

2024

NJ THESPIAN FESTIVAL

JAN. 13-14, 2024, ROBBINSVILLE HIGH SCHOOL

155 ROBBINSVILLE EDINBURG ROAD, ROBBINSVILLE, NJ 08691

Registration Instructions, Important Information and Festival 101!



**Educational
Theatre
Association™**

New Jersey

IN COLLABORATION WITH:

Educational Theatre Association

Count Basie Center for the Arts

ArtPride New Jersey

New Jersey Governor's Awards in Arts Education

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WELCOME TO NEW JERSEY THESPIAN FESTIVAL 2024!

A WELCOME FROM CAROLYN LITTLE, NJ CHAPTER DIRECTOR

Frank Lane once said, "If you want to see the sunshine, you have to weather the storm." When I reflect on the past few years, I can clearly see how many challenges and obstacles we, as educators, have overcome. For many of us, we would get a small glimpse of the sunshine, and then poof, a cloud would take it away. And then, at times, the sun did shine through. Our students were smiling, our rooms were filled with laughter, there was joy. And it was in these moments that we remembered our passions. Our hearts were warmed again. And we had hope. I cannot express through words the excitement we all feel to host our second festival coming back from this dark time. I know that I will walk the halls of Robbinsville and feel the joy coming not only from our students, but from our educators. It was you that protected our students from the storm and led them to the sunshine. NJ is so grateful for each and every one of you. We look forward to celebrating again in January.



A WELCOME FROM JASON WYLIE, NJ HS FESTIVAL DIRECTOR

Welcome back to another exciting year with New Jersey Thespians! On behalf of our entire High School Festival Board, we cannot wait to see everyone at Robbinsville High School in January. Our Board of Directors and State Thespian Officers have been hard at work since May to make this program the best it possibly can be and I hope you enjoy it as much as we have loved putting it together.

This year's challenge? **Change.** After the past few years, change is no stranger to any of us. We have been focused so much on changes to our industry, changes in our lives and in the lives of our students. Change has been a personal journey for me this year as well. In June of 2023, I stepped away from my long time position with Northern Burlington and accepted a position with Bucks County Playhouse. I have been so grateful to step into a new position in a new section of the industry, and it has allowed me to really feel refreshed and renewed.

Stepping into this role with New Jersey Thespians has made me think about my beginnings with the organization. With 2023, this will be my 10th year on the Board of Directors, after serving as an STO in high school and joining the board right after graduation. NJ Thespians has become a home for me and I could not be more proud to take on this new challenge.

We at NJ Thespians are deeply committed to making this an amazing event and doing planning for the next several years into the future. There is so much coming down the pipeline that we cannot wait to share with you!

TROUPE DIRECTOR INFORMATION MEETING

Attending for the first time? Want a refresher course on registration? Have specific questions about programs? Join Chapter Director, Carolyn Little and Festival Director, Jason Wylie for a Zoom Information Session on October 19th, 2023 at 7pm via Zoom.

Register below and a link will be mailed the evening before the meeting!

MEETING SIGN UP

THE EDUCATIONAL THEATRE ASSOCIATION (EDTA)

EdTA is a national nonprofit organization with approximately 90,000 student and professional members. EdTA's mission is shaping lives through theatre education by: honoring student achievement in theatre and enriching their theatre education experience; supporting teachers by providing professional development, networking opportunities, resources, and recognition; and influencing public opinion that theatre education is essential and builds life skills.

The International Thespian Society is the Educational Theatre Association's student honorary organization. ITS recognizes the achievements of high school and middle school theatre students. Since 1929, EdTA has inducted more than 2 million Thespians into ITS. That number continues to grow, with more than 36,000 students from around the world being inducted each year.

OUR VISION

Every student will have access to theatre taught by qualified educators as a vital part of a well-rounded education.

OUR MISSION

Shaping lives through theatre education.

- Honoring Student Achievement in theatre and enriching their educational experience.
- Supporting Educators by providing professional development, networking opportunities, resources, and recognition.
- Influencing Public Opinion and policymakers that theatre education is essential and builds life skills.

NEW JERSEY THESPIANS (NJ THESPIANS)

NJ Thespians is the state chapter of the Educational Theatre Association (EdTA), which sponsors the International Thespian Society (ITS). It is our mission to promote, strengthen, and advocate for theatre arts education in New Jersey's schools. NJ Thespians has been delegated as a Gold Honor Chapter by the Educational Theatre Association. NJ frequently sets trends for the organization as a whole, offering programming that is not yet available at the international level.

NEW JERSEY HIGH SCHOOL THESPIAN FESTIVAL

New Jersey's LARGEST annual theatre event is the New Jersey Thespian Festival. Over the course of the two days, students are able to participate in various workshops (in areas of performance and technical theatre), compete in a variety of Individual and Group Events, audition for scholarships from colleges & universities, and visit information booths and theatrical vendors. Students can also view Main Stage Performances and participate in community service efforts like Broadway Cares/ Equity Fights AIDS. Our competition segment, The Thespy, boasts an international component in which students can compete at the International Thespian Festival (ITF) held in Indiana every year. ITF hosts over 5,000 student participants in a week-long theatre festival.

Being the largest theatre festival in the state is not the only reason to join us. We are also the most affordable. Our prices are low so that we can offer an equitable experience to all. Overall, it is an extremely exciting weekend in which students and educators from across the state can share together in their common love for the theatre arts. The festival also allows adults the chance to network with other theatre teachers and gain valuable practical information on how to improve theatre at their own schools.

EDTA CORE VALUES

PEOPLE MATTER

- EVERY INDIVIDUAL HAS THE OPPORTUNITY TO MAKE A DIFFERENCE.
- TAKE CARE OF YOURSELF AND YOUR COLLEAGUES.
- CULTIVATE EACH PERSON'S SKILLS, STRENGTHS, AND TALENTS.
- BE RESPECTFUL, CONSIDERATE, AND HONEST WITH EACH OTHER.

STRIVE FOR EXCELLENCE

- DEFINE SUCCESS.
- BE OPEN TO AND EMBRACE POSITIVE CHANGE.
- LOOK OUTSIDE THE WALLS OF EDTA. LEARN AND DOCUMENT NEW WAYS TO DO THINGS BETTER.
- TAKE RISKS – TURN BOTH SUCCESSES AND FAILURES INTO LESSONS LEARNED.

WORK TOGETHER

- THE BEST IDEAS, PERFORMANCE, AND RESULTS COME THROUGH COLLABORATION.
- FOCUS ON THE OBJECTIVE AND CHALLENGE IDEAS, NOT PEOPLE.
- BE KIND, ASSERTIVE, AND SUPPORTIVE, EVEN WHEN THERE IS DISAGREEMENT.
- SUPPORT THE FINAL DECISION.

BE THE PERSON YOU WANT TO WORK WITH

- CELEBRATE INDIVIDUALITY AND HONOR DIVERSITY.
- ENGAGE FULLY.
- BRING JOY AND OPTIMISM TO YOUR WORK.



FESTIVAL BOARD OF DIRECTORS

MEMBER, POSITION

TROUPE

Carolyn Little: Chapter Director	6185
Jason Wylie: HS Festival Director	4762
Zach Bates: Advocacy and Outreach Director, Workshop Coordinator	5480
Mikayla Gilham: Asst. Advocacy Coordinator	5480
Jessica Huch: Hospitality Chair	9007
Nicky Malone: Alumni, Social Media and Scholarship Chair	10385
Alison Sussman: College and Summer Program Coordinator, Trashy Costume	6409
Jessica Benvenuti: Trashy Costumes, Technical Event Coordinator, Properties Manager	4883
Michael Penna: Student Leadership Coordinator	7455
Scott Cooney: Awards and Tab Room Coordinator	7891
Elisabeth Campbell: Judges Coordinator	7692
John Stephan: Judges Coordinator	8797
Tallen Olsen: Governor's Awards Representative	4294
Rob Klimowski: Technical Event Coordinator	7891
Kendall DeVecchis: Vendor and Sponsorship Coordinator	5480
Katie Knoblock: Board Secretary, Merchandise Manager	5480
Curt Foy: Board Treasurer, Safety Director	5214
Jim DeVivo: Playwriting and PlayWorks Director	34
Valerie Gargus: Emeritus Director	4762

State Thespian Officers

STO Co-Chairs: Benjamin Neller (3411), Ezra Love (3991)
STO Co Vice-Chairs: Mason Naman (6657), Bella DiStasio (10385)
STO at Large: Miranda Cruz (1555), Bryan Reimertz (2251), Casey Finnegan (2430), Michelle Lee (2629), Brianna Golden (4294), Gracin Southard (4762), Anika Reddy Chapalapalli (4762), Madison McPhee (7455), Alexa DeLos Santos (7455), Lorelei Ohnishi (5480), Jordan Perucki (6185), Aidan Bramley (6803), Shreya Savur (7161), Samantha Soybel (10385)

Committees:

Risk Management Committee: Carolyn Little, Jason Wylie, Curt Foy, Zach Bates

All-State Show 2025 Production Team: Michael Penna, Tallen Olsen, Zachery Bates, Mikayla Gilham

DEIA Committee: Jason Wylie, Nicky Malone, Jessica Huch & Curt Foy

Professional Development Committee: Curt Foy, Jason Wylie, Zach Bates, Scott Cooney

IMPORTANT DATES AND DEADLINES

October 13, 2023: 2024 Registration Released

October 13, 2023: 2024 PlayWorks Information Released

October 19, 2023: Troupe Director Information Meeting via Zoom at 7:00pm

October 20, 2023: Online Registration Systems Open

November 9, 2023: PlayWorks Playwriting Workshop at 1:00pm via Zoom

December 1, 2023: 2024 Registration Due

- Playwriting and Short Film Entries due via OpenWater

December 8, 2023: Payment and/or Purchase Order with Invoice Postmarked and Mailed

December 8, 2023: Consent Forms sent to all Attendees

December 15, 2023: All Virtual Materials Due via OpenWater, Including:

- Scholarship and Summer Program Entries
- Adult Award Applications, All State Thespian Applications
- DemocracyWorks Essay Contest Entries
- Chapter Select License emailed to jwylie@njthespians.org

January 3, 2024: PlayWorks selected Playwriting Entries Announced

January 7, 2024: STO Application Interest Form posted at 12:00pm

January 10, 2024: Final Drafts of PlayWorks Plays due to PlayWorks Director

January 12, 2024: OpenWater Judging Submissions due by 6:00pm

January 13, 2024: PlayWorks Rehearsals with Casts and Directors during Festival

January 13-14, 2024: NJ Thespian Festival at Robbinsville High School

January 21, 2024: STO Application Interest Form due by 11:59pm

March 1, 2024: Additional \$200 charge incurred for outstanding balance without purchase order

March 24, 2024: STO Applications due via GoogleForms at 11:59pm

April 27, 2024: TENTATIVE: STO Interviews and Leadership Day at Toms River HS North



FEE SCHEDULE

REMINDER: THERE ARE NO REFUNDS OR REGISTRATION CANCELLATIONS FOR ANY REASON

WOULD YOU LIKE TO APPLY FOR FINANCIAL AID TO ATTEND THESPIAN FESTIVAL?

NJ Thespians offers financial assistance for schools in need. Click below to provide more information and set up a meeting time with our Festival Staff.

