

**Regional ST**AR Fest Guide



**Program** guide

for Teachers

2024-2025

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| Overview |
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### What are the STAR Awards?

Every year thousands of drama students from schools across the country participate in the School Theatrical Arts Recognition Festivals (STAR Fests). These events are fun, inclusive, and educational opportunities to recognize student excellence in theatre at a national level. All schools are welcome to join with minimal cost per student. Schools that have a STAR Troupe can induct their students into our national honour society, the National STAR Guild, and qualify for additional scholarships and discounts. We want educational theatre experiences like this to be barrier-free and accessible to everyone.

We have 14 event categories in the following areas:

* Acting
* Musical Theatre
* Student-Devised / Original Work
* Technical Theatre & Design

| As of 2024-2025, there are 27 Regional STAR Festivals across nine provinces and one territory, where students can qualify to participate in their choice of four Canadian National STAR Festivals. STAR Festival material can be developed from class activities, units of study, theatre productions, or showcase what you’re doing in an extracurricular drama club. Bring your entire class as a field trip, and allow the STAR Awards to build your students’ confidence and challenge them as they apply their learning from class. Material can be teacher-directed or student-led. We welcome students in grades six through 12.  This is not a competition. It is a pursuit of excellence and learning, so there is no “winner.” Students compete against themselves using a rubric. Other presenters’ successes do not limit or impact their ability to succeed. The result is a supportive, inclusive community that values diversity and celebrates confidence. Watch program retention numbers grow as students get this experience as part of your drama offering. Why participate? STAR Festivals offer students involved in theatre the opportunity to learn from one another and professionals in the theatre community. Workshops are offered for all who attend. Plus students who choose to participate in the STAR Awards will receive feedback from theatre professionals in their field of interest. The act of preparing materials, presenting, and being adjudicated is a chance for students interested in pursuing careers in the theatre to practice auditioning and interviewing. But, perhaps above all, participating in the STAR Awards is a chance to be part of a larger Canadian theatre community while representing your school’s STAR Troupe. | How can your studentsparticipate? The STAR Awards honour achievement in the following aspects of theatrical work. For category-specific guidelines, see page 9 of this guide:  **Performance**   * Scripted Acting *(Contrasting Monologues, Duet, Ensemble)* * Musical Theatre *(Solo, Duet, Ensemble, Dance)* * Student-Devised / Original Work   **Technical Theatre and Design**   * Stage Management * Costume Design * Lighting Design * Makeup Design * Scenic Design * Sound Design |
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| Participation |
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| Participation in regional STAR Fests is open to any public or private school student in grades 6 through 12 across Canada. A teacher must agree to register and chaperone participating students for the entirety of the regional STAR Festival . There is no minimum or maximum number of students per school that must participate. Students inducted to their school’s STAR Troupe get discounted festival registration rates.  STAR Fest is an opportunity for students from across a region (and, subsequently, the country) to come together to celebrate their love for theatre. Workshops and keynotes are offered to all students in attendance. It is not required that attendees present for an adjudicator, though it is encouraged. Reduced rates are available for students who attend to participate in workshops but do not plan to be adjudicated.  Students complete submission forms to help coordinators plan for the event. Students seeking adjudication submit a separate entry form for each STAR Award event documenting the content they will be presenting. Due to limitations in our adjudication platform, a student can only enter a category once per festival (i.e., a student cannot register to present two musical theatre solo pieces, but they could present a solo and a duet, as these are different categories. Teachers then work with students to confirm performance rights as indicated on the list on pg. 25 of this guide. | Regional STAR Fest Registration Single Day Festivals  Adjudication rate   * $11 for inducted Guild members * $16 for all other students   Workshop-only rate   * $7 for inducted Guild members * $12 for all other students   Multi-Day Festivals   * $22 for inducted Guild members * $27 for all other students |
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| What does it look like to participate in your Regional STAR Fest? | |
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| 1st | **Identify the regional STAR Festival(s) that you want to attend,** and connect with the regional leader(s), and get the registration info. |
| 2nd | **Share the categories** (see pg. 2) and support students in selecting their material–a maximum of three events per student. Get more info on material guidelines on pg. 5 of this guide. A student can enter up to three events per festival, and they can’t enter the same event twice. |
| 3rd | **Help students prepare** their performance piece(s) or technical design(s) and presentation(s), as needed. |
| 4th | **Register your school** for the regional event, where   * students will present their material, * participate in workshops with peers, and * get feedback from local professionals. |
| 5th | **Attend the event** and watch sharings, presentations, and engage in workshops with your students. |
| 6th | **Celebrate** their success! |

| Adjudication |
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### What does it mean to be adjudicated?

Every student registered for the STAR Awards at their Regional STAR Fest has the opportunity to be evaluated by a panel of local theatre professionals. Students will receive a score and feedback from their adjudication team following their performance or presentation using a specially-designed rubric (see pg. 9 of this guide).

Students who earn an overall STAR Award of Proficient or Advanced at a regional qualifying event will be invited to the National STAR Festival in one of the four host cities in the spring (see pg. 8). Students may enter the national festival in any category for which they earned a Proficient or Advanced score at the Regional STAR Festival. One-act and short plays do not need to be adjudicated at the regional level in order to advance to Nationals.

| **So you want to run a Regional STAR Fest event?**  Theatre educators who are interested in coordinating a STAR Fest in their region can do so by contacting [events@educationaltheatre.ca](mailto:events@educationaltheatre.ca). Regional events can be hosted at local venues who are interested and/or willing to donate their space (or subsidize the cost) and can be as large or small as you’d like. Local colleges or universities with theatre programs and facilities tