficult accompaniments can be simplified by a composer/arranger and printed out in more easily-read version.

12. Do not waste valuable audition time asking the pianist to play a lengthy piano introduction. It is usually best to plan for a one-bar introduction or just a belltone. A belltone allows the singer to establish the tempo with pick-up notes. Furthermore, starting with a belltone avoids having the pianist accidentally set a wrong tempo and allow the singer to begin when s/he is ready.

13. Avoid selections that have meter, tempo, and key changes. An audition selection that maintains a steady, established tempo and key is most often successfully completed without error.

14. It is best for students to practice with a live accompanist.

# **One Acts**

# One Act Event – General Rules

Any violation of the General Rules of Florida State Thespians' One Acts will be subject to disqualification and/or disciplinary action by the Board of Directors

Each district should attempt to insure that the one acts presented at its individual festival adhere to the following rules as closely as possible.

## 1. Selection of One Act Plays

1. Entrees may come from published plays, original works, or cuttings from full length plays. Both musicals and non musicals are acceptable. Readers' theatre or chamber theatre pieces are not allowed.
2. Each Troupe is permitted to submit only one entry.
3. There is a one year performance moratorium on plays presented at the District and State Festivals.
4. Proof of the payment of royalties must accompany registration. Written permission for cuttings and/or original work must be included if applicable.
5. The playwright and publisher must be included on the registration form.
6. For a one act play to perform at the State Festival it must be performed at and receive a Superior rating at the district level.
7. The number of Superior rated plays permitted to showcase at the State Festival will be determined by the following formula:
  - 1-6 plays performed at District—1
  - 7- 12 plays performed at District—2
  - 13-18 plays performed at District—3
  - 19-24 plays performed at Districts—4
  - 25 or more plays performed at Districts—5
8. All schools must be currently affiliated with the International Thespian Society to be considered for performance at the State Festival. Affiliation must be current on or before the date specified by the State Director.
9. If a district chooses an alternative one-act to perform at the State Festival, the Chairperson of that district must inform the State Director of that change prior to the February board meeting. After the February board meeting, if a one act is unable to perform, it will not be replaced by an alternate.

## Preliminary and General Considerations

1. All students involved with the one act must be currently enrolled students attending classes at the same school as the Troupe presenting the one act. Home schooled students may be included in a troupe's production if those students reside within the boundaries of that school. An exception will be made for any sponsor who runs the lights or sound for the production.
2. The cast of the play being performed at the State Festival must be the same as the one performed at the District Festival. The State Director must be informed of any changes due to extreme circumstances. Permission to make such a change is at the discretion of the State Director.
3. The performance appearing at the State Festival should be presented as closely as possible as it was performed at the District Festival which should be performed as closely as possible to the one approved by the school's principal. If the production does not meet community standards at the troupe's school, it will not meet them anywhere else.
4. Sponsors must notify the District Chairperson at the district level and the State Director at the state level if the play contains language and/or stage business that members of the audience may find offensive. A brief description of the nature of the offensive material should also be included. An alert to possibly offensive material will be noted in the program.
5. One act plays must be directed by the Troupe's sponsor as listed on official Troupe documents or a currently enrolled student under the sponsor's supervision.
6. Six programs for each presented play should be provided by the Troupe. These programs will be collected at the Stage Manager/Directors' meeting. Additional programs may be made available to the audience at the Troupe's discretion.

7. No advertising may appear in programs distributed during the festival.
8. Prior to a performance, no chewing gum, drinks, food, or smoking is permitted on stage, backstage, or in the loading dock.
9. All remnants of any food or drink consumed in the dressing rooms must be removed before the room is vacated.  
Dressing rooms must be left at least as clean as they were when each troupe occupied them.