[CLICK HERE](#)

PARTICIPANT FEES

- \$40 FOR THESPIAN MEMBERS
- \$45 FOR NON-THESPIAN MEMBERS

THESPY ADJUDICATION FEES

- \$10 FOR SOLO AND DUET CATEGORIES, SUMMER PROGRAM AUDITIONS
- \$15 GROUP CATEGORIES, SHORT FILM, PLAYWRITING
- \$20 SCHOLARSHIP SUBMISSIONS
- \$50 CHAPTER SELECT ADJUDICATION*

*CHAPTER SELECT FEES INCLUDE ROOM RENTAL AND THEATRE TECHNICIAN FEE
 ** TROUPE DIRECTORS HAVE THE OPPORTUNITY FOR \$50 DISCOUNT FROM SCHOOL FEE IF THEY VOLUNTEER FOR A 2 HOUR FESTIVAL MANAGEMENT SHIFT

SCHOOL AND CHAPERONE FEES

- \$200 SCHOOL FEE** (CHARGED AS "DIRECTOR FEE" ONLINE)
- \$0 FOR DIRECTORS AND "CO-DIRECTORS"
- \$0 FOR 1:1 AIDES FOR VSA STRAND CATEGORIES
- \$15/EACH FOR ADDITIONAL CHAPERONES
- \$10/EACH FOR ADULT FESTIVAL SHIRTS

NJ THESPIANS
W-9



THESPY AWARDS/COMPETITION OVERVIEW

An official program of the Educational Theatre Association, the Thespys journey starts at the school theatre level, where Thespians – students who have been inducted into the International Thespian Society – prepare performances, presentations, plays, and films showcasing their talents and skills. Students bring their prepared works to local and regional Thespys events, where they are scored on rubrics that evaluate their skills based on recognized learning standards for the theatre classroom.

Top-scoring students receive “superior” ratings for various criteria laid out in the rubric, and those who score overall superiors qualify to move on to the next level of Thespy events. Local and regional qualifying events lead to the final international round, which takes place annually as the culminating event of the International Thespian Festival, where the highest scoring students in each category win Thespy Awards and are eligible for scholarship opportunities funded by EdTA and generous sponsors.

To compete at the NJ State Thespian Festival you do not need to be a Thespian. However, if you Superior and plan to take the piece to the International Thespian Festival, you will need to register before ITF.

For more information, visit the official Thespy Awards website.





NATIONAL PILOTS AND ELIGIBILITY FOR THE INTERNATIONAL THESPIAN FESTIVAL

Though National Pilots are programs run by the Educational Theatre Association, they are NOT eligible for continuation to the International Thespian Festival in June. In 2024, New Jersey is running National Pilots for **DIRECTING** and **PROPS DESIGN**.

NEW JERSEY GOVERNOR'S AWARDS IN ARTS EDUCATION

New Jersey Thespians offers the Governor's Awards in Arts Education for the following categories:

- Costume Design, Costume Construction, Lighting Design, Scenic Design, Makeup Design, Group Musical Theatre, Short Film

TRIGGER WARNINGS

NOTICE ABOUT TRIGGER WARNINGS

All pieces requiring Trigger Warnings must provide that trigger warning BEFORE their slate. They must allow for time for those who would like to leave the room. This will not count toward the performance's/competitor's overall time. Time will not officially begin until the slate has begun. All Performances, including Chapter Select, must have Trigger Warnings if the piece warrants it.

SLATING: ALL ACTING CATEGORIES

Thespians must begin their presentation with an introduction known as a slate. The slate is not part of the performance, but is simply an informative introduction to the piece. This is an opportunity for students to be themselves and address the adjudicators in a comfortable, polite, and brief manner. The slate should include the following information:

- The Thespian's name (or names, for group categories);
- Troupe number;
- Title of selection being performed or work being showcased (e.g., Hamlet's soliloquy from Hamlet for a Solo Acting entry);
- Name of the playwright(s).

A slate might sound like this: "Hello. My name is John Smith from Troupe 561, and I'll be performing Ronnie's monologue from Act Two, Scene One of The House of Blue Leaves by John Guare."

After the slate, time begins with the first word or acting beat (if it precedes the first word) of the presentation. If a Thespian exceeds the time limits stated above, the adjudicator or room monitor will note the time and a final eligibility ruling will be determined. Exceeding the time limit may result in disqualification.

SLATING: ALL MUSICAL THEATRE CATEGORIES

Thespians must begin their presentation with an introduction known as a slate. Thespians must begin their presentation with an introduction known as a slate. The slate is not part of the performance, but is simply an informative introduction to the piece. This is an opportunity for students to be themselves and address the adjudicators in a comfortable, polite, and brief manner. The slate should include the following information:

- The Thespian's name (or names, for group categories);
- Troupe number;
- Title of selection being performed or work being showcased (e.g., "Don't Rain on My Parade" from Funny Girl for a Solo Musical Theatre Performance entry);
- Name of the playwright(s) and/or composer(s).

A slate might sound like this: "Hello. My name is John Smith from Troupe 561, and I'll be performing 'Oh, What a Beautiful Mornin'" from Oklahoma! by Richard Rodgers and Oscar Hammerstein II."

After the slate, time begins with the first word, musical note, or acting beat (if it precedes the first word or note) of the presentation. If a Thespian exceeds the time limits stated above, the adjudicator or room monitor will note the time and a final eligibility ruling will be determined. Exceeding the time limit may result in disqualification.



SLATING: ALL OTHER CATEGORIES

Thespians must begin their presentation with an introduction known as a slate. The slate is not part of the performance, but is simply an informative introduction to the piece. This is an opportunity for students to be themselves and address the adjudicators in a comfortable, polite, and brief manner. The slate should include the following information:

- The Thespian's name (or names, for group categories);
- Troupe number;
- Title of selection being performed or work being showcased (e.g., costumes from *The Crucible*);
- Name of the playwright(s) and/or composer(s).

A slate might sound like this: "Hello. My name is Jane Smith from Troupe 561, and I'll be showing you costume designs from *Pippin* by Stephen Schwartz, Roger O. Hirson, and Bob Fosse."

After the slate, time begins with the first word of the presentation. If a Thespian exceeds the time limits stated above, the adjudicator or room monitor will note the time and a final eligibility ruling will be determined.

Exceeding the time limit may result in disqualification.

DRESS CODE: ALL THESPY CATEGORIES

For all categories (performance and technical), Thespians will present themselves at adjudication or in their submission video as a blank slate, refraining from wearing clothing and/or accessories that distract from the performance or presentation. The goal is to level the playing field and allow the focus to remain on the work, not the aesthetics of the presenting Thespian(s). Thespians should follow these guidelines:

- Dress in simple, modest attire suitable for a professional interview or audition, in black or dark colors. Clothing should be appropriate for the situation so as not to limit or restrict movement or affect the performance. For technical categories, Thespians may choose to follow the guideline above or wear the black/dark-colored clothing traditionally worn by technicians.
- Acceptable footwear is neutral, not distracting, and may include character shoes and dance shoes (if category appropriate), dress shoes, sneakers, or boots.
- Theatrical makeup, costumes, and props are not permitted.
- Avoid wearing distracting items such as a large, dangling jewelry, light-up footwear, or fashionably distressed clothing.

TECHNICAL

*Costume Design	Hang and Focus a Light
*Costume Construction	Rigging and Knot Tying
*Scenic Design	Laying a Ground Plan
*Lighting Design	Costume Change
*Makeup Design	Prop Shift
*Theatre Marketing	Sound System Setup
*Stage Management	Tech Olympics
Props Design	Honor Troupe
* <u>Short Film (Live Action, Documentary or Animated)</u>	Trashy Costume
* <u>Playwriting</u>	
Directing	

PERFORMANCE

*Contrasting Monologues	VSA Monologue
*Acting Duo	VSA Acting Duo
*Acting Group	VSA Musical Solo
*Musical Solo	VSA Musical Duet
*Musical Duet	VSA MT Dance Solo
*Group Musical Theatre	VSA MT Dance Duet
Chapter Select	Improv Pairs
*Musical Theatre Dance	

Scholarships: Performance, Technical, Arts Advocacy

Summer Program Submissions: Acting, Musical Theatre, Technical

*Denotes International Thespy Category UNDERLINED: Online Submission **BOLDED**: Pilot Program

NATIONAL THESPY PERFORMANCE CATEGORIES

DUET AND GROUP ACTING



Duet & Group Acting: What to Prepare

In a Duet or Group Acting performance, Thespians should prepare a non-musical scene from a published work written for the theatre (play or musical) that does not exceed five (5) minutes in length. Thespians must also adhere to the following:

- A duet is defined by the International Thespian Excellence Awards as a performance for two (2) players. A group scene is defined as a performance for three to sixteen (3-16) players. In each case, every participant must be actively involved in the scene chosen for performance.
- Review the [Rights & Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespys adjudication.
- In the Duet Acting category, two (2) chairs may be safely used during the performance. In the Group Acting category, up to six (6) chairs and one (1) table may be safely used during the performance. No other scenic elements or furniture are allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to blocking are needed in the adjudication room.

CONTRASTING MONOLOGUES



Solo Acting: What to Prepare

In a Solo Acting performance, the Thespian should prepare two (2) contrasting monologues* from published works written for the theatre (play or musical) that do not exceed three (3) minutes in combined length. Thespians must also adhere to the following:

- Review the [Rights & Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespys adjudication.
- "Contrasting" means that the selections should be different in period, style, mood, etc.
- The combining of multiple characters' lines to create a single monologue is not allowed. Monologues should be composed of only one character's lines.
- One (1) chair may be safely used during the performance. No other scenic elements or furniture are allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians should take this into consideration when rehearsing their entry in case adjustments to blocking are needed in the adjudication room.

NATIONAL THESPY PERFORMANCE CATEGORIES

MUSICAL THEATRE SOLO, DUET AND GROUP*

***GROUP MUSICAL THEATRE
IS A NJ GOV. AWARD CATEGORY**



What to Prepare

In a Musical Theatre Performance, the Thespian(s) must present one (1) musical selection from a published score written for musical theatre that does not exceed five (5) minutes in length. The adjudicators will consider how well the piece is acted as well as how well it is sung. Thespians must also adhere to the following:

- Thespians may present solo, duet, or group performances. A Solo Musical Theatre Performance is defined by the International Thespian Excellence Awards as a piece from a musical theatre score that includes vocal music written for an individual. A Duet Musical Theatre Performance is defined as a piece from a musical theatre score that includes vocal music written for two (2) players. A Group Musical Theatre Performance is defined as a piece from a musical theatre score that includes vocal music written for three to sixteen (3-16) players. In each case, every participant must be actively involved in the song chosen for the performance.
- Review the [Rights & Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespy adjudication. Purchasing a vocal selections book or musical score does not secure the rights to perform the work for Thespy adjudication.
- All musical theatre performances must be accompanied by pre-recorded, non-vocal musical accompaniment in MP3, M4A, WAV, or AIFF format (must be an audio file, not a video file). It is strongly recommended that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file as internet connectivity can be unreliable in various settings. A sound system will be provided for playback, but performers may choose to bring their own Bluetooth speaker if they desire. No live music is permitted, including live accompanists. Tracks may not include background vocals. A capella performances are not permitted unless the selection was specifically written to be performed as such in the musical.
- The combining of multiple characters' lyrics to create a solo performance is not allowed.
- The performance may contain dialogue if included in the libretto, however, it should primarily be a "sung and not spoken" selection.
- In a Solo Musical Theatre Performance, one (1) chair may be safely used. In a Duet Musical Theatre Performance, two (2) chairs may be safely used. In a Group Musical Theatre Performance, up to six (6) chairs and one (1) table may be safely used. No other scenic elements or furniture are allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to blocking/choreography are needed in the adjudication room.



Please use this rubric to accommodate for Musical Solo Performance for Actors who are Deaf or Hard of Hearing.

