

OPERATIONS MANUAL: INDIVIDUAL EVENTS DIVISION

DUTIES OF THE INDIVIDUAL EVENTS CHAIR (SECONDARY AND ADULT)

1. Maintain the guidelines for the Individual Events festivals for use on the website and the manual.
2. Work with the Secondary and Community Theatre divisions to increase awareness and interest in individual events.
3. Determine the best events for competition for each division.
4. Handle all judging recruitment.
5. Determine and communicate reasonable deadlines, etc.
6. Announce and present the Individual Event awards at the appropriate Awards Ceremony.
7. Respond to e-mails from the President and the Executive Director in a timely manner.
8. Review festival materials as requested by the President and the Executive Director.
9. Prepare and submit a division report to the board following the state festival.
10. Provide content for newsletters, blog posts, and social media as requested by the President and the Executive Director.
11. Attend all board meetings and develop ideas to make the division stronger; propose these ideas to the board.
12. Review the division guidelines in the MTA handbook and edit so that they remain up-to-date. Submit handbook changes to the MTA secretary two weeks prior to a board meeting.
13. Attend meetings (such as the Secondary Workshop, Town Hall Meetings, Arts on the Capitol Day, etc.) when requested by the President and the Executive Director.
14. Stay mindful that this position means that sometimes the IEF Chair and Vice Chair will have to miss performances, be back stage, or do work at the festival that separates them from the main festival events. Bear in mind that these positions are to better the organization and not the individual interest of the Chair or Vice Chair.
15. Update and maintain any websites or public forum created for Individual Events.

SECONDARY INDIVIDUAL EVENTS GUIDELINES

Institutional Eligibility

- A participating school or organization (henceforth referred to as a *school*) must be a registered organizational member of MTA.
- A school / organization may enter ten (10) students or teams in each event. (Example: South Central High School may enter 10 students in Acting Male, 10 students in Acting Female, 10 students in Acting Duet, etc.)
- There will be thirteen (13) events.
- In addition to the institutional registration fee, a participating school must pay a registration fee for each event.
 - a. Solo event registration is \$10 per entry.
 - b. Duet event registration is \$20 per entry.
 - c. Group event registration is \$30 per entry regardless of the number of students participating in the entry.
- School must provide two (2) designated adults to act as door guards and/or timekeepers.

Individual Eligibility

- Every student that participates in the MTA Individual Events Festival must be a member of MTA through a participating school, which is an organizational member of MTA.
- Each student member must be enrolled in grades 9-12 in a participating school, which is an organizational member of MTA.
- If student is homeschooled, that student must be an individual member of MTA
- A student may enter up to five (5) events. (Example: Beth Ann Franklin may enter Acting female, Acting duet, Musical

group, Original Scene, and Costume Design.)

- Any violation of these rules will automatically disqualify the school's entry.

Eligibility Requirements for All Students

- Each school that participates must fill out the MTA festival registration form with complete individual event registration.
 - a. Additional information may be required from participating school.
 - b. Directors will be contacted by the Secondary IEF Chair or Vice Chair as additional information is needed.
- The Secondary IEF Chair should be contacted if a school needs to make a substitution. Requests for substitutions will be considered on an individual basis.
- Incomplete applications will not be accepted.
- Winners will be announced at the Secondary IEF Awards Ceremony.
- **Dropped events received after the festival registration deadline remain subject to the registration fee.**

Adjudication

- Each round will have two to three (2-3) qualified judges.
- No oral adjudication will be given; written adjudication will be a part of the evaluation process.
- Categories with fewer than 15 participants will only have one round.
- Categories with 15 or more students will have a second, deciding round.
- If a second round is required, the FINAL ROUND scores will determine the winners. First round scores will be used to break ties.
- Adjudication sheets will be delivered to directors to pick up following the festival.

Awards

- Medals will be given to the **top three (3) finalists**.
- In the event of a tie, each winner in the category will receive recognition/medal (these medals may have to be mailed).
- In duet and group categories, each participant will receive a medal.

Timekeeper Responsibilities

- Each school must provide one teacher to serve as a timekeeper. Parents are not allowed to serve as timekeepers.
- Timekeepers must be available during one round of individual events (either first round or finals).
- Timekeepers are responsible for their own timing device.
- Time begins on the performer's first intentional word or action after slate.
- Time ends on performer's "thank you" at the end of the piece.
- A list of performers will be given to the timekeeper; timekeepers are expected to record times for all performers and to make note of any performers who go over time.
- Individual time limits for categories are as follows:
 - a. Acting Female / Acting Male: 3 minutes
 - b. Acting Duet: 5 minutes
 - c. Acting Group: 5 minutes
 - d. Musical Female / Musical Male: 5 minutes
 - e. Musical Duet: 5 minutes
 - f. Musical Group: 5 minutes
 - g. Original Scene: 5 minutes
- If a performer exceeds the time limit, a 5 second grace period will be allowed.
 - a. Timekeepers will make note that the performer entered the grace period.
 - b. A 3-point penalty will be applied to the entrant's score.

- After the 5-second grace period (e.g. 5:06 for Acting Duet participants), timekeeper must say “thank you” to stop the performer.
 - a. After the grace period, performers are disqualified. Timekeepers should denote that the performer exceeded the grace period and did not finish their piece.
 - b. Timekeepers are **not** expected to notify performers of their qualification status.