#### Load-in/out and Pre-show

1. A working cell phone number must be supplied by each participating Troupe's sponsor. The sponsor must remain available for communication during the entire section of time between load-in and load-out including performance.
2. All Troupes must adhere to the published load-in load-out schedule.
3. Once a truck has unloaded or is loaded it must be moved out of the dock as quickly as possible to make room for another truck.
4. Each Troupe will be allotted a storage area backstage. This area will be a clearly defined 6' x 9' rectangle.
5. No item in the 6' x 9' storage area may be placed on top of another item to create a stack in excess of 6' total height.
6. Each Troupe will be given a thirty minute make-up and costume period in a dressing room.
7. No costumes or stage make-up may be worn before entering the dressing room at each performing troupe's assigned time on the day of the Troupe's performance.
8. A Troupe requiring more time to execute elaborate make-up, hair-dos, or other business must indicate this request on its registration packet. This request should include an estimate of how much additional time will be needed and a description of why it will be needed. Permission will be granted based on this information.
9. The director and stage manager of each one act are required to attend a meeting at a scheduled time after load-in and prior to the beginning of that section of one acts. Each participating Troupe will be informed in advance as to the location and time of this meeting. This is a very important meeting; attendance is mandatory.
10. Persons directing trucks into the main TPAC loading dock which services the Ferguson and Morsani Theatres should never be on the same level as the trucks. Trucks should be directed from the upper level of the dock.
11. Persons directing trucks into any loading area must exercise extreme caution at all times.
12. All those involved in loading in/out should dress as stage hands. No overly baggy clothing, skirts, or long hair hanging loose.
13. Everyone working on the loading dock must wear appropriate shoes. This includes students, directors, sponsors, technicians, helpers, parents, chaperones, and board members. Appropriate footwear includes closed toe, closed heel, low heel shoes such as tennis shoes or work boots. Examples of unacceptable shoes include sandals, flip-flops, slippers, clogs, high heels, sling backs, etc.
14. All sets must be ready for production prior to loading in. Only basic, normal reassembly of set pieces will be permitted. Unusually complicated construction, sawing, painting, etc. in the opinion of the One Act Manager and/or the Event Manager will not be permitted in any area of the venue.
15. No venue will supply tools to any Troupe for set construction or assembly.
16. Running is forbidden anywhere in any venue.
17. Climbing onto or jumping off the elevated loading dock is forbidden.
18. Once a Troupe has loaded in its set and props, all those involved except those attending the Stage Manager/Directors' meeting must leave the area.
19. The stage wings, loading area, or dressing room hallways may not be used as a rehearsal space.
20. Do not loiter or assemble on the loading dock, in the hallways or back stage at any time.
21. All Troupe items, including but not limited to props, set pieces, costumes, make-up, backpacks, etc, must be removed at the scheduled load-out. Any item left after the scheduled load-out will be discarded.
22. All personal items must be removed from the dressing rooms. All items left in the dressing rooms will be discarded before the next Troupe's time in the room begins.
23. At the State Festival, costumes may be placed on portable racks supplied by the venue at the time of your load-in but must be removed during load-out.
24. Always be alert for moving vehicles during both load-in and load-out.

#### Performance

1. No video or audio recording is permitted during any one act performance.
2. Prior to performances all performers and technicians must remain in assigned dressing rooms until given permission to leave.
3. Each troupe will be allotted FORTY (40) minutes to move their set from the designated offstage **WING** area to the



stage, perform their one act and return everything to the offstage **BOX**. The adult in charge of one-acts has the discretion to move your one act to the wing at a more appropriate time to ensure a safe orderly turnover. The troupe is well served in choosing a one act that has 30 minutes or less of actual performance time/