NATIONAL THESPY PERFORMANCE CATEGORIES

MUSICAL THEATRE DANCE



What to Prepare

In a Musical Theatre Dance Performance, the Thespian(s) must present one (1) dance selection from a published score written for a musical theatre scene with a focus on dance performance that does not exceed five (5) minutes in length. The adjudicators will consider how well the piece is danced as well as how well it is acted. Thespians must also adhere to the following:

- Thespians may present solo, duet, or group dance numbers. A Solo Musical Theatre Dance performance is defined by the International Thespian Excellence Awards as a piece from a musical theatre scene that includes a dance performance for an individual. A Duet Musical Theatre Dance performance is defined as a piece from a musical theatre scene that includes a dance performance for two (2) players. A Group Musical Theatre Dance performance is defined as a piece from a musical theatre scene that includes a dance performance for three to sixteen (3-16) players. In each case, every participant must be actively involved in the dance chosen for performance.
- Review the [Rights & Licensing page](#) to ensure that the chosen material is eligible to be performed for Thespy adjudication.
- All dance performances must be accompanied by pre-recorded music in MP3, M4A, WAV, or AIFF format (must be an audio file, not a video file). It is strongly recommended that the file be downloaded onto a device (e.g., smartphone, computer) rather than relying on a streaming file, as internet connectivity can be unreliable in various settings. A sound system will be provided for playback, but performers may choose to bring their own Bluetooth speaker if they desire. No live music is permitted, including live accompanists. Acceptable formats include selections from a cast album or recorded piano accompaniment following the score. If highlighting only a dance section from a longer musical number that includes singing, it is acceptable to present only the dance section.
- This is a dance-focused category. Singing, dialogue, and lip-synching are not allowed, except to include brief moments of vocalization, if required to perform the piece.
- In a Solo Musical Theatre Dance performance, one (1) chair may be safely used. In a Duet Musical Theatre Dance performance, two (2) chairs may be safely used. In a Group Musical Theatre Dance performance, up to six (6) chairs and one (1) table may be safely used. No other scenic elements or furniture are allowed. "Safely" means that items may be used in a safe manner but should not be used as props (e.g., pushed over, lifted, etc.). Sitting on, laying across, and/or standing upon a chair is usually acceptable so long as safety is the priority (i.e., if a chair has wheels, it would not be considered safe to stand upon). Thespians may not stand on a table. Thespians should take this into consideration when rehearsing their entry in case adjustments to choreography are needed in the adjudication room.

NATIONAL THESPY PRODUCTION CATEGORIES

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COSTUME CONSTRUCTION

NJ GOV. AWARD CATEGORY



What to Prepare

For a Costume Construction entry, the Thespian must display and discuss one (1) realized costume execution for a character from a published work written for the theatre. Costumes for performances of original works, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the construction; no collaborations are permitted. Costumes for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

1. A fully constructed costume that reflects the Thespian's capabilities and strengths, using a publicly available or personally designed pattern, for use in a play or musical.
 - o The design for the costume need not be done by the Thespian who constructs it, but it should be original to the production being presented, whether theoretical or realized (i.e., replica garments of Broadway costumes are not acceptable). If non-original material is used, sources must be cited, and receipts of purchased materials (e.g., a pattern) must be included in the presentation of the costume.
 - o The garment should be presented on a hanger, mannequin, or, if an accessory, in a box. The Thespian should not wear the costume during the presentation.
2. A portfolio of support materials (bound or digital) that must include the following:
 - o Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the construction;
 - Sources of inspiration for design and color palette (if used).
 - o Pattern used for the costume construction.
 - If the costume is designed, developed, and constructed from a pattern available for purchase, the pattern manufacturer's information must be included in the details of the presentation.
 - Alternatively, a pattern designed by the participant may be used, but must be included in the portfolio.
 - The costume needs to fit the person or model for which it was built. The costume may be designed to fit the participant.
 - o Itemized expense sheet with accompanying receipts for all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim.
 - The total spent on all items used in the construction of the costume may not exceed \$100 (USD), exclusive of the cost of the pattern (if purchased).
 - It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value must be determined, documented, and noted on the expense sheet.
 - If showcasing millinery work, the budget limit is \$50 (if submitting both a garment and millinery item, the total limit would be \$150). If using donated materials, the value must be determined and included in the expense sheet.
 - o Costume production photo series that focuses on the process of building the costume item (laying out the pattern, cutting the fabric, draping the fabric, etc.).
 - Include process photos used to document and reflect on the construction of the garment (i.e., not photos of the participant at a sewing machine).
 - Photos must depict the garment at various stages of construction and should illustrate such skills (e.g., sleeve alignment, zipper placement and insertion, seam finishes, etc.).
 - Include photos of the costume on the person or model for which it was built.
3. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the costume.
 - o The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
 - o The Thespian should address category-specific topics such as:
 - What significant challenges did you face while constructing this costume?
 - Were you also responsible for designing the costume, and if so, why did you choose this fabric/color/embellishment for the character?
 - If you did something differently than what the pattern suggested, why?
 - If the show was realized, did you have issues with fitting the actors or with the costume tearing during a performance and how did you fix it?
4. An optional written essay response to share additional information about the costume with the adjudicators.

NATIONAL THESPY PRODUCTION CATEGORIES

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COSTUME DESIGN

NJ GOV. AWARD CATEGORY



What to Prepare

For a Costume Design entry, the Thespian must prepare and present costume designs for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

1. Five (5) costume renderings (either five different characters or a single character through five changes).
 - No more than five (5) costume renderings will be permitted.
 - No finished costumes are permitted.
 - Renderings should be at least eight (8) inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally). Template or traced character forms are permitted. Renderings may be hand-drawn or computer-generated.
 - Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s);
 - Performance dates and facility in which it took place (if applicable);
 - Character's name, act, and scene;
 - Entrant's name and troupe number (optional).
 - Swatches must be included.
2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the construction;
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Preliminary sketches.
 - Costume plot for the chosen character(s), showing costume changes and indicating when costume changes happen.
3. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the costume designs.
 - The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
 - The Thespian should also address category-specific topics such as:
 - Describe your collaborative design process (e.g., with your design team or director).
 - What role(s) did the other design elements play in designing the costumes for this production?
 - What challenges did you face due to other design elements of the production?
 - Do you think your designs helped to support the actor's/director's choices?
4. An optional written essay response to share additional information about the costume design with the adjudicators.

NATIONAL THESPY PRODUCTION CATEGORIES

LIGHTING DESIGN

NJ GOV. AWARD CATEGORY



What to Prepare

For a Lighting Design entry, the Thespian must prepare and present lighting designs for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

1. A light plot (digital or physical; scale should be 1/4-inch or 1/2-inch = 1 foot), indicating all information necessary to ensure clear understanding of the designer's intentions and large enough for the adjudicators to see the details.

- The location and identification of every instrument, accessory, and specialty unit should be represented on the light plot, along with the following information as appropriate:
 - Color medium;
 - Set and masking;
 - Areas;
 - Lighting positions with labels;
 - Type of instruments;
 - Unit numbers;
 - Circuit;
 - Channel;
 - Focus/purpose;
 - Gobos/patterns/templates;
 - Practicals;
 - Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.);
 - Instrument key.
- The light plot should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s);
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space for which the plot was designed);
 - Scale;
 - Entrant's name, troupe number (optional).

2. A portfolio of support materials (bound or digital) that must include the following:

- One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs.
- Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the construction;
 - Sources of inspiration for design and color palette (if used).

- Budgetary requirements or other constraints and considerations.
- Techniques used within the design.
- Instrument schedule.
- Magic sheet/cheat sheet.
- Sample color media used with explanations of choices.
- One of the following two options:
 - Description of three light cues, organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the time of day and location of the scene (indoors, outdoors, etc.), as well as use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
 - -OR-
 - Three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
- If the production was realized, a photo series or short video (no longer than 1 min.) that highlights the lighting cues should be included (no dialogue or music from the play may be included in the video).

3. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the lighting designs.

- The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
- The Thespian should also address category-specific topics such as:
 - How did you use lighting design to help tell the story? Give a specific example and explain the thought process that went into generating your design.
 - What role(s) did the other design elements play in designing the lighting for this production?
 - What would you say was the biggest lighting-specific setback you had to overcome while working on this design?
 - Reflecting on your process, if you could change one part of this design, what would it be and why?

1. Optional written essay response to share additional information about the lighting design with the adjudicators.

NATIONAL THESPY PRODUCTION CATEGORIES

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MAKEUP DESIGN

NJ GOV. AWARD CATEGORY



What to Prepare

For a Makeup Design entry, the Thespian must prepare and present makeup design renderings for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. For the purposes of Thespy adjudications, teeth and hair are considered part of the makeup design and should be included in the materials outlined below. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

1. Five (5) makeup renderings (either five different characters or a single character through five looks).

- No more than five (5) makeup renderings will be permitted.
- Renderings should be at least eight (8) inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally).
- Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s);
 - Performance dates and facility in which it took place (if applicable);
 - Character's name, act, and scene;
 - Entrant's name and troupe number (optional).

2. A portfolio of support materials (bound or digital) that must include the following:

- One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs.

- Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the construction;
 - Sources of inspiration for design and color palette (if used).
- Budgetary requirements or other constraints and considerations.
- Sources of inspiration for design and color palette (if used).
- Techniques used within the design.
- Preliminary sketches.
- Makeup plot showing who wears what makeup when.
- A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the makeup design renderings.
- The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
- If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
- The Thespian should also address category-specific topics such as:
 - What research did you do to arrive at the final makeup look?
 - How do you apply this makeup or style the hair this way?
 - Were you responsible for applying the makeup or teaching the actors how to apply it on themselves? If the latter, what challenges did you encounter while teaching the actors how to apply the look?
- Optional written essay response to share additional information about the makeup design with the adjudicators.

NATIONAL THESPY PRODUCTION CATEGORIES

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PLAYWRITING



What to Prepare

For a Playwriting entry, the Thespian must write and submit an original short play. The plays must be the original work of a single Thespian writer. Collaborative works or adaptations are not permitted, nor are plays that include music, lyrics, or dialogue written by anyone other than the submitting writer. Only one (1) play may be submitted per student. The Thespian must prepare the following:

1. A short play (typeset using 12-point font) on any subject with a running/reading time of 30 minutes or less. Authors are encouraged to write authentic stories as examined through their own unique lens and explore themes to which they deeply relate through various aspects of their characters. Authors should tell the story they want to tell in their own individual manner. The play should follow [this format](#).
 - The cover page should include the title of the play, the student's name and email address, school name, troupe number, and the troupe director's name and email address.
 - On a separate page, a synopsis of the play and character list (including the name and a brief description of each character that speaks or appears onstage) should be featured. Characters that are spoken about but who do not appear onstage should not be included in the character list.
2. For Playwriting adjudication, the Thespian **does not** need to make a presentation – the work should stand alone. Adjudicators will supply feedback on the online adjudication form.

NEW IN 2024 NJ THESPIANS PLAYWORKS

Overview

Your voice matters, and we are eager to bring those stories to life! Whether you're a seasoned writer or just starting out, it's time to share your unique narratives, provoke thought, and inspire change through the power of the written word. Submit a script to Thespian PlayWorks, launching for the first time this year at the 2024 New Jersey Thespian Festival. Two plays will be chosen for staged reading workshops at the Festival; additional opportunities to participate may be open to other festival attendees. Let's unlock the potential of your imagination and set the stage for your journey as a playwright. The spotlight is yours and the world is ready to listen!