Doorkeeper Responsibilities

- Each school must provide one adult to serve as a doorkeeper.
 - a. Parents or teachers are allowed to serve as doorkeepers.
 - b. Students are not allowed to serve as doorkeepers.
- Doorkeepers must be available during one round of individual events (either first round or finals).
- Doorkeepers will be stationed outside of the performance room and will not be able to watch performances.
- Duties include the following:
 - a. Opening the door between performance flights
 - b. Maintaining a low noise level in the hallway at all times
 - c. Assisting students in locating the correct performance room
 - d. Ensuring door stays closed during performances and that no spectators or performers enter or exit during performance flights
 - e. As needed, collecting judges’ score sheets to give to MTA officials

INDIVIDUAL EVENT CATEGORIES

1. Performance Events:

- a. Acting Solo: 9th & 10th Grade
- b. Acting Solo: 11th & 12th Grade
- c. Acting Duet
- d. Acting Group
- e. Musical Solo: 9th & 10th Grade
- f. Musical Solo: 11th & 12th Grade
- g. Musical Duet
- h. Musical Group
- i. Original Scene

2. Design Events:

- a. Scenic Design
- b. Costume Design
- c. Makeup Design
- d. Poster Design

Event Requirements

- Students may participate in no more than five (5) individual events.
- Students may not enter the same event twice.

PERFORMANCE EVENTS: GENERAL INFORMATION

These rules apply to all performance events; read them carefully!

Time Requirements

- All performance events have specific time limits. Judges will pay strict adherence to the time restrictions.
- Performers must slate before beginning their performance.
 - a. A slate should include: student's name, student's school or school code, title of selection(s), and the name of the playwright(s).
 - b. If performing a musical piece, slate should include the name of the piece and the show title.
 - c. The slate is not included in the time limit.
 - d. E.g. "Hello, my name is John Smith from Mississippi High School, and I will be performing *A Midsummer Night's Dream* by William Shakespeare and *Rabbit Hole* by David Lindsay-Abaire."
 - e. E.g. "Hello, we are John Smith and Jane Jones from Mississippi High School and we will be performing *The Nerd* by Larry Shue."
 - f. E.g. "Hello, name is Jane Jones from Mississippi High School and I will be performing 'Children Will Listen' from *Into the Woods*."
- Performers should conclude by saying "thank you."
- **Time will begin with first word, musical sound, or intentional movement after the slate and will conclude with performer's "thank you."**
- Timekeepers will receive guidelines to follow for all participants.
- Participants will have a 5-second **grace period** after allotted time.
 - a. At the end of 5 second grace period, timekeeper will say "THANK YOU" at which time, participant should end piece immediately.
 - b. If time is called, participant will NOT be allowed to advance to a final round and is disqualified from the event.
 - c. If a participant exceeds the allotted time but does not exceed the grace period, time will be recorded and a 3 point penalty will be issued to participant's first round score. This penalty does not automatically disqualify student from a final round.

Material Selection

- Material must be drawn from published plays.
 - a. Works from other literary forms such as poetry, fiction, stand up/sketch comedy, or song lyrics are not permitted.
 - b. Original works are prohibited except in the Original Scene category.
 - c. Musical Theatre material must be from published musicals. Popular music will not be permitted unless it is included in the score of a published musical.
 - d. Entrants will be required to identify the company that holds the rights to the play or musical from which their material is selected.
- In events with more than one participant, each participant must be actively involved in the scene.
- Selections should be appropriate to the performers and should provide interest, intelligibility, and literary value.
- Performers should demonstrate evidence of understanding in regards to the selection's context and intent.
- Entrants should use discretion in regards to language and subject matter.
 - a. Directors will attest that they have seen and approved the material their students are performing and that it appropriately reflects the standards of the student's school and community.
 - b. Adjudicators should direct concerns about content to the Individual Events Chair and should in NO CASE address a competitor directly with concerns about the content of their selection.
 - c. MTA supports a policy permitting the widest possible range of dramatic material and is not responsible for the perceived decency of selections that students enter in the Individual Events Festival.
- No student may enter any Individual Event with a selection that their school is bringing to any MTA-sponsored festival during the current school year or brought to any MTA-sponsored festival during the previous school year.

Attire

- No costumes or theatrical makeup is allowed.
- Participants are encouraged to dress as they would for a general audition or job interview.

- All black attire is welcome, but not required.

Equipment

- No hand props should be used.
- No set pieces are allowed for performance categories.
- Certain sound equipment will be provided by the festival:
 - a. Auxiliary cords and speakers will be provided for musical events.
 - b. **CD players will NOT be provided.**
 - i. Participants may bring their own portable CD player if necessary.
 - ii. Power outlets are not guaranteed.
 - c. Bluetooth speakers are discouraged.
 - i. If a participant chooses to use a Bluetooth speaker, the speaker must be connected BEFORE entering competition room.
 - ii. NO extra time will be allotted for Bluetooth complications.
 - d. Students in musical categories must provide another student or teacher to start their music.
- Only straight back chairs (provided by host institution) are allowed:
 - a. Solo events will be provided with one chair.
 - b. Duet events will be provided with two chairs.
 - c. Group events will be provided chairs up to the number of performers in the group. Groups may not use more chairs than they have performers in the group.

Preparation

- All pieces should be memorized and rehearsed for time.
- Slates should be rehearsed.
- All pieces should be blocked for movement.
- Sample Secondary IEF ballots are available to view online.
- Judges' tips and tricks are available online.
- Design templates and samples are available online.

Miscellaneous:

- Students and sponsors are encouraged to observe individual events.
- Audience etiquette is expected in ALL events. An audience etiquette quick-reference guide is available online.
 - a. No cell phone use of any kind is allowed inside the performance rooms.
 - b. Any violation of this rule may result in observer being asked to leave.
- Each event will be separated into "flights" (groups of performers).
 - a. At the end of each flight, the doorkeeper will open the door to allow participants and observers to enter and exit the room.
 - b. There will be no entry or exit during a flight.
- In the event of a tie, awards will be mailed to participants.

PERFORMANCE EVENTS: REQUIREMENTS AND EXPECTATIONS

These requirements include details for each category.

Refer to the General Information section above for complete guidelines.