4. Troupes that exceed the time limit at District Festival will not be selected for the State Festival.
5. Technicians working sound or lights in an area not backstage may move to their locations five minutes prior to the beginning of his/her Troupe's performance time.
6. Time begins immediately after the One Act Manager/Coordinator informs the Troupe stage manager to begin and the stage manager says "Go."
7. Time ends when the stage manager informs the designated One Act Manager that everything is "Clear", the stage is inspected, and the One Act Manager agrees with the Troupe's stage manager. To facilitate this, the One Act Manager should closely monitor the entire action. Time does not end until the One Act Manager has certified every thing is truly clear, the stage is cleaned of all debris, and everything is safely stored in the troupe's assigned storage area.
8. The official time will be kept by the designated One Act Manager who may at his/her discretion appoint other timekeepers to help verify his/her times. The designated One Act Manager is responsible for recording the official time.
9. No cues or actions are permitted before or after these two calls of "Go" and "Clear" by the stage manager except as required by the One Act Manager/Coordinator.
10. All music and/or sound effects must be contained within the forty minute time limit.
11. No sponsor is allowed backstage during his/her Troupe's allotted time. Backstage is defined as any area involved with the production of the one act that is not seen by the audience. If necessary, an exception will be made for sponsors who run the light or sound systems during a performance from a position not frequented by the majority of other students involved with the actual production. Sponsors requesting this exception must submit this desire in writing with their registration.
12. Sponsors or any other adult may not assist students in any way during the allotted time except as specified above.
13. Only registered members of the performing school's cast and crew, venue technicians, adjudicators, and those granted permission by the One Act Manager/Coordinator are permitted backstage during any performance.
14. Headsets and technician communication during a performance may be provided depending on venue. The use of any other method of electronic communication is not allowed.
15. The use of a follow spot is not permitted.
16. If it is necessary to use a fly system, the sponsor must include a letter with the registration packet stating the specific reason for using this system and how it is intended to be used. Written permission to use the fly system by the manager of the venue and the One Act Manager/Coordinator must be granted in advance of the performance. Be aware that not all venues are equipped with fly systems.
17. The use of any aerosol products (including but not limited to paint, hairspray, hair color, cleaning products, etc.) must be completely contained. None of the product can escape to the floor or curtains in any venue.
18. No food or drink may be used on stage without the prior written approval of the One Act Coordinator. Include the need to consume food or beverages on stage with your registration.
19. The use of smoke, fire, candles, matches, butane lighters, haze, fog, pyrotechnical effects or any other form of an open flame is strictly forbidden.
20. Prop Guns: A prop gun may be used if essential to the scene as long as it meets the following criteria: The gun prop may have no moving parts. The gun prop must have a solid filled barrel. Students may not carry or transport the prop gun to or from the performance site.
21. A written critique of each participating Troupe's one act performance will be given to the sponsor following an oral critique by members of the adjudicating team at the State Festival.
22. The spraying, throwing, sprinkling, spilling, dropping, or scattering of any liquid, powder, cleaning product, or any substance that can not be removed completely by a broom as a part of the strike is strictly forbidden. Special care should be taken if any form of glitter, powder, or confetti is used as a part of a production, costume or make-up. All remnants must be removed from the floor before each Troupe's allotted time expires.
23. Since brooms may not be available at all venues, each participating Troupe should supply its own. The lack of a broom will not be an excuse for not cleaning the stage within the allotted time.
24. Do not jump off or on to the stage from the apron before, after, or during a performance.
25. Please be aware of the area microphones on the floor of the apron. They are not "Thespian Speed Bumps." Plan your blocking so that all members of your Troupe's cast and crew remains in the designated acting area.
26. Do not plug anything into any electrical outlet. Submit any special electrical requirements with your registration packet.
27. Refrain from handling or touching any curtains or masking material. Even touching a curtain with the cleanest

hand can reduce the life of material.

28. Do not use masking, duct, Scotch, or any other tape on the stage floor. If you need to spike the stage, secure approval from the One Act Manager/Coordinator.
29. Do not touch or use anything that does not belong to you or your Troupe. This includes, but is not limited to, ladders, stage weights, chairs, etc.

At the discretion of the District Chair, violation of any One Act rule at the District Festival will prevent a Troupe's selection for One Act performance at the State Festival.

During a performance at the State Festival, at the discretion of the One Act Manager/Coordinator, blatant violation of any of these rules will disqualify the violating Troupe's participation at the following year's One Act event at State Festival.

# **District/State Forms**



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# FLORIDA THESPIANS™

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Florida State Thespians Festival 2016  
Mainstage Application (page 1)

Submit both pages of this form along with \$500 payment to:

Florida State Thespians Society, Attn: Lindsay Warfield Painter, 5575 W. Lutz Lake Fern Rd, Lutz, FL 33558.

Checks made payable to: Florida State Thespians

**Rules & Guidelines for 2016 Mainstage Submissions:**

- All applications must be received between August 10th – September 10th. NO application received after September 10th, 2015 will be accepted.
- All productions must be directed by a faculty member of your school who has attended the state festival at least once in the past 2 years. No “guest” directors or student directors are eligible to direct a mainstage.
- The committee will be viewing shows from September 24- November 22, 2015, with no blackout dates.
- The total running time of each production may not exceed 2.5 hours. This includes the intermission.
- The non-refundable Mainstage Application fee is \$500, and must accompany the application.
- Schools will be notified via email by the State Mainstage Coordinator as to who is viewing their show within 7 days of the performance.
- It is recommended when building your set, you treat it as a “traveling show” so it transfers easily if selected for the Festival.
- Once your show is viewed you will receive notice in the mail as to whether your show is “not under consideration” for the 2015 Festival. You will receive this notification within 2 weeks.
- The viewing committee will meet in December to finalize what productions have been selected to mainstage and if you were “under consideration” your school will be notified of the final decision by December 12th.