The timeline for the NJ Thespians PlayWorks Program is as follows:

- **October 13th, 2023**
 - PlayWorks information released with Registration Information
- **November 9th, 2023 at 1pm**
 - Writing Workshops via Zoom with PlayWorks Director, Jim DeVivo. Link to register for the workshop can be found below.
- **Due Dec. 1st with Registration**
 - Playwriting Submissions received by NJ Thespians via the International Thespy Submissions:
- **January 3rd, 2024**
 - Selected Plays Announced via social media, email and directors notified.
- **January 10th, 2024**
 - Final Drafts due back to PlayWorks Director, Jim DeVivo.
- **January 13th, 2024**
 - Rehearsals during Workshop Periods at NJ Thespian Festival
- **January 14th, 2024**
 - Performances for audience at NJ Thespian Festival.

Resources for Playwrights:

- [Playwriting Toolkit | Playwrights' Center \(pwcenter.org\)](#)
- [Playwriting 101: How to Write a Play](#) by Jonathan Dorf
- Playwriting 101 (YouTube Series) with Julia Fisher: https://youtube.com/playlist?list=PL_P2jhzCMSbcBsNjyIA0fedxtVV9D4uu
- Young Playwrights Guide: www.youngplaywrightsguide.com

[Register for Pre-Festival Play Writing Workshops](#)

NATIONAL THESPY PRODUCTION CATEGORIES

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SCENIC DESIGN

NJ GOV. AWARD CATEGORY



What to Prepare

For a Scenic Design entry, the Thespian must prepare a scenic design for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

1. Scale model (physical or digital) of a scenic design that represents up to three (3) unique scenes/locations in the play. No more than three (3) scenes/locations are permitted.
 - At least one (1) human figure must be included in the model to show proportion and scale.
 - The model may be generated through multiple physical or digital media, such as SketchUp, Vectorworks, or 3-D printers.
 - The model should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s);
 - Performance dates and facility in which it took place (if the production was not realized, indicate the performance space the set was designed for);
 - Scale;
 - Entrant's name, troupe number (optional).
2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the construction;
 - Sources of inspiration for design and color palette (if used).
 - Budgetary requirements or other constraints and considerations.
 - Corresponding scale ground plan(s) that include:
 - Fixed/static scenic element;
 - Indication of audience arrangement/location and backstage areas;
 - Title block(s) including the same information as presented in the model.
3. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the scenic design.
 - The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
 - The Thespian should also address category-specific topics such as:
 - What role(s) did the other design elements play in the scenic design for this production?
 - Given the space you designed for, what considerations were given for entrances and exits (for actors as well as other scenic elements)?
 - Safety is a huge concern for scenic designers. How did you consider the actors' safety in your designs?
4. An optional written essay response to share additional information about the scenic design with the adjudicators.

NATIONAL THESPY PRODUCTION CATEGORIES

SHORT FILM

NJ GOV. AWARD CATEGORY

What To Prepare (All Genres)

For a Short Film entry, the Thespian(s) must create an original short film. The film must be of original content and may be a collaboration among up to 16 Thespians. Adaptations are not permitted. Only one (1) film may be submitted per student/group in one of the following genres: Short Film (live-action), Short Animated Film, Short Documentary Film. Separate rubrics are below for each category. The Thespian(s) must prepare the following:

1. An original documentary, live action, or animated film no more than five (5) minutes long, plus one (1) additional minute for credits.
 - o The film must demonstrate:
 - Proper use of title cards and credits within the time limit;
 - Properly executed camera angles and shot variation to enhance the storyline and finished product;
 - Control over lighting exposures for clarity, storytelling, and a professional finished product;
 - The ability to capture, record, and manipulate all audio aspects of your production;
 - Controlled and manufactured editing choices that enhance the overall storytelling;
 - The ability to complete a storyline that includes a clear arc (beginning, middle, and end).
 - o The film must meet the following requirements:
 - Music used in short films must be properly credited, whether it is original, in the public domain, or copyrighted. Music credits must appear amongst other credits at the end of the film. If copyrighted music is used, proof of payment for the right to use the music must be documented and shared with the adjudicators.
 - The film should be uploaded to YouTube with privacy settings set to "Public" or "Unlisted" for adjudication. Note: if the film is set to "Private," the adjudicators will be unable to view and score the work, which may result in a disqualification.
 - The film should contain no content that would exceed a PG13 rating by the Motion Picture Association of America. The film should not include any nudity or depict acts that are illegal for anyone under 18 years of age.
2. The Thespian(s) does not have to give a presentation – the work should stand alone. Adjudicators will supply feedback in the adjudication form online.



Rubric for Animated Short Film



Rubric for Documentary Short Film



Rubric for Live Action Short Film

NATIONAL THESPY PRODUCTION CATEGORIES

SOUND DESIGN



What to Prepare

For a Sound Design entry, the Thespian must prepare a sound design for a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

1. Demonstration of representative examples of sound effects/cues from the production. Cues should be played on a device provided by the participant that is able to play back the sounds at a volume level that can be heard by all adjudicators (i.e., a mobile phone alone is not recommended).
2. A portfolio of support materials (bound or digital) that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs.
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the construction;
 - Sources of inspiration for design and color palette (if used).
 - Techniques used within the design.
 - A sound cue sheet that must include:
 - Act/scene;
 - Placement of cue (e.g., corresponding line, stage direction, etc.);
 - Description of cue;
 - Duration of cue;
 - Effect, if applicable (e.g., fade in, fade out, etc.).
 - Speaker plot that must include the location and specs of each speaker used in the production.
 - Sound reinforcement plan, signal flow, and/or mic plot, as appropriate.
3. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the demonstrated sounds.
 - The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
 - The Thespian should address category-specific topics such as:
 - What role(s) did the other design elements play in the sound design for this production?
 - What challenges did you face in mixing the sound for the production?
 - Are there elements of your initial design that you needed to adjust based on the facility in which the show was produced (i.e., capacity, acoustics, etc.)?
4. Optional written essay response to share additional information about the sound design with the adjudicators.

NATIONAL THESPY PRODUCTION CATEGORIES

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STAGE MANAGEMENT



What to Prepare

For a Stage Management entry, the Thespian must present digital and/or physical documents that showcase the stage manager's promptbook and other paperwork for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual stage management for a realized production. The Thespian must prepare the following:

1. A portfolio of materials (bound or digital) that exhibits consistency, clarity, and organization of materials and that must include the following:
 - A brief bulleted list of duties performed as stage manager, including during the rehearsal process and during performances (before, during, and after);
 - Representative sample from the promptbook: at least five to ten (5-10) consecutive pages from the prompt script that includes dense blocking notation and technical cues (lights, sound, etc.);
 - Representative documentation: at least three (3) examples of production documentation from the following list:
 - Props list;
 - Costume change plot;
 - Rehearsal calendar;
 - Up to five (5) rehearsal reports;
 - Scene change assignments;
 - Line notes;
 - Additional production-specific documents.
2. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the portfolio.
 - The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
 - The Thespian should address category-specific topics such as:
 - What role(s) did the design elements play in the stage management for this production?
 - What did you learn during your stage management experience that you can take into other areas of your life?
 - If you led production meetings, describe your process.
3. Optional written essay response to share additional information about the stage management process with the adjudicators.

NATIONAL THESPY PRODUCTION CATEGORIES

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THEATRE MARKETING



What to Prepare

For a Theatre Marketing entry, the Thespian must prepare a marketing campaign for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design. No collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual publicity in a realized production. The Thespian must prepare the following:

1. A portfolio of materials (bound or digital) that methodically works through the marketing process and that must include the following:
 - One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs;
 - Target markets outside of the school audience, noting any publicity restrictions from the licensing agency.
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements of the marketing elements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the design;
 - Sources of inspiration for design and color palette (if used).
 - A brief summary of their role and responsibilities during the production (including self and/or team's responsibilities).
 - Production dates, number of performances, and cost of admission (if realized).
 - A copy of the marketing budget for the publicity campaign and justification of expenses. (Note: work will be adjudicated on creativity and quality of the materials; not necessarily on how much money was in the budget.)
 - Details of the design concept's development, including examples of collaboration with the production team.
 - Final creative assets (such as posters, tickets, promotional handouts, social media templates, etc.) demonstrating branding, promotional efforts, various modifications based on specs/usage, and student's ability to adapt to the constraints of the licensing agent (i.e., billing requirements, licensed logo usage - if applicable, etc.). If non-original material is used, sources must be cited, and receipts of purchased materials (when applicable) must be included in the presentation of the assets.
 - Distribution schedule and locations.
 - A press release.
 - Outcomes for realized productions, including budget/cost analysis (income vs. money spent) noting any free services rendered such as copies, printing, vendor donations, etc. and assigning a cost value to those donated elements. (Note: Income may not directly affect the marketing budget, but analysis work that presents the marketing costs in relation to the full production budget and revenue should be done.)
2. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the portfolio.
 - The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
 - The Thespian should address category-specific topics such as:
 - How effective do you feel your marketing was in bringing an audience to the show?
 - How did you engage with the media (television, newspaper, social media, etc.)?
3. Optional written essay response to share additional information about the theatre marketing process with the adjudicators.

NATIONAL THESPY PILOT CATEGORIES

****NATIONAL THESPY PILOT CATEGORIES DO NOT QUALIFY FOR INTERNATIONAL THESPIAN FESTIVAL**

DIRECTING



What to Prepare

For a Directing entry, the Thespian must direct a realized production of a published play written for the theatre and present digital and/or physical documents that showcase the director's promptbook and other paperwork involved in the production of the play. Productions of musicals, original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be credited as the director of the piece; no collaborations are permitted. The Thespian must prepare the following:

- 1. A portfolio of materials (bound or digital) that exhibits consistency, clarity, and organization of materials and that must include the following: •
 - A brief bulleted list of duties performed as the Director, including during the rehearsal process and during performances (before, during, and after);
 - Representative sample from the promptbook: at least five to ten (5-10) consecutive pages from the prompt script that includes detailed blocking and notes;
 - Representative documentation: at least three (3) examples of production documentation from the following list:
 - Plot summary of the play
 - Ground plan or floor plan
 - Director's Concept
 - Character breakdown
 - Casting procedures
 - Rights and Licensing agreement (must include video license if a clip is used in the presentation)
 - Additional production-specific documents.
- 2. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing). If the Thespian chooses to show a clip of the production as part of their presentation, it must be an unedited, one-camera shot showing the entire playing space. The Thespian may bring photo boards or other visual aids to display along with the portfolio.
 - The Thespian should address general questions such as:
 - What are some of your responsibilities as the Director?
 - How did the style of the play affect your work?
 - The Thespian should address category-specific topics such as:
 - Describe your conceptual process and share any ideas, notes, or visioning that you created in pre-production planning.
 - What role(s) did the design elements play in the direction of this production?
 - What did you learn during your directing experience that you can take into other areas of your life?
 - If you led production meetings, describe your process.
- 3. Optional written essay response to share additional information about the direction with the adjudicators.