Areas of Competition

- Acting Solo: 9th & 10th Grade

- Acting Solo: 11th & 12th Grade
- Acting Duet
- Acting Group
- Musical Solo: 9th & 10th Grade
- Musical Solo: 11th & 12th Grade
- Musical Duet
- Musical Group
- Original Scene

For 2022-2023, MTA will continue to pilot a festival that includes a virtual preliminary round for PERFORMANCE events.

1. Secondary Individual Events will have digitally submitted preliminary rounds for performance events only.
2. The following guidelines will be piloted for the second year during the 2022-2023 MTA festival cycle for Secondary Individual Events. These guidelines regard virtual submissions of digital recordings for preliminary performance entries.
3. All other guidelines, rules, and regulations will continue to follow those laid out in the Secondary Individual Events Operations Manual in the 2022 MTA Handbook.

Timeline:

- **November 15:** Registration for Schools participating in 2IEs
- **November 15 - December 15:** Virtual Preliminary Performance Submissions Window
- **January 1:** Preliminary Judging Complete
- **January 6:** Finalists Announced
- **January 14:** 2IEs Final Round
- **January 15:** 2IEs Awards Ceremony
- **Following MTA:** Teachers Receive Respondent Feedback (via email for prelims; in-person at the awards ceremony for finalists)

Flip (formerly FlipGrid) Submission:

1. All performances will be submitted for evaluation through Flip. (flip.com)
2. Registrants will receive usernames and access information for the contest's Flip group following the close of registration on November 15.
3. Each performer will be responsible for submitting their own performance video.
4. Entrants may record their performance directly into Flip or may pre-record and upload their performance.
5. Performers planning to upload their submission are encouraged to recognize that Flip has file type and size limitations.
6. MTA is not responsible for corrupted or unwatchable videos.
7. Entrants should preview their upload prior to final submission to ensure that the video and audio are uploaded and playback is working correctly.

Filming:

1. Adjudication and evaluative response will focus on the quality of the performance rather than the quality of the video recording, however performers are strongly encouraged to use their available tools effectively.
2. Performers should film their submissions on using a computer or a smartphone camera.
3. Entrants should refrain from using elaborate, studio-grade equipment.

Framing:

1. Submissions must be filmed in LANDSCAPE (horizontal) orientation; **submissions filmed in portrait (vertical)**

orientation will be disqualified.

2. The performer should be the primary focal point of the video submission.
3. Performers are strongly encouraged to find a neutral backdrop and should avoid using green-screens or virtual backgrounds.
4. Adjudicators understand that extenuating circumstances may make it difficult or impossible to eliminate all clutter from a performer's private space and are asked to bear this in mind as they complete their evaluations.
5. The camera lens should be placed at or slightly above eye-level.
6. Each entrant should make a deliberate choice about how close their camera is to their face.
 - a. Performers in monologue are encouraged to select full-body or waist-up framing.
 - b. Performers in events with more than one performer are encouraged to select full-body or knees-up framing.
 - c. **Adjudicators want to see all of the important blocking, movement, and gestures in the performance; the framing of the video should allow for this.**
7. Performers should consider best practices in regards to framing (including but not limited to cropping across major muscle groups rather than at joints, leaving adequate clutter-free negative space, and composing the frame to focus on their face).

Lighting:

1. Performers should be easy to see!
2. Performers are encouraged to situate their camera between themselves and two separated light sources - a combination of lamps and natural light are effective.
3. Performers should avoid standing directly in front of a light source as this creates a silhouette and obscures the details of their performance.

Audio:

1. Performances should be easy to hear!
2. Entrants should listen to their audio playback prior to submitting their video.
3. Performers should record themselves in a space that enhances vocal clarity and minimizes echo and excessive background noise.
4. Performers are prohibited from using bluetooth earbuds or other external microphones / voice amplifying devices as contemporary smartphones and computers have adequate microphones for capturing audio from an appropriate performance distance.

Acting Solo

- TIME LIMIT: 3 minutes. (Does not include slate.)
- **Two contrasting monologues are required.**
- Both monologues are performed by one actor portraying only one character in each of the monologues.
- Refer to Performance Events: General Information for full rules and guidelines.

Acting Duet

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by two performers, each portraying one character.
- Refer to Performance Events: General Information for full rules and guidelines.

Acting Group

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by **three to ten** (3-10) performers.
- Selection should be as equally balanced among all characters as possible.
- Refer to Performance Events: General Information for full rules and guidelines.

Musical Solo

- TIME LIMIT: 5 minutes. (Does not include slate.)
- The performer must present one selection.
- Performers must use pre-recorded, non-vocal musical accompaniment.
 - a. No live accompaniment will be allowed.
 - b. For in-person rounds, all music must be downloaded onto the entrant's device.
 - c. See "Equipment" under General Information for full guidelines.
- Refer to Performance Events: General Information for full rules and guidelines.

Musical Duet

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by two performers, each portraying one character.
- Entrants must present one selection.
- Each participant must be actively involved in the performance.
- Performers must use pre-recorded, non-vocal musical accompaniment.
 - a. No live accompaniment will be allowed.
 - b. For in-person rounds, all music must be downloaded onto the entrant's device.
 - c. See "Equipment" under General Information for full guidelines.
- Refer to Performance Events: General Information for full rules and guidelines.

Musical Group

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Selection must be a musical theatre piece performed by **three to ten** (3-10) performers.
- Entrants must present one selection.
- Each participant must be actively involved in the performance.
- Performers must use pre-recorded, non-vocal musical accompaniment.
 - a. No live accompaniment will be allowed.
 - b. For in-person rounds, all music must be downloaded onto the entrant's device.
 - c. See "Equipment" under General Information for full guidelines.
- Refer to Performance Events: General Information for full rules and guidelines.