I, as a troupe director, have read this application regarding Mainstage rules in its entirety and understand all the rules and guidelines for the 2016 Florida State Thespians Mainstage Performance Submission. I have read and agree to the latest Mainstage Guidelines on the web at [www.flthespians.com](http://www.flthespians.com). I have attended at least one Florida State Thespians Festival in the past two years. This form is being submitted between August 10 and September 10, 2015. Our production dates fall between September 24 and November 22, 2015. Our performance will include the same script, cast, costumes, and set as would appear at the Festival. Enclosed is our non-refundable check made payable to Florida State Thespians in the amount of \$500. If our production is a play cutting or one-act from a full length play, also enclosed is the written permission from the play publisher to present this condensed version

Thespians Troupe Director’s Signature \_\_\_\_\_ Date: \_\_\_\_\_

As Florida State Thespians District Chair for this Thespians Troupe, I verify the Director of this production (not Troupe) has attended at least one Florida State Thespians Festival in the past two years and is a faculty member of this school.

District Chair Signature \_\_\_\_\_ Date: \_\_\_\_\_

**Mainstage Application 2016 (page 2)**

\_\_\_\_\_  
District

\_\_\_\_\_  
Number Troupe

\_\_\_\_\_  
Number School Name

\_\_\_\_\_  
School Mailing Address

\_\_\_\_\_  
Troupe Director

\_\_\_\_\_  
Email address (used for all correspondence)

\_\_\_\_\_  
School Phone Number

\_\_\_\_\_  
Best time to call

\_\_\_\_\_  
Cell Phone Number

\_\_\_\_\_  
Emergency Cell Phone

Title of Play: \_\_\_\_\_

Authors: \_\_\_\_\_

Publisher: \_\_\_\_\_

Director: \_\_\_\_\_

Which of the following Venues would be able to accommodate your play?

\_\_\_Morsani Hall

\_\_\_Ferguson Hall

\_\_\_Tampa Theatre

\_\_\_Teco Theatre

Would you be willing to perform your show Twice? \_\_\_\_\_

Please list all dates of production: **(Must include at least two dates, one of which being a Friday, Saturday, or Sunday. Matinees are strongly encouraged to enable more committee members to view your show!)**

Evening Performance Dates: \_\_\_\_\_

Evening Performance Times: \_\_\_\_\_

Matinee Performance Dates: \_\_\_\_\_

Matinee Performance Times: \_\_\_\_\_

Total Running Time of Production **(Including Intermission. Not to exceed 2.5 hours)** \_\_\_\_\_

Performance Location: \_\_\_\_\_

Performance Address IF different from the school address already listed:  
\_\_\_\_\_

# Student Representative Application District 13

Name \_\_\_\_\_

Troupe \_\_\_\_\_ Sponsor \_\_\_\_\_

School \_\_\_\_\_

Home Address \_\_\_\_\_

\_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

E-Mail \_\_\_\_\_

Telephone \_\_\_\_\_

To be applied for this position the following criteria must be met:

1. A letter from applicant must be submitted stating his/her reasons for the seeking this position and describing any abilities the posses to handle this position including any strengths they believe will add to the program.
2. A letter from the sponsor must be submitted stating why they feel the candidate will excel at this position and why they believe this candidate will best serve the goals of District 13.
3. A brief resume will be submitted accentuating Thespian participation and theatre experience.
4. The current district chairperson and the current Senior District Representative will interview each candidate.



**FLORIDA  
THESPIANS™**

**AN EDUCATIONAL THEATRE ASSOCIATION AFFILIATE**

Florida State Thespians: District 13

**Sponsor and Student Representative information  
(Please print legibly)**

**Name:** \_\_\_\_\_

**School:** \_\_\_\_\_

**City/Zip:** \_\_\_\_\_

**Cell Phone:** \_\_\_\_\_

**Best Email Address:** \_\_\_\_\_

**Troupe #:** \_\_\_\_\_

**Student Rep:** \_\_\_\_\_

**Home Address:** \_\_\_\_\_

**City/Zip:** \_\_\_\_\_

**Cell Phone:** \_\_\_\_\_

**Best Email Address:** \_\_\_\_\_