NATIONAL THESPY PILOT CATEGORIES

****NATIONAL THESPY PILOT CATEGORIES DO NOT QUALIFY FOR INTERNATIONAL THESPIAN FESTIVAL**

PROPS DESIGN



What to Prepare

For a Props Design entry, the Thespian must prepare and present a props design for a published work written for the theatre. Designs for performance of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable. The Thespian must prepare the following:

- **1. Five (5) prop renderings**
 - No more than five (5) prop renderings will be permitted.
 - Renderings should be at least eight (8) inches tall and must be in full color; large and detailed enough for the adjudicators to easily understand the design choices (whether in person or digitally). Renderings may be hand-drawn, or computer generated.
 - Renderings may be presented on a display board or in a portfolio (bound or digital). The board or portfolio page should be clearly and neatly labeled with a title block that contains the following information:
 - Play or musical title and author(s)/composer(s);
 - Performance dates and facility in which it took place (if applicable);
 - Character names of those that utilize the prop;
 - Act and scene numbers;
 - Entrant's name and troupe number (optional).
- **2. A portfolio of support materials (bound or digital) that must include the following:**
 - Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the design;
 - Sources of inspiration for design and color palette (if used).
 - A master props list that must include the following:
 - Act and scene numbers
 - Prop pre-set placement
 - Character that brings the prop onstage (if applicable) with corresponding line or stage direction.
 - Character that takes the prop offstage (if applicable) with corresponding line or stage direction.
 - How each prop was sourced (purchased, pulled from stock, constructed, etc.)
 - Itemized expense sheet with accompanying receipts for all materials used
 - The total on all items used in the construction of the prop may not exceed \$100 (USD). It is understood that there may be an occasional instance where the total value of the materials used exceeds \$100, but donated materials have been used. If using donated materials, the value must be determined, documented, and noted on the expense sheet.
- **3. A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media during the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the prop.**
 - The Thespian should address general questions such as:
 - What are some of your responsibilities in your field?
 - How did the director's concept influence your work?
 - How did the style of the play affect your work?
 - If the production was realized, what challenges did you face in unifying the director's concept across all areas of your work?
 - The Thespian should address category-specific topics such as:
 - What role did the other design elements play in the props design for this production?
 - What challenges did you face in designing the props for the production?
 - Are there elements of your initial design that you needed to adjust based on the facility in which the show was produced or the actor that was using the prop?
- **4. An optional written essay response to share additional information about the props design with the adjudicators.**

NON-NATIONAL PERFORMANCE CATEGORIES

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IMPROVISATIONAL ACTING



What to Prepare

NOTE: Up to 4 pairs only are allowed from each troupe.

The judges will be from the professional improvisational troupe, Howdy Stranger.

- Time limit: 4 (four) minutes maximum.
- NOTE: NO planning time will be given.
- When the troupe director registers a pair for Improvisational Pairs, the pair will be scheduled into a time slot.
- When a team is called, they introduce themselves to the judge and ask for a suggestion from which the improv scene will be inspired. They may ask for a suggestion from any of the following categories: (1) A relationship between two people, (2) An object, (3) A location, (4) An occupation or hobby, or (5) Any word or phrase. For example, "Hi, I am Joe Smith [and I am Jane Lee] from Anytown High School. We are going to improvise a scene for you, but we need a suggestion to get started. Can you please give us the name of an object?" The judge could say anything that comes to mind, such as jack-o-lantern, lollipop, or ceiling fan.
- Team members repeat the suggestion given to confirm it was heard correctly, then thank the judge for their suggestion and begin the scene. The initiation must be inspired from the suggestion, but it does not need to be taken literally. (Please note, the improv will begin immediately; there will be no planning.) To end the scene, actors break character and call "Scene!" Otherwise, the judge will call your scene at the 4-minute mark.

VERY SPECIAL ARTS (VSA) CATEGORIES

This Very Special Arts Category is designed to celebrate our special needs students in New Jersey.

- Students may choose from Musical Solo, Musical Duet, Musical Theatre Dance Solo, Musical Theatre Duet, Monologue, Acting Pairs, and will follow the typical guidelines outlined under those categories (listed under NATIONAL THESPY CATEGORIES).

Eligibility Criteria/Candidate's requirements:

- New Jersey residents.
- A student with special needs (mainstreamed, inclusion, self-contained classes or activities), attending a full-time program in New Jersey.
- Chronological ages between 14 through 21 years.
- Students must be receiving Special Education services from your district and have an IEP.
- If a student requires a 1-to-1 Aide, the Aide is Highly Encouraged to attend. While the aide will need to register, they are able to attend the festival free of charge.
- Prompters may be used.
- A student without an IEP may serve as the partner for a VSA performer. This will not count against the student's individual events cap.

NON-NATIONAL PERFORMANCE CATEGORIES

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CHAPTER SELECT



IMPORTANT: There are limited slots for Chapter Select and slots are first come-first served. Video record one of your final rehearsals. If anything cancels the festival (weather, covid, etc.) we will be virtual and you will have one week to submit your play to Open Water.

Basic Rules

1. Performance time limit: 40 (forty) minutes maximum.
2. Each group must present a performance from a published NON-MUSICAL play. Screenplays and television scripts are not permitted. It may be a complete short play or a cutting from a longer play.
3. Three (3) or more actors must be involved in the performance.
4. Props (including hand props), costumes, makeup, and background music may be used. No large scenery pieces.
5. Each troupe may enter only **one** presentation.
6. Note: 1st through 5th place trophies will be awarded for each of the following categories: Best Performer, Best Supporting Performer,
7. Note: 1st through 3rd place trophies will be awarded for each of the following categories: Best Play
8. The first-place play will be selected to be submitted to the International Thespian Festival Chapter Select category. If the director decides not to submit their play as New Jersey's choice, the second place play may be submitted.

Director's Responsibilities

To have a show submitted, judged, and presented at NJ Thespian Festival, directors must:

- Secure written permission from the publisher for presentation during NJ State Thespian Festival.
- Obtain video permission/rights granted to your school by the rights holder.
- Pay all royalties and adhere to the policies in their production contract with the publishing company.
- Include proof of applicable performance, virtual, and/or digital rights in an email to Jason Wylie at jwylie@njthespians.org.

NON-NATIONAL PRODUCTION CATEGORIES

TRASHY COSTUMES

NOTE: NO SPECTATORS WILL BE ALLOWED IN THE TRASHY COSTUME CONSTRUCTION ROOM.

1. A team of two students will construct a costume based on a given theme from a set of materials provided. NO ADDITIONAL HELP FROM OTHERS.
2. Only one of the two students will design, the other only serves as a model that may provide ideas, but will not be allowed to help with construction.
3. Each team will receive the same set of materials.
4. All teams must pick up the materials at a given time and place. You must stay in that location to construct the costume.
5. All teams will be given 45 minutes to construct the costume on one of the team members.
6. NO technology (I-phones, laptops, etc.) may be used to look up ideas for the costume.
7. Students must keep their own clothes on and add the trashy elements over it.
8. Each team will then model the costume in the assigned classroom (TBD). The person not wearing the costume must give a ONE-SENTENCE description that succinctly describes the character and costume design. Students will also be allowed to pick a song to walk out to.
9. Each school may send only one team pair.

FUNDAMENTALS OF STAGECRAFT: PREP A GROUND PLAN

(single-student event)

- When getting ready to tape out a floor for rehearsal, and stage manager must find all points for tape marks.
- Student will be given:
 - ground plan
 - pencil
 - scale ruler.
- Student will have 5 Minutes to mark down as many measurements and as clean as possible. It must be readable
- It must be turned in with Student's FULL NAME and TROUPE

FUNDAMENTALS OF STAGECRAFT: SOUND SYSTEM SET-UP

(single-student event)

- Proper way to set up a functional PA System with audio jack
- Items needed:
 - 2 Speakers
 - Amp
 - Board
 - Device with Audio Port, Adapter if Needed
 - Cable
 - 2 - ¼" Speaker Cable
 - 3 - XLR Cables
 - 1 - RC to Double Mono Cable
 - Microphone
 - Power Strip (for Power)
- Procedure:
 - Plug everything in for power (Amp, Board, CD player)
 - Connect speakers with ¼" Cable to Amp (Outputs)
 - Connect Left & Right "Inputs" from Amp to Mixer "Outputs" with 2 XLR Cables
 - Connect CD Player to mixer using the RC Cable into first 2 channels on mixer
 - Make sure all levels are at "0"
 - Press play on smartphone or tablet - Music should play
 - Take microphone and plug XLR into Channel 3 - "Test 1-2"
 - All Works - Say "TIME" or go through line



NON-NATIONAL PRODUCTION CATEGORIES

FUNDAMENTALS OF STAGECRAFT: HANG AND FOCUS A LIGHT

(single-student event)

- Student will focus an ETC Source 4 Ellipsoidal
- Focus the light to the shape that is taped out on the wall
- All equipment and tools will be provided
- Procedure:
 - Student leaves the Start line and puts on gloves and attaches Wrench to self
 - Grab the light. Pick it up and place it under the bar (batten) with the “C” Clamp facing you
 - Finger tighten the Pipe bolt on the “C” Clamp to the pipe
 - Attach the safety cable through the Yolk and around the pipe
 - Take wrench and tighten Pipe Bolt to the Pipe. This should be no more than a ¼ turn past finger tightening
 - Pull ALL Shutters
 - Plug fixture cable into powered cable
 - Position the fixture to illuminate the shape:
 - Adjust the Pan and Tilt of fixture to desired position
 - Adjust the focus knob and move the barrel in or out to sharpen the image
 - Make Shutter cuts as necessary to match the image on the wall
 - Make adjustments as necessary and make sure ALL Nuts, Knobs are all tighten so instrument does not drop focus
 - Insert Gel Frame into color slot at the end of the fixture. Lift clip to slide in frame. After frame is fully in, put the clip back down to hold frame in place.
 - After finished, return gloves and wrench to table and then through the line. DO NOT THROW ITEMS.
- **MAX TIME: 2 Minutes**

FUNDAMENTALS OF STAGECRAFT: CABLE ROLL

(single-student event)

- **Student will coil cable and put away in designated areas**
 - The student must use the “Over / Under” Method of cable Coiling
 - 4 Cables will be snaked on the ground, connected to each other
- **Items needed:**
 - A Rack with 3 designated spots
 - 4 different lengths of cable
 - 1 - 10’
 - 1 - 50’
 - 2 - 25’
- **Procedure:**
 - Student will start behind a line and will start on Judge’s “GO”
 - Student will go to 1st connection point and unplug from one another. They will then start to coil the cable in the “Over/Under” method then velcro the cable to make sure it keeps coiled
 - Once that cable is coiled, they will place it on the rack at designated area of length
 - The student will do this 4 times
 - After the last cable is hung up, the student will go through the line to STOP time
- **MAX TIME: 3 Minutes**



NON-NATIONAL PRODUCTION CATEGORIES

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FUNDAMENTALS OF STAGECRAFT: RIGGING AND KNOT TYING

(single-student event)

- Student will hang a pulley from a pipe and use 2 knots to hoist up a light off the ground
- All Equipment and tools will be provided
- **Items Needed:**
 - 1 Pulley
 - 1 Chain with a Shackle
 - 1 Rope
 - 1 Fresnel lighting fixture
 - 2 pipes for hanging and tying off to - First pipe - 3' from ground, Second - 5'-6" from ground
- **Procedure:**
 - Student leaves the start line
 - Grabs Pulley, Chain, and Shackle
 - On the top pipe - go around the pipe with the chain (2x). With 2 ends hanging downward, slip the shackle between the bottom links of both ends (giving you an upside down horseshoe). Hold the Pulley up to the bottom of the shackle and slide the threaded bolt through the pulley and screw in tightly to make safe & secure which holds the Pulley in place
 - Take Rope - you will feed it through the pulley from front to back. Take it about half way to prep yourself for the first knot
 - 1st Knot (on opposite side from you) - BOWLINE -
 - take about a 1' to 1'-6" of rope in your hand. Make a "P" shape with your LEFT thumb holding the "P" together.
 - Take bottom part of rope and bring it up through the hole of the "P"
 - Go under and around the top part of the rope above the "P"
 - Then bring it back through the hole
 - While keeping a hand on it, pull both the bottom of loop you created and the end you weaved through the hole, tight
 - The Fresnel will be set up on the floor in front of the pipes with the "C" clamp facing you
 - Take the Bowline you just created and bring down to the top of the light. Go under the "C" clamp and around to fasten to the "c" clamp to grip the light.
 - Next, you pick up the light by pulling the rope from your side. Lift it off the ground about 2'
 - With the opposite end of the rope, you will make your final knot - CLOVE HITCH
 - Take the rope across the the front of the pipe going down to the ground (keeping the tension on the lifted light)
 - Wrap under and around the pipe, placing the rope on the LEFT side of rope that is going through the pulley. Don't pull tight. Leave a little space between pipe and rope
 - Go back under the pipe, coming up on the RIGHT side of the rope that is going to the pulley
 - Take end of rope and go through the loop/space you left on front side and pull tight downward.
 - It should look like a "Straight Line with an X going over it"
 - At this point, your light should be safely hanging above the "X" on the floor and all knots are tight
 - Cross the line and you are done
- **Link for visual** <https://www.youtube.com/watch?v=78bYqTPYae4&t=25s>

NON-NATIONAL PRODUCTION CATEGORIES

TECHNICAL OLYMPICS (GROUP CATEGORY)

A School may send only ONE team of Five competitors. You will be judged on speed and accuracy. A different student must be assigned to each of the individual tech. events (Quick changer, prop table, mic change, 2 in scene change).