Original Scene

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by **two to five** (2-5) performers.
- The selection must be an original work for 2-5 performers, and the writer must be involved with the development of the scene.
 - a. The purpose of the 2-5 character limitation is to encourage students to write well-developed scenes.
 - b. The selection should be as equally balanced between the characters as possible.
- Scenes may be serious or humorous in nature or may contain elements that are both comedic and dramatic.
- Those performing in the original student-written scenes must provide a written (typed) verification statement confirming that they are the author and original performers of the selection.
 - c. The verification should be submitted to the Individual Events Chair the by the preliminary IEs submission deadline.
 - d. The verification must be signed by the teacher and participating students.
- Refer to Performance Events: General Information for full rules and guidelines.

SAMPLE ACTING PERFORMANCE EVENT ADJUDICATION FORM

The adjudication forms for all of the musical performance categories use the same evaluation criteria. The event is noted in the top right hand corner, and the entries are scored out of twenty-five (25) total points, divided as noted in the Criteria for Evaluation section.



MISSISSIPPI THEATRE ASSOCIATION SECONDARY INDIVIDUAL EVENTS FESTIVAL ACTING PERFORMANCE CATEGORY

EVENT:
ACTING
GROUP

PERFORMER(S) NAME(S): _____

SCHOOL: _____ **PERFORMANCE NUMBER:** _____

SELECTION: _____

Adjudicators: Mark the box corresponding with your rating for each criterion. Provide constructive written feedback on this form. Use the reverse for additional comments. Do not give oral feedback.

General Requirements for Performance Events:

- All performance events must be memorized.
- Performers must slate before beginning their performance; slate must include the name(s) of the student(s), the school code, the selection title(s), and the name(s) of the playwright(s).
- Performers should conclude by saying "thank you."
- Time begins with the first word or intentional movement after the slate and concludes with the performer's "thank you."
- Material must be drawn from published plays or musicals.
- Students should use discretion in regards to language and subject matter.

See MTA's Secondary Individual Events Operations Manual for complete, detailed rules and regulations.

			POOR	FAIR	GOOD	EXCELLENT	OUTSTANDING
CRITERIA FOR EVALUATION	ACTING TRANSITIONS (2 POINTS)	<ul style="list-style-type: none"> • Slate is clear and contains all appropriate components. • Transition into and/or between selection(s) is clear and skillful. • Final moment and transition to exit is smooth and consistent. 					
	MATERIAL SELECTION (3 POINTS)	<ul style="list-style-type: none"> • The selection is appropriate to the performer(s) and provides interest, intelligibility, and literary value. • The performer(s) demonstrate(s) evidence of understanding in regards to the selection's context and intent. 					
	CHARACTERIZATION (5 POINTS)	<ul style="list-style-type: none"> • The performance is physically and emotionally believable. • Commitment to character is clear and consistent. • Choices and/or tactics toward an objective create a relationship with real or implied partner(s). 					
	VOICE (5 POINTS)	<ul style="list-style-type: none"> • Vocal techniques support the character's emotions and subtext. • Performer(s) employ(s) dynamic vocal skills (including but not limited to expression, projection, articulation, intonation, pace, rhythm, and breath support) to enhance the delivery of the selection. 					
	PHYSICALITY (5 POINTS)	<ul style="list-style-type: none"> • Gestures, facial expressions, blocking, and movement effectively strengthen communication of the character's situation and subtext. • Movement and staging are appropriate to the selection. 					
	EXECUTION (5 POINTS)	<ul style="list-style-type: none"> • The performer(s) demonstrate(s) sustained concentration and commitment to moment-to-moment choices. • Integration of voice, body, and acting techniques effectively establishes and develops the relationship(s) and communicates the story of the selection. 					

TOTAL SCORE /25

EVENT TIME: 5:00 **PERFORMANCE TIME:** _____ **DEDUCTIONS:** _____

ADJUDICATOR NAME: _____ **AFFILIATION:** _____

SAMPLE MUSICAL PERFORMANCE EVENT ADJUDICATION FORM

The adjudication forms for all of the musical performance categories use the same evaluation criteria. The event is noted in the top right hand corner, and the entries are scored out of twenty-five (25) total points, divided as noted in the Criteria for Evaluation section.



MISSISSIPPI THEATRE ASSOCIATION SECONDARY INDIVIDUAL EVENTS FESTIVAL MUSICAL PERFORMANCE CATEGORY

EVENT:
MUSICAL
DUET

PERFORMER(S) NAME(S): _____

SCHOOL: _____ **PERFORMANCE NUMBER:** _____

SELECTION: _____

Adjudicators: Mark the box corresponding with your rating for each criterion. Provide constructive written feedback on this form. Use the reverse for additional comments. Do not give oral feedback.

General Requirements for Performance Events:

- All performance events must be memorized.
- Performers must slate before beginning their performance; slate must include the name(s) of the student(s), the school code, the title of the musical, the title of the selected piece, and the name(s) of the playwright(s).
- Performers should conclude by saying "thank you."
- Time begins with the first word, musical sound, or intentional movement after the slate and concludes with the performer's "thank you."
- Material must be drawn from published plays or musicals.
- Students should use discretion in regards to language and subject matter.

For complete, detailed rules and regulations, see MTA's Secondary Individual Events Operations Manual.