1. **Quick Change** - Behind a Drape so nobody can see. Only one team member competes. A judge will be dressed in a costume. They will step forward as if coming off-stage. The student will assist with the costume quick change until complete.
2. **Prop table**: One-person event. Behind a drape so nobody can see, a prop table will be made of paper with outlines of 15 - 20 props. The student must take the props out of a box and put the props in their drawn outlines. If a student fails to get a prop right, the timer will tell the student how many props are wrong. Note: There will be more props than spots on the table rather than the exact amount.
3. **Scene Change**: Two team members compete. The two team members will start behind a line. When given the signal, they will bring on several objects for the scene shift and place them in the appropriate areas designated by the spike marks. They will also remove the current items on the stage and return to their starting position. Once behind the line, the time will stop. They will then switch the scene back to its original state when given the signal. The combined time will be added up from both scene shifts. 10 seconds will be added on for each corner of the objects not properly placed within the spike marks.
4. **Mic Swap**: Only one team member competes. A wireless mic will be on a judge. The student will have to remove the mic and mic pack and replace it with another mic pack. The mic will also need to be secured with tape to the judge. Time will be called when microphone/pack is in place and plugged in.
5. **Theatre Chaos Relay**: Team Event. An event for anyone who has had to fix anything from a crying actor to a breaking set piece backstage during a show! Participants must begin in the start box. When the start is given by the judge, the first person will proceed to the first checkpoint and select a card. Printed on the card will be a theatrical problem requiring a tool, hardware, or other scene shop material. The student will then go to the bin at the second checkpoint and select the item needed to fix said problem and return the item and card to the starting table. Once the card and item are in place the next student will start towards the checkpoint. This procedure continues until the last card is returned to the starting box and every student has gone. (Example of materials needed include but are not limited to: Safety pin, bobby pin, Gaff tape, glue gun, band aid, extension cord, bolt/nut, tie line, safety cable, spike tape, etc.)
6. Up to 6 schools may compete simultaneously in all of the different categories.
7. Outside audience members are permitted to view, but not to advise or call out instructions.



NEW JERSEY THESPIANS PROGRAMMING

OUTSTANDING THEATRE EDUCATOR

This recognition honors the hard work and dedication of a deserving High School Theatre Teacher who exemplifies the best qualities of an Educational Theatre Teacher. The nominee for this award will represent the best practices of Theatre Educators striving to bring quality theatre experiences to their building, district, and community. The nominee should dedicate themselves to the cause of theatre education and the promotion of the fine arts in their community.

Qualifications:

- The nominee must be a current theatre teacher (performing or technical) or be an educator that is the troupe director or active leader/chaperone for an active EdTA recognized Thespian Troupe.
- Nominee can not be a past winner.
- All applications are due by 11:59pm on December 15th, 2023.
- Award presented at the Closing Ceremonies of NJ Thespian Festival on January 14th, 2024.

Please submit a maximum of two recommendations for this nominee from colleagues, parents, students, and/or community leaders. Each letter of recommendation should be no longer than one page in length. You may use existing letters or excerpts.

Letters of Recommendation Tips:

- A letter of recommendation should not exceed 1 page in length
- Consider having troupe members write letters about the nominee.
 - Take the best comments that fit the award and use those in a Letter of Recommendation to send in.
 - Combine all the kind comments into one card or small album to present to the Nominee whether or not they receive the award.
 - Show them how appreciated they are.

OUTSTANDING ADMINISTRATOR AWARD

This honor is presented to an Outstanding Administrator or team of administrators who exemplify a dedication to Educational Theatre through their efforts, support, and participation in the theatrical process. This nominee promotes your productions by helping within the building, district, and community to bring theatre to as many people as possible.

Qualifications:

- Must be an administrator at this time or just retired the previous school year
- Nominee can not have received this award before.
- All applications are due by 11:59pm on December 15th, 2023.
- Award presented at the Closing Ceremonies of NJ Thespian Festival on January 14th, 2024.

Please submit two recommendations for this nominee from colleagues, parents, students, and/or community leaders. Each letter of recommendation should be no longer than one page in length. You may use existing letters or excerpts

Letters of Recommendation Tips:

- A letter of recommendation should not exceed 1 page in length
- In the letter, please consider...
 - Why do you feel NJ Thespians should recognize the nominated administrator? Include examples of how the nominated administrator has gone "above and beyond" in support of theatre education in your school/district. Be sure to address how the nominated administrator improved theatre curriculum in your school, affected a positive change, and/or contributed and helped promote your theatre activities and productions.
- Consider having troupe members write letters about the nominee.
 - Take the best comments that fit the award and use those in a Letter of Recommendation to send in.
 - Combine all the kind comments into one card or small album to present to the Nominee whether or not they receive the award.
 - Show them how appreciated they are.





NEW JERSEY THESPIANS PROGRAMMING

OUTSTANDING SERVICE ORGANIZATION

This honor is given to an individual, a team of community members, or a group/business that demonstrates a love for Educational Theatre productions by volunteering their time, energy, knowledge, support, and compassion.

Qualifications

- The recipient of this award will have provided outstanding service to the school or New Jersey Thespians theatre community. The nominee will have exhibited a love for or dedication to educational theatre through their efforts to the school or Thespian community.
- The winner should not have won in the past 5 years.
- All applications are due by 11:59pm on December 15th, 2023.
- Award presented at the Closing Ceremonies of NJ Thespian Festival on January 14th, 2024.

At the end of this form, Please submit two recommendations for this nominee from colleagues, parents, students, and/or community leaders. Each letter of recommendation should be no longer than one page in length. You may use existing letters or excerpts.

Letters of Recommendation Tips:

- A letter of recommendation should not exceed 1 page in length
- Consider having troupe members write letters about the nominee.
 - Take the best comments that fit the award and use those in a Letter of Recommendation to send in.
 - Combine all the kind comments into one card or small album to present to the Nominee whether or not they receive the award.
 - Show them how appreciated they are.

NEW JERSEY THESPIANS HALL OF FAME

This honor is presented to an individual who has demonstrated a dedication to Educational Theatre. They have a history of promoting theatre in their community or school through their years of service. The individual should also have notable participation with New Jersey Thespians through participation at state events, teaching workshops, etc..

Qualifications:

- Must have been involved in theatre through education, performance, production, or advocacy for at least 20 years.
- All applications are due by 11:59pm on December 15th, 2023.
- Award presented at the Closing Ceremonies of NJ Thespian Festival on January 14th, 2024.

At the end of this form, please submit two recommendations for this nominee from colleagues, parents, students, and/or community leaders. Each letter of recommendation should be no longer than one page in length. You may use existing letters or excerpts.

Letters of Recommendation Tips:

- A letter of recommendation should not exceed 1 page in length
- Consider having troupe members write letters about the nominee.
 - Take the best comments that fit the award and use those in a Letter of Recommendation to send in.
 - Combine all the kind comments into one card or small album to present to the Nominee whether or not they receive the award.
 - Show them how appreciated they are.





NEW JERSEY THESPIANS PROGRAMMING

NEW JERSEY ALL-STATE THESPIANS

*NEW IN 2024**

This recognition honors the hard work and dedication of a deserving High School student leaders who lead by example and present the best qualities of an Educational Theatre Teacher. The nominee for this award will represent the best practices of Theatre Students and Student Leaders striving to bring quality theatre experiences to their building, district, and community. The nominee should dedicate themselves to the cause of theatre education and the promotion of the fine arts in their community. The nominator can be a teacher, administrator, fellow student, alumni or NJ Thespians Board Member.

Qualifications:

- The nominee must be a current high school theatre student (performing, technical or management).
- Nominee can not be a past winner. NJ Thespians will select no more than 5 All-State Thespians in a year at their discretion.
- All applications are due by 11:59pm on December 15th, 2023.
- Award presented at the Closing Ceremonies of NJ Thespian Festival on January 14th, 2024.

Please submit a maximum of two recommendations for this nominee from colleagues, parents, students, and/or community leaders. Each letter of recommendation should be no longer than one page in length. You may use existing letters or excerpts.

Letters of Recommendation Tips:

- A letter of recommendation should not exceed 1 page in length
- Consider having troupe members write letters about the nominee.
 - Take the best comments that fit the award and use those in a Letter of Recommendation to send in.
 - Combine all the kind comments into one card or small album to present to the Nominee whether or not they receive the award.
 - Show them how appreciated they are.

2025 ALL STATE PRODUCTION AUDITIONS AND INTERVIEWS

The New Jersey Thespian Adult State Board is proud to announce the return of the All-State Production. As we await the confirmation that we have secured the rights, the production team hopes that you will join us for this fun adventure.

We are looking for both performers and technicians! The schedule will be as follows:

- One week-long intensive in July
- One weekend a month in August, September, October, November and December
- Friday night prior to the 2025 festival
- Performance on Saturday Night at the 2025 New Jersey Thespian Festival
- Possibly two more shows around the state during March-April 2025
- International Thespian Festival 2025 (if we are accepted)

Audition information will be posted soon on www.njthespians.org. Prior to the auditions, we will be hosting an All-State Show Q&A on google meet. A link will be provided via social media and through email.

We are asking that if you are interested in joining the production, please fill out the interest form linked [HERE](#).

If you have any questions, please reach out to our production team at allstate@njthespians.org

Director Dr. Michael Penna - Troupe 7455

Musical Director Tallen Olsen - NJ Thespian Board Member

Production Manager Zach Bates - Troupe 5480





NEW JERSEY THESPIANS PROGRAMMING

DEMOCRACYWORKS ESSAY CONTEST

Overview: New Jersey's essay competition winner(s) will attend the 2024 National Arts Action Summit. It has not been announced if the event will take place virtually or in person. The winner (s) will be attending with New Jersey's Arts Advocacy Chair Zachery Bates and Chapter Director Carolyn Little. Multiple EdTA officials and NJ leaders will also be in attendance at this event. A panel of Theatre Education professionals & Advocacy Leadership Network members will choose one or two essay winner(s) based on their application and response to the above question. If you have any questions, please don't hesitate to reach out to Advocacy Director, Zach Bates, at zbates@njthespians.org. The deadline for all essay submissions is 11:59pm on December 15, 2023.

2024 Essay Prompt:

On September 30th, 2022, President Biden signed an executive order reestablishing the President's Committee on the Arts and the Humanities, noting that "The arts, the humanities and museum and library services are essential to the well-being, health, vitality and democracy of our Nation." Think about your experiences in theatre education and how they benefitted you, then respond to the following prompt inspired by President Biden's quote: How have your theatre education experiences helped prepare you to actively participate in our democracy?

- All Applications for the 2023-2024 DemocracyWorks Essay Competition will be submitted through OpenWater. Additional Information may be requested upon completion.

HONOR TROUPE

Explanation: New Jersey Thespians has created the "New Jersey Thespian Honor Troupe" program to recognize those troupes that do tremendous work in their school and community and achieve a high level of excellence, both on and off stage.

The process: The application process includes the presentation of a portfolio ("brag book") about the positive impact your troupe is making. Each troupe must provide one student to present this portfolio and explain its contents at the festival. This should be an organized scrapbook containing evidence of involvement through pictures, newspaper clippings, minutes of Thespian meetings, correspondence, etc. proof of accomplishment needs to be included in the book. The year runs from conference to conference.

1. You must complete the form on OpenWater in order to qualify for adjudication at Festival.
2. At NJ Thespian Festival, Thespians will present their book in actual scrapbook (hard copy) form or they may present in a digital form. Digital can be any program (i.e. Google Slides, website, etc.). If presenting digitally, you must provide your own laptop or tablet for presentation.
3. Honor Troupe Awards will be divided into three categories: bronze, silver, and gold. Any school that meets the criteria, completes the necessary paperwork, may earn an Honor Troupe Award. Any number of troupes may be honored in each category. An award will be given to each school.
4. You are not in competition with other Thespian Troupes! Our hope is that each troupe will be appropriately challenged by the criteria.
5. There will also be special awards given for Best Visual Presentation, Best Oral Presentation, and Best Community Engagement.

Questions? Contact Festival Director, Jason Wylie, at jwylie@njthespians.org.



NEW JERSEY THESPIANS PROGRAMMING

SENIOR ARTS ADVOCACY SCHOLARSHIP



One \$500.00 scholarship will be awarded in the Arts Advocacy category as per the adjudicators' final decision.

(Note: A student may apply for only TWO of the three scholarships. The other choices are Production Design and Performance.)

A. Scholarship Description

1. A non-renewable scholarship will be awarded to a New Jersey Thespians as directed by the State Board of Directors.
2. The scholarship shall be sent by the Educational Theatre Association to the recipient's designated school upon documented proof of enrollment in the recognized school.
3. Failure to complete enrollment (or withdrawal from school) negates this scholarship.

B. Eligibility

1. All applicants MUST be current members of the International Thespians Society.
2. All applicants MUST have been students of a New Jersey high school for at least one academic year prior to applying.
3. All winners MUST use the scholarship for furthering their education with a major or minor in the performing or communication arts (theatre, film, communications, radio or television broadcasting, vocal or instrumental music, dance) while studying at a recognized school of their choice.
4. Each troupe may enter no more than five (5) seniors.

C. Application Procedure

1. The troupe Director must register the student for the category. There is a \$20.00 fee per student.
2. You must complete the form on OpenWater in order to qualify for adjudication at Festival. The student's OpenWater form will include:
 - a. A resume, including Thespians advocacy, any teaching, leadership, mentoring, community service, and a listing/description of your Thespians activities on the local, state, and/or international level.
 - b. At NJ Thespians Festival, Thespians will present their book in actual scrapbook (hard copy) form or they may present in a digital form. Digital can be any program (i.e. Google Slides, website, etc.). If presenting digitally, you must provide your own laptop or tablet for presentation.
 - i. A portfolio presentation must show highlights of how you have incorporated the Educational Theatre Association mission and core values into your high-school work. This should also include highlights of arts advocacy at your local, state, and/or national levels. The portfolio can include news clippings, photos, letters, programs, descriptions, and videos. You can find the mission and core values at the [Educational Theatre Association Website](http://www.njthespians.org) and at www.njthespians.org.

D. Adjudication Procedure: The selection committee will consist of professionals in the field, not affiliated with any troupe.



NEW JERSEY THESPIANS PROGRAMMING

SENIOR PERFORMANCE SCHOLARSHIP

One \$500.00 scholarship will be awarded in the Performance categories as per the adjudicators' final decision.

(Note: A student may apply for only TWO of the three scholarships. The other choices are Technical Design and Arts Advocacy, No rubric is necessary (or available) for the Senior Scholarship Categories!)

A. Scholarship Description

1. A non-renewable scholarship will be awarded to a New Jersey Thespien as directed by the State Board of Directors.
2. The scholarship shall be sent by the Educational Theatre Association to the recipient's designated school upon documented proof of enrollment in the recognized school.
3. Failure to complete enrollment (or withdrawal from school) negates this scholarship.

B. Eligibility

1. All applicants **MUST** be current members of the International Thespien Society.
2. All applicants **MUST** have been students of a New Jersey high school for at least one academic year prior to applying.
3. All winners **MUST** use the scholarship for furthering their education with a major or minor in the performing or communication arts (theatre, film, communications, radio or television broadcasting, vocal or instrumental music, dance) while studying at a recognized school of their choice.
4. Each troupe may enter no more than five (5) seniors.

C. Application Procedure

1. The troupe Director must register the student for the category. There is a \$20.00 fee per student.
2. After the troupe director submits their troupe's registration, the student will receive a link where they will upload a link to their performance and upload a theatrical resume and headshot. The resume should include Performance and Technical work. It should also have a listing/description of your Thespien activities on the local, state, and/or international level. A sample resume can be found [HERE](#).

D. Adjudication Procedure

1. The selection committee will consist of professionals in the field, not affiliated with any troupe.

E. Audition Requirements

1. The combined audition **MUST** contain two components. The two components combined should not exceed three minutes. A 15-second grace period will be permitted at the end of each component.
2. The first component **MUST** be a monologue from a published play. Screenplays and television scripts are not acceptable.
3. The second selection must be a contrasting monologue (modern/classical OR comedy/dramatic) from a published play or a musical theatre selection.
4. No costumes or props will be permitted.



NEW JERSEY THESPIANS PROGRAMMING

SENIOR PRODUCTION SCHOLARSHIP



One \$500.00 scholarship will be awarded in the Production categories (Technical Theatre, Artistic or Management) as per the adjudicators' final decision.

(Note: A student may apply for only TWO of the three scholarships. The other choices are Performance and Arts Advocacy.)

A. Scholarship Description

1. A non-renewable scholarship will be awarded to a New Jersey Thespians as directed by the State Board of Directors.
2. The scholarship shall be sent by the Educational Theatre Association to the recipient's designated school upon documented proof of enrollment in the recognized school.
3. Failure to complete enrollment (or withdrawal from school) negates this scholarship.

B. Eligibility

1. All applicants **MUST** be current members of the International Thespians Society.
2. All applicants **MUST** have been students of a New Jersey high school for at least one academic year prior to applying.
3. All winners **MUST** use the scholarship for furthering their education with a major or minor in the performing or communication arts (theatre, film, communications, radio or television broadcasting, vocal or instrumental music, dance) while studying at a recognized school of their choice.
4. Each troupe may enter no more than five (5) seniors.

C. Application Procedure

1. The troupe Director must register the student for the category. There is a \$20.00 fee per student.
2. After the troupe director submits their troupe's registration, the student will receive a link where they will upload:
 - a. A link to their technical portfolio presentation. This presentation may be a discussion of presented pictures of the design work or of computerized program design. (See technical design rules.)
 - b. A resume that should include Technical and any Performance work. It should also have a listing/description of your Thespians activities on the local, state, and/or international level. A sample resume can be found [HERE](#).

D. Adjudication Procedure:

1. The selection committee will consist of professionals in the field, not affiliated with any troupe.

E. Design Requirements

1. Portfolios may include photographs, news clippings, letters, programs, descriptions, and videos/digital with a flash drive or Power Point presentation. A computer will be available in the interview room. Choose one of the following categories:
 - o Design: The applicant must present a portfolio that includes any of the following designs: Lighting, Prop, Scenic, Makeup, Sound, and/or Costume Design or Construction
 - o Theatre Marketing
 - o Stage Management
2. Follow the same rules for each design category as listed under the "Technical Events—General Rules" sheet.
3. The designs entered in the regular technical events may also be judged for the scholarship; however, the designs should be photographed and included in the portfolio.



NEW JERSEY THESPIANS PROGRAMMING

PROGRAMMING PROVIDED BY STATE THESPIAN OFFICERS (STO)

*Programs serving as fundraisers for state initiatives. Attendees are encouraged to bring spending money to participate

Opening Number

The STOs kick off the Thespian Festival in style, with a show-stopping musical number at the opening ceremonies.

Spirit of Thespis

Every attendee at the festival is invited to sign their name on the Spirit of Thespis an award that takes a different shape each year to match the theme of that year's festival. By filling a card with stickers obtained by attending workshops, attendees can enter a raffle to take the Spirit of Thespis home with them!

Selfie Scavenger Hunt

Each day, the STOs will provide troupes with a list of things that they must take pictures with or of to earn points on their scavenger hunt. Some of these will be items hidden for troupes to find, while others will be actions that troupe members must do (like making an STO laugh or forming a human pyramid). The troupe that earns the most points on the scavenger hunt takes home a prize signed by all the STOs.

***Rubber Ducks**

The STOs will be selling with rubber ducks, each with the name of a member of an iconic theatre character duo. Attendees who "adopt" these rubber ducks are encouraged to find the other half of their pair and make a new friend!

***Raffle Baskets and Other Raffles**

STOs will handpick items for a selection of themed raffle baskets that will then be raffled at festival. Tickets for these baskets are low cost, and one lucky winner will be picked for each basket. Other raffle opportunities are in the works, including a potential chance to pie a member of the state board, and a raffle that you enter by speaking with each STO.

STO-Run Workshops

STOs will run a variety of workshops covering topics from the STO application process, to how to run your troupe as a student officer, and how to make theatre a more inclusive space for everyone.

Night-time at Festival

The sun may set but the STOs just don't stop! After workshops and competitions end for the day, your friendly State Thespian Officers will be running activities well into the evening, including theatre trivia, karaoke, and a Just Dance party!





NEW JERSEY THESPIANS PROGRAMMING

SHOPPING OPPORTUNITIES AT FESTIVAL

NJ Thespians Merchandise Store

NJ Thespians will be running a merchandise both online and in person. Stay tuned for specific items and pricing as we get closer to festival!

NJ Thespians Broadway Cares Flea Market

Did you miss the Broadway Cares Equity Fights Aids Flea Market this year? Don't worry! NJ Thespians is proud to bring our own little slice of the Broadway Cares Flea Market to Festival every year! Come look through our collection of scripts, Broadway merchandise, Playbills, and more! A percentage of the Proceeds go back to Broadway Cares: Equity Fights Aids with our Festival Donation!

OTHER EXTRAORDINARY OPPORTUNITIES AT FESTIVAL

Exhibitors Hallway

In the main hallway of Robbinsville High School, you can find exhibitors on both levels. Exhibitors are from Industry Leaders in Technical Equipment, Ticketing Platforms and more! Vendors from across the tri-state area are available and selling Theatre-Themed merchandise, attendees are encouraged to bring spending money to participate.

Workshops led by Industry Professionals

Come for a weekend jam packed with opportunities to learn from leaders in the Theatre Industry! Every hour, we offer multiple workshops in acting, technical theatre, playwriting, film, dance and more! Students and Chaperones can attend as many workshops as they like, all included in the Festival fee.

Chapter Select Performances

Attendees are encouraged to support their fellow Thespians during our One-Act Festival Performances. Troupes have the option to bring 40 minute, one act plays to be adjudicated for the International Thespian Festival. Any attendee has a free pass to over 10 one-act plays throughout the Festival!