		POOR	FAIR	GOOD	EXCELLENT	OUTSTANDING
CRITERIA FOR EVALUATION	ACTING TRANSITIONS (2 POINTS) <ul style="list-style-type: none"> Slate is clear and contains all appropriate components. Transition into selection is clear and skillful. Final moment and transition to exit is smooth and consistent. 					
	MATERIAL SELECTION (3 POINTS) <ul style="list-style-type: none"> The selection is appropriate to the performer(s) and provides interest, intelligibility, and literary value. The performer(s) demonstrate(s) evidence of understanding in regards to the selection's context and intent. 					
	CHARACTERIZATION (5 POINTS) <ul style="list-style-type: none"> The performance is physically and emotionally believable. Commitment to character is clear and consistent. Choices and/or tactics toward an objective create a relationship with real or implied partner(s). 					
	VOICE (5 POINTS) <ul style="list-style-type: none"> Vocal techniques support the character's emotions and subtext. Performer(s) employ(s) healthy, dynamic vocal skills (including but not limited to pitch, projection, articulation, intonation, pace, rhythm, and breath support) to enhance the delivery of the selection. 					
	PHYSICALITY (5 POINTS) <ul style="list-style-type: none"> Gestures, facial expressions, blocking, and movement effectively strengthen communication of the character's situation and subtext. Movement and staging are appropriate to the selection. 					
	EXECUTION (5 POINTS) <ul style="list-style-type: none"> The performer(s) demonstrate(s) sustained concentration and commitment to moment-to-moment choices. Integration of voice, body, and acting techniques effectively establishes and develops the relationship(s) and communicates the story of the selection. 					

TOTAL SCORE /25

EVENT TIME: 5:00 **PERFORMANCE TIME:** _____ **DEDUCTIONS:** _____

ADJUDICATOR NAME: _____ **AFFILIATION:** _____

SAMPLE ORIGINAL SCENE ADJUDICATION FORM

The Original Scene adjudication form has unique evaluation criteria due to the nature of the event. The entries are scored out of twenty-five (25) total points, divided as noted in the Criteria for Evaluation section.



MISSISSIPPI THEATRE ASSOCIATION SECONDARY INDIVIDUAL EVENTS FESTIVAL ORIGINAL PERFORMANCE CATEGORY

EVENT:
ORIGINAL
SCENE

PERFORMERS' NAMES: _____

SCHOOL: _____ **PERFORMANCE NUMBER:** _____

ORIGINAL SCENE TITLE: _____

Adjudicators: Mark the box corresponding with your rating for each criterion. Provide constructive written feedback on this form. Use the reverse for additional comments. Do not give oral feedback.

General Requirements for Performance Events:

- All performance events must be memorized.
- Performers must slate before beginning their performance; slate must include the students' names, the students' roles in the development of the scene, the school code, and the selection title.
- Performers should conclude by saying "thank you."
- Time begins with the first word or intentional movement after the slate and concludes with the performer's "thank you."
- Material must be an original work for two to five actors.
- Students should use discretion in regards to language and subject matter.

For complete, detailed rules and regulations, see MTA's Secondary Individual Events Operations Manual.

			POOR	FAIR	GOOD	EXCELLENT	OUTSTANDING
CRITERIA FOR EVALUATION	ACTING TRANSITIONS (2 POINTS)	<ul style="list-style-type: none"> • Slate is clear and contains all appropriate components. • Transition into selection is clear and skillful. • Final moment and transition to exit is smooth and consistent. 					
	CHARACTERIZATION (5 POINTS)	<ul style="list-style-type: none"> • The performance is physically and emotionally believable. • Commitment to character is clear and consistent. • Choices and/or tactics toward an objective create a relationship with real or implied partner(s). 					
	VOICE (4 POINTS)	<ul style="list-style-type: none"> • Vocal techniques support the character's emotions and subtext. • Performer(s) employ(s) dynamic vocal skills (including but not limited to expression, projection, articulation, intonation, pace, rhythm, and breath support) to enhance the delivery of the selection. 					
	PHYSICALITY (4 POINTS)	<ul style="list-style-type: none"> • Gestures, facial expressions, blocking, and movement effectively strengthen communication of the character's situation and subtext. • Movement and staging are appropriate to the selection. 					
	PLAYWRITING (5 POINTS)	<ul style="list-style-type: none"> • The elements of the scene work together to support the story. • The structure of the scene is intentional and consistent; it provides a framework for and enhances the dramatic action. • The scene provides well-developed, dimensional characters, clear obstacles, and dialogue that is consistent with the world of the play. 					
	EXECUTION (5 POINTS)	<ul style="list-style-type: none"> • Performers demonstrate sustained concentration and commitment to moment-to-moment choices. • Integration of voice, body, and acting techniques establishes and develops relationships and communicates the story of the selection. • The writing provides a satisfying story structure, well-developed characters, and authentic dialogue that enhances the action. 					

TOTAL SCORE /25

EVENT TIME: 5:00 **PERFORMANCE TIME:** _____ **DEDUCTIONS:** _____

ADJUDICATOR NAME: _____ **AFFILIATION:** _____

DESIGN EVENTS: GENERAL INFORMATION

These rules apply to all design events; read them carefully!

Material Selection

- Material must be drawn from published plays or musicals. Works from other literary forms such as poetry, fiction, stand up/sketch comedy, or song lyrics are not permitted.
- Entrants will be required to identify the company that holds the rights to the play or musical from which their material is selected.
- Entries in design categories may but are not obligated to come from fully-realized productions.
 - a. All design entries must be wholly the work of the entrant.
 - i. If a student was part of a design team on a show, they cannot submit that collaborative design as their entry into the Individual Events Festival.
 - ii. If a student was part of a design team but can clearly identify the work that is wholly their own, they may submit that as their entry into the Individual Events Festival.
 - b. Students may opt to create a theoretical design. Adjudicators should evaluate the design elements provided in the submission and must not penalize students for creating designs that have not yet been in production.
- Selections should be appropriate to the entrants and should provide interest, intelligibility, and literary value.
- Entrants should demonstrate evidence of understanding in regards to the selection's context and intent.
- Entrants should use discretion in regards to language and subject matter.
 - a. Directors will attest that they have seen and approved the material their students are producing and that it appropriately reflects the standards of the student's school and community.
 - b. Adjudicators should direct concerns about content to the Individual Events Chair and should in NO CASE address a competitor directly with concerns about the content of their selection.
 - c. MTA supports a policy permitting the widest possible range of dramatic material and is not responsible for the perceived decency of selections that students enter in the Individual Events Festival.
- No student may enter any Individual Event with a selection that their school is bringing to any MTA-sponsored festival during the current school year.
- No student may enter any Individual Event with a selection that their school brought to any MTA-sponsored festival during the previous school year.