Colleges Theatre Programs

Come visit a magnitude of College and University Theatre Programs, ready to recruit you! Programs often represented include Rider University, Rowan University, Greensboro College of North Carolina, New York Conservatory for Dramatic Acting, Savannah College of Arts and Design, American Academy of Dramatic Arts, and more!

Summer Theatre Camps and Programs

Looking for summer theatre plans? Attendees will have the opportunity to talk to and audition for programs from around the tri-state area including Appel Farms, Open Jar Institute, Neighborhood Playhouse and more. Attendees must pre-register to audition. Audition Submissions are due December 15th, 2023 via OpenWater.



REGISTRATION INSTRUCTIONS

BEFORE REGISTERING: PLEASE READ ALL INSTRUCTIONS TO AVOID ERRORS.

- If your school is registering for the first time: when you open the registration site, DO NOT put in your email and password. FIRST click "Register" to the right. That will open a place where you sign in with your email. Once you put in the code emailed to you and you are sent back to the site, click on "High School" then follow those steps. It is suggested you use the same email you use for your EdTA account.

[NJ THESPIANS
REGISTRATION SYSTEM](#)

[REGISTRATION HELP GUIDE](#)

FOR THE INITIAL SCHOOL REGISTRATION, FOLLOW THE INSTRUCTIONS UNDER GENERAL SETUP AND CREATING YOUR ACCOUNT.

- If you already have an account, just sign in with your email and login password that you used last year. (Can't remember your password? I can look it up for you. Then you can change it if you wish.) If your email is the same as your EdTA account, you can "Login with your EdTA Account under "Actions" on the Login screen; you will then be connected to your student members' information.
- If you are a new troupe director for a school that attended last year please note that it is important to keep the same account because the student names are still in the system. If possible, ask your previous director to login and change their name and email to your name and email. Then you login using their password. Once in, you can change the password. If your previous director is unavailable, contact us at vgargus@njthespians.org or jwylie@njthespians.org. I will change the name, email, and password in the system. You then login with the password I created for you. Then you can change the password to what you want.
- You can go to the link now and start inputting your students' information. (Last year's students are still in the system. You just have to add the new students.)
- Ignore the "Health Form." We will be sending Google Forms for the health forms later.
- The registration system allows you to go there and change, delete, and add anything **until the moment you click "Proceed to Payment."** Once you hit the "Proceed to Payment" button, you CANNOT make any more changes. If you believe you may have future changes, PLEASE wait until the final registration date of Friday December 1st, 2023, to "Proceed to Payment." (NO changes, drops, or additions will be allowed after December 1st)
- Once you finalize and submit your registration, your students will be individually emailed a link to upload their virtual pieces to Open Water. (You don't have to upload the pieces for them.)

[NEW JERSEY THESPIANS
OPENWATER PORTAL](#)



REGISTRATION INSTRUCTIONS

IMPORTANT: Video record ALL performances during the rehearsal process. If anything (snow, Covid, etc.) cancels the live event, the festival will then be completely virtual. Students scheduled to perform live will be asked to submit their performances within one week after the festival.

NOTE: There will be NO refunds if we are forced to go virtual.

Students may enter **ONLY THREE** live performing events (not including Chapter Select).
Students may enter **ONLY THREE** Individual Tech Challenge events.

They may enter as many Tech Design Thespy categories as desired. (Please let your students know that the preparation for these categories is very work intensive.)

The registration system will automatically schedule the students in the events. Some schools/students attend the festival on only one day. Some come late or leave early. For this reason, the live events have been grouped into the following three choices: Saturday before 2:30, Saturday after 2:30, Sunday. Please choose the dropdown choice that best fits your schedule. (Contact Festival Director, Jason Wylie, with problems at jwylie@njthespians.org)

Please DO NOT schedule a student twice in a category. (Ex: Sat. before 2:30 Live Musical Theatre Solo AND Sat. after 2:30 Live Musical Theatre Solo) The system will allow you to do this and charge you for the entry, BUT we will then manually remove the student from the extra entry, and you will be charged for the adjustment.

IMPORTANT FOR SCHEDULING EASE:

So that the system does not block you from inputting a student into an event, register your students' LIVE events in the following order:

1. **Chapter Select Students** (Actors, Directors, Technicians, whoever you need involved in that session)
2. **All Group Categories** (Tech Olympics, Group Musical Theatre, Group Acting, MT Dance Group)
3. **All Pairs Categories** (Improvisational Pairs, MT Dance Duet, Acting Duet, Musical Theatre Duet)
4. **All Solo Categories** (Tech/Design Interviews, MT Dance Solo, Musical Theatre Solo, Contrasting Monologues, Fundamentals of Stagecraft categories, Honor Troupe Presentations)

All senior scholarships, junior college auditions/interviews, and summer programs auditions/interviews will be submitted virtually on Open Water.

*****NEW FOR 2024*****

We are now asking that all troupe directors input their students' live performance and/or technical design entry information to OpenWater to ensure minimal program interruptions at the NJ Thespian Festival.





HOTEL ACCOMMODATIONS

If you and your students are planning to stay overnight, we have partnered with the Hampton Inn & Suites by Hilton (located at 153 West Manor Way, Robbinsville, NJ 08691) at the special rates listed below.

DATE: Night of Saturday, January 13, 2024

Room Types are as follows:

1. King Standard Room: 1 King Bed Standard, Sleeps 1-2 Person, \$109.00 plus applicable taxes per room per night.
2. Two Queen Standard Room: 2 Queen Beds Standard Room & Standard Room: Sleeps 4 Persons, \$119.00 plus applicable taxes per room per night.
3. King Room w/Pull out Sofa Bed (Full Size): Sleeps 4 Persons, \$119.00 plus applicable taxes per room per night.
4. King Deluxe Room: 1 King Bed Standard w/ Pull out Sofa Bed (Full Size): Sleeps 4 Persons, \$119.00 plus applicable taxes per room per night.
5. King Suite: King Studio Suite and w/ Pull out Sofa Bed (Full Size) Sleeps 4 Persons, \$129.00 plus applicable taxes per room per night.
6. 2 Queen Bedded Suite: 2 Queen Bed Studio Suite and w/ Pull out Sofa Bed (Full Size), Sleeps 6 Persons, \$139.00 plus applicable taxes per room per night.

Rooms are based on hotel availability

This rate also includes free breakfast served from 6:00 AM to 10:00 AM Free-Continental Breakfast Deluxe – Includes; Assorted Juices, Whole Fruit, Yogurts & Assorted Cereals, (2) Hot Items, Egg, Meat or Potato item, Assorted Pastries, Oatmeal Station, and Waffle Station w/ all the trimmings.

You must contact the hotel's sales department at 609-570-7041 (Speak with Patricia Lee. Her email is patricia.lee@hilton.com.) When you call, please mention that you would like to reserve rooms for NJ Thespian Festival. You will call & arrange room reservations & payment details with the onsite sales contact. Be sure to send the hotel your school's tax exempt number to avoid the extra state tax—you will only pay the local room tax at 8%. (Note that the tax exempt status does NOT exempt a school from the local room taxes including 5% Occupancy tax, & 3% Municipality tax)

COMMISSION:

The group room rates listed above are net non-commissionable. NJ Thespians Festival/NJ High Schools Room Block will advise its designated agency of these rates and address any resulting agency compensation issues directly with the management of the appropriate agency.

METHOD OF RESERVATIONS:

Group contracts required for each group. Reservations for the event will be made by a rooming list provided by the school to the hotel. All high schools participating with group contracts in place will forward its rooming list prior to 12/15/23.

BILLING ARRANGEMENTS:

The following billing arrangements apply: Individual School to Pay. Payment must be made by 12/15/23 if by credit card; a credit card authorization form must be filled out and returned to the hotel sales office by this date for processing. If a Check, payment must be paid no later than 12/15/23.





HOTEL ACCOMMODATIONS (CONT.)

CUT-OFF DATE:

Reservations/ Rooming Lists by contracted groups must be received on or before 12/15/23. (the “Cut-Off Date”). Groups that contact the Hotel for group reservations after the stated cut off date will be taken on a space available basis. Discounted Group rate not guaranteed after the cut off date.

For further information, go to their website at www.robbinssuites.hamptoninn.com.

Please note: In case of limited group availability at the Hampton Inn & Suites Robbinsville, Patricia Lee can assist in arranging rooms for you at a nearby Hilton Hotel at a discounted group rate. Based on availability. Discounted group rates vary per hotel.

STATE INITIATIVES

NJ THESPIANS DIVERSITY, EQUITY, INCLUSION, AND ACCESSIBILITY COMMITTEE

In coordination with The Educational Theatre Association’s ongoing focus on D.E.I.A, NJ Thespians is re-committing to this goal by building a committee made up of teachers, teaching artists and theatre professionals from around the state.

If you are interested in helping to make NJ Thespians a more welcoming, nurturing and accessible place for everyone they serve, please reach out to Festival Director, Jason Wylie, at jwylie@njthespians.org.

NEW JERSEY TRICK OR TREAT SO KIDS CAN EAT

In New Jersey, we are committed to the worthwhile cause of collecting non-perishable foods on Halloween to support our local communities in need during the holidays. In its sixth year, New Jersey Thespians offers several awards for schools that participate in NJ TOTS-Eat. The school that collects the most pounds of non-perishable food items receives an award each year at the New Jersey Thespians Festival. All schools that participate will be honored on stage at the New Jersey Thespians Festival Closing Ceremony. For more information, click [HERE](#), or reach out to Advocacy and Outreach Chair, Zach Bates, at zbates@njthespians.org



ADDITIONAL FESTIVAL INFORMATION

GENDER NON SPECIFIC RESTROOMS

NJ Thespians is happy to provide accessible restrooms for students who do not wish to use the public restrooms throughout the building. These spaces can be accessed through the Festival Control Room in the Robbinsville High School Media Center.

SENSORY FRIENDLY SPACE

NJ Thespians is proud to provide our sensory-friendly space for any attendees who may need moments throughout festival to decompress and relax. This space can be accessed through the Festival Control Room in the Robbinsville High School Media Center.

FOOD AT FESTIVAL

We fully anticipate Friends of Raven Players, Troupe 7161's Parent Booster Group, will continue to sell food during Breakfast, Lunch and Dinner times for the 2024 Festival. A full menu with prices will be provided to Festival Attendees prior to their arrival at festival the morning on January 13th.

As a reminder, attendees are welcome to bring their own food from home. **HOWEVER**, Troupes and Attendees are **FORBIDDEN** from ordering food outside the building and having it delivered. This is a security matter and non-negotiable. Troupes found in violation of this rule may be immediately dismissed from Festival and incur an additional charge at the discretion of the Chapter and Festival Directors.

NEW JERSEY GOVERNOR'S AWARDS IN ARTS EDUCATION STATEMENT

This year, Arts Ed NJ is taking a "pause year" for the Annual Awards Ceremony. This means that there will be no formal Awards Ceremony hosted by ArtsEdNJ for the New Jersey Governor's Awards in Arts Education this year. However, the 2024 Governor's Awards winners will still be awarded and recognized at the NJ Thespian Closing Ceremony on Sunday, January 14, 2024.

For more information, please view their full statement [HERE](#).

PROGRAMMING FOR DIRECTORS

Our professional development team is working hard to develop programming specifically for directors. We are happy to again offer the Director's Lounge with Luncheons for Troupe Directors **ONLY** on Saturday and Sunday of Festival.

More information on Programming for Directors will be provided to Festival Attendees prior to their arrival at festival the morning on January 13th.

DID WE MISS SOMETHING?

Hey! We're all human! All updates, corrections and addenda to the Registration Packet for the 2023-2024 School Year will be posted in the document, linked below.

ADDENDA 23-24