Attire

- Designers may not wear costumes or theatrical makeup to present their designs.
- Participants are encouraged to dress as they would for a general audition or job interview.
- All black attire is welcome, but not required.

Design Defense and Explanation

- Designers should conduct research for the complete production and should support a developed aesthetic and concept for the world of the entire play.
- Each event will be separated into "flights" (groups of presenters) for adjudication.
- Students who enter design categories should be present when their submission is judged.
- Entrants should prepare a short verbal statement that gives a very brief overview of their chosen play and that introduces their design concept and choices.
- Entrants should be prepared to answer questions from the adjudicators regarding their choices.

Display Board

- Displays must not exceed a size of 30x36".
- Black foam core is recommended.
- Tri-Fold boards are acceptable.

- Displays must include the designer's name and school.
- Displays must include a typed design concept statement that explains the designer's concept for the production and justifies their specific design choices.
- Displays must include the finalized design(s) that the entrant is presenting. Refer to the specific category criteria for more details.
- Displays must include inspirational images.
 - a. These images should be artistic inspiration and do not have to be based in research.
 - b. Inspiration can be a collage of shapes, colors, photos, or other multimedia.

Production Binder OR Digital Production File

- 3-ring, clear view ½" or 1" binder OR comparable digital presentation
- Cover sheet
 - a. Place a cover sheet in the front, clear view pocket
 - b. The cover sheet should include:
 - i. The title of the production.
 - ii. The name(s) of the playwright(s) and other necessary credits (such as composers, lyricists, publishing company, etc.).
 - iii. The name of the designer and the name of their school.
- Originality Statement
 - a. Print and fill out a copy of the MTA Originality Statement.
 - b. This should be a signed statement by the entrant's teacher acknowledging that the design submitted is wholly the creative product of the entrant and is original in nature.
 - a. Place the signed Originality Statement in the front inside pocket of the production binder.
- In the rings of the production binder, include:
 - a. A brief, student-generated synopsis of the play.
 - b. A copy of the typed design statement that explains the designer's concept for the production and justifies their specific design choices.
 - c. Complete research
 - i. Research should demonstrate the designer's understanding of the given circumstances of the entire play and be clearly linked to the cohesive design concept for the entire production.
 - ii. Research may include images and/or text.
 - iii. Research may be drawn from primary and/or secondary sources.
 - iv. Research should extend beyond prior, realized productions of the same play.
 - » Students should recognize that creative work is copyrighted to the original designer and should be careful to avoid plagiarizing designs from prior, realized productions of their play.
 - » Designers should credit the original designer on any drawings or photographs of prior design that they include in their research.
 - » E.G. Although properly-credited images of the original Broadway production of *Into the Woods* would be acceptable in the research section of the production binder for an entry of the same show, student designers should focus their research around their original production concept.
 - d. Process drawings
 - i. Include preliminary sketches, thumbnail drawings, doodles, etc. to show how the design evolved.
 - ii. Designers are encouraged to include abandoned ideas to illustrate and support the steps of their process.
 - iii. Designers may also mount process drawings on their display board.
 - e. Category specific design requirements. (See each category below for details.)

DESIGN EVENTS: REQUIREMENTS AND EXPECTATIONS

Scenic Design

1. Selection Criteria
 - a. Designers should develop and present one original scenic design from a single production.
 - i. If designing a multi-set production, only one scene's design is required.
 - ii. Research must be for the complete production and should display a developed aesthetic and concept for the world of the entire play, even if designing a multi-set production.
 - b. Entrants may choose to design in the broadest range of theatrical spaces, including proscenium, thrust, or black box settings.
2. Scenic Design Production Binder
 - a. The scenic design production binder should include everything required for a production binder. (See Design Events: General Information.)
 - b. Scenic design production binders should also include:
 - i. A necessities list
 - » This list should include everything that the text of play requires for the production to work.
 - » The necessities list should be clearly organized, typed, and printed.
 - » E.g. A production of *Arsenic & Old Lace* must have a window, a window seat, a staircase leading upstairs, an exit to a basement, an exit to a kitchen, and an exit out a front door.
 - ii. A storyboard that illustrates changes between scenes if the production requires multiple sets.
 - iii. A scale ground plan. (See below for more details.)
 - iv. Research that is relevant to scenic-design specific choices (including production materials, architecture, etc.)
3. Scale Ground Plan
 - a. Must be $\frac{1}{8}" = 1'0"$ or $\frac{1}{4}" = 1'0"$ in scale
 - b. Must include a title block containing:
 - i. Production title and author
 - ii. Design category name
 - iii. Designer's first initial and last name
 - iv. Designer's school
 - v. Performance venue
 - vi. Scale
 - vii. Date (indicating the approximate time the design was developed)
 - viii. Page number out of total pages (this will typically be 1/1, as only one ground plan is required for this event)
 - ix. Appropriate credit for any templates / pre-fabricated ground plans used
 - x. See the title block template and sample below for clarification.
 - c. The ground plan must demonstrate clean communication of the design.
 - d. The ground plan can be the original, drafted work of the student or may be a traced draft of the performance venue; designers may also work directly on top of a printed or digital ground plan.
 - e. One copy should be mounted on the display board, and another copy should be included in the production binder
4. Color Rendering OR Scale Model
 - a. There are no extra points for submitting both a rendering and a model. Either is sufficient.
 - b. The rendering or the model must be present (photos are not acceptable).
 - c. Models should either be $\frac{1}{8}"$ scale ($\frac{1}{8}" = 1'0"$) or $\frac{1}{4}"$ scale ($\frac{1}{4}" = 1'0"$).
 - d. Renderings should be mounted on the display board.
 - e. Scale models should fit within the 30x36" display space.

5. Title block template:

TITLE OF PRODUCTION by Author of Production		
DESIGN CATEGORY NAME		
DESIGNER FIRST INITIAL, LAST NAME	DESIGNER SCHOOL	
PERFORMANCE VENUE		
SCALE	DATE	PAGE NUMBER / TOTAL
APPROPRIATE CREDIT FOR ANY TEMPLATES USED		

6. Title block sample

THE CONVERT by Calista Wynn		
SCENIC DESIGN		
F. HELLMAN	SOUTH CENTRAL HIGH SCHOOL	
SCHS BLACKBOX THEATRE		
SCALE: 1/4" = 1'0"	DATE: OCTOBER 2020	1/1
GROUND PLAN PROVIDED BY D. ZAVALA		

7. Refer to Design Events: General Information for full rules and guidelines.

Costume Design

1. Selection Criteria

- a. Designers should develop and present a minimum of three (3) complete costume designs for a single production.
 - i. The entrant may choose to design costumes for various characters.
 - ii. The entrant may choose to design multiple costumes for a single character.

2. Costume Design Production Binder

- a. The costume design production binder should include everything required for a production binder. (See Design Events: General Information.)
- b. Costume design production binders should also include:
 - i. Costume plot
 - » Include all characters for the entire production.
 - » Create a spreadsheet-style document.
 - » Include costume descriptions for each character.
 - » Identify costume changes throughout the production.
 - ii. Costume renderings (See Section 3 for specific details.)
 - iii. Research that is relevant to costume-specific choices (including fabrics, silhouettes, etc.).

3. Costume Renderings

- a. Designers should complete a minimum of three (3) color renderings. There is no maximum limit.
- b. Renderings should be 8-12" tall.
- c. Croquis / body templates are permitted and are available on the MTA website.
- d. Renderings that are mounted on the display board should be neatly labeled.
 - i. Labels should identify the character in the design.
 - ii. Labels may also identify the scene or act, especially if the designer has created multiple costume designs for the same character.
- e. Renderings in the costume design production binder should be neatly labeled according to the following criteria:
 - » Upper Left-Hand Corner: Production Title and Playwright(s) Name(s)
 - » Upper Right-Hand Corner: Character's Name, Act Number, Scene Number (as applicable)

- » Lower Right-Hand Corner: Designer's Name
- » NO other text should be included on the labels
- f. Swatches for each rendering should be included in the lower left-hand corner of the rendering.
 - i. Swatches may be cut from physical fabric.
 - ii. Swatches may be printed images of fabric.
- 4. Refer to Design Events: General Information for full rules and guidelines.

Makeup Design

1. Selection Criteria
 - a. Designers must develop a minimum of three (3) complete makeup looks for a single production.
 - i. The entrant may choose to design makeup for various characters.
 - ii. The entrant may choose to design multiple makeup looks for a single character.
2. Makeup Binder
 - a. The makeup design production binder should include everything required for a production binder. (See Design Events: General Information.)
 - b. Makeup design production binders should also include:
 - i. Makeup plot
 - » Include all characters for the entire production
 - » Create a spreadsheet-style document.
 - » Include makeup descriptions for each character.
 - » Identify makeup changes throughout the production.
 - ii. Step-by-step application instructions for the complete makeup looks.
 - iii. Makeup renderings. (See below for specific details.)
 - iv. Research that is relevant to makeup-specific choices (including historical beauty products, styles, etc.)
3. Makeup Renderings
 - a. Designers should complete a minimum of three (3) color renderings. There is no maximum limit.
 - b. Croquis / face templates are permitted and are available on the MTA website.
 - c. Include a front view and a side view for each rendering.
 - d. Renderings should be 8-12" tall.
 - e. Renderings that are mounted on the display board should be neatly labeled.
 - i. Labels should identify the character in the design.
 - ii. Labels may also identify the scene or act, especially if the designer has created multiple costume designs for the same character.
 - f. Renderings in the makeup design production binder should be neatly labeled according to the following criteria:
 - » Upper Left-Hand Corner: Production Title and Playwright(s) Name(s)
 - » Upper Right-Hand Corner: Character's Name, Act Number, Scene Number (as applicable)
 - » Lower Right-Hand Corner: Designer's Name
 - » NO other information may be included on the labels
4. Refer to Design Events: General Information for full rules and guidelines.

Publicity Design

1. Selection Criteria
 - a. Entrants must design a comprehensive publicity plan that characterizes and markets a single theatrical production.
 - b. Entrants must create a design that can be used as the focal point of a poster, a program/playbill, and a digital/ social media campaign to publicize their chosen production.

- i. Designers may use the same graphic for each of these applications.
 - ii. Designers may also develop designs for tickets, merchandise, or other publicity.
 - » Examples of merchandise include but are not limited to buttons, t-shirts, or other show swag.
 - » Tickets, merchandise, or other publicity is optional, and - if included in the presentation - may be represented through digital mock-ups rather than realized products.
 - c. Designs may be hand-drawn or developed digitally but should ultimately be formatted to be mass-produced.
 - d. Entrants may invent performance details including venue, time / date, ticket prices, producing organization, cast list, special thanks, sponsorships and advertisements, etc.
 - e. All rights and billing information required by the publisher must be present on the designs that would require it for a typical production.
 - i. Posters, playbills, and social media typically are required to include publisher information
 - ii. Merchandise is not typically required to include publisher information
2. Publicity Design Production Binder
- a. The publicity design production binder should include everything required for a production binder. (See Design Events: General Information.)
 - b. Publicity design production binders should also include:
 - i. Publicity timeline / calendar
 - » Include a plan for sharing information about both auditions and performances
 - » Include the physical and digital spaces where information will be shared
 - » Include the individuals who will be responsible for sharing publicity information
 - ii. Publicity budget information
 - » Identify printing costs for different media formats
 - » If the design work includes merchandise, identify production costs and potential profits
 - » Even for theoretical productions, designers should provide researched, realistic costs for print materials
 - » If the designer has/would have access to in-house or donated printing supplies or processes, designers should note that in their budgeting information and assign a monetary value to these things.
 - iii. All creative assets for the production including:
 - » The unifying graphic design.
 - » The poster design. (See below for specific details.)
 - » The playbill design. (See below for specific details.)
 - » The social media design. (See below for specific details.)
 - » Images of any additional relevant products.
 - c. Designers are encouraged but not required to develop and include a press release that could be shared with local news media outlets.
3. Poster Design
- a. A full-size, printed copy of the finished poster should be mounted on the display board.
 - b. Format posters in standard tabloid style
 - i. Minimum size: 11x14"
 - ii. Maximum size: 24x36"
 - c. Posters should include:
 - i. All billing and rights information as required by the license holder
 - ii. All information an audience member would need to come see the production (date, time, venue, etc.)
 - iii. Ticket price(s)
 - iv. Producing Organization

4. Playbill Design

- a. A printed copy of the playbill should be included with the display.
- b. There are many acceptable formats for playbills.
 - i. Any well-polished paper handout is acceptable.
 - ii. Standard bi-fold, half-letter size (5.5x8.5") is a common playbill format.
 - iii. MTA welcomes creative formatting in the playbill development process
 - » A business card with a QR code to a digital playbill could suffice in lieu of a traditional, printed playbill.
 - » Some productions may have show-specific playbills that are relevant to their story.
 - » E.g. A production of *Newsies* might hand out their playbills in a newspaper format, or a publicity designer for a play about WWII propaganda might offer their playbills as 1930s-style leaflets.
- c. Playbills must include:
 - i. All billing and rights information as required by the license holder
 - ii. Cast and crew list (for theoretical productions, designers may invent these details)
- d. Playbills may also include (but are not limited to):
 - i. Sponsorships and advertisements
 - ii. Special thanks
 - iii. Directors' notes
 - iv. Cast and crew bios
 - v. Play synopsis
 - vi. Distilled research text and/or images
 - vii. Announcements of upcoming productions or events

5. Social Media Design

- a. A sample social media post should be included with the display.
- b. Entrants may choose the social media platform on which to share their design.
- c. Social media posts must include:
 - i. All billing and rights information as required by the license holder
 - ii. A sample of text that could accompany an image post
 - iii. Venue
 - iv. Time and date of the production
 - v. Ticket price(s)

6. Refer to Design Events: General Information for full rules and guidelines.

SAMPLE DESIGN EVENT ADJUDICATION FORM

The adjudication forms for all four design categories use the same evaluation criteria. The event is noted in the top right hand corner, and the entries are scored out of twenty-five (25) total points.



MISSISSIPPI THEATRE ASSOCIATION SECONDARY INDIVIDUAL EVENTS FESTIVAL DESIGN CATEGORY

EVENT:
COSTUME
DESIGN

DESIGNER NAME: _____

SCHOOL: _____ **PRESENTATION NUMBER:** _____

SELECTION: _____

Adjudicators: Mark the box corresponding with your rating for each criterion. Provide constructive written feedback on this form. Use the reverse for additional comments. Do not give oral feedback.

General Requirements for Design Events:

- Material must be drawn from published plays or musicals.
- Entries in design events may but are not obligated to come from fully-realized productions.
- Students should use discretion in regards to language and subject matter.
- In the interview with the adjudicators, entrants will defend their work by demonstrating their understanding of the practical feasibility of the design, the unifying design concept, and relevant historical and/or cultural research.

For complete, detailed rules and regulations, see MTA's Secondary Individual Events Operations Manual.

		POOR	FAIR	GOOD	EXCELLENT	OUTSTANDING
CRITERIA FOR EVALUATION	PRESENTATION (5 POINTS) <ul style="list-style-type: none"> • The designer effectively defends their artistic choices. • The presentation includes a short, prepared verbal statement that gives a brief synopsis of the play and that describes the designer's concept and choices. • The designer provides concise, thoughtful answers to questions about their work. 					
	CONCEPT (5 POINTS) <ul style="list-style-type: none"> • The design has a clear, cohesive, and meaningful concept that is appropriate to the selected material. • The designer effectively describes their concept and its relationship to the production as a whole. 					
	RESEARCH (5 POINTS) <ul style="list-style-type: none"> • The design demonstrates sufficient historical and/or cultural research and appropriately addresses the given circumstances of the selection. • The designer effectively communicates the relationships between the text of their selection, their research, and their design. 					
	PRACTICALITY (5 POINTS) <ul style="list-style-type: none"> • The overall design includes all required components. • Design elements are realistically feasible in regards to creation, safety, and usability by performers. • The designer communicates a clear understanding of the practical constraints that could impact the production of their design. 					
	CRAFTSMANSHIP (5 POINTS) <ul style="list-style-type: none"> • The artistic elements of the presentation are polished and demonstrate the designer's attention to detail and artistic proficiency. • The design work itself is clean and displayed in a way that enhances the designer's ability to defend their artistic choices. 					

TOTAL SCORE /25

ADJUDICATOR NAME: _____ **AFFILIATION:** _____

SAMPLE DESIGN ENTRY

Sample Costume Design Entry

- [Costume design binder](#)
- [Video of printed and assembled costume design binder](#)
- [Costume design digital presentation file](#) (this may be presented in lieu of the design binder)
- [Costume Design Display](#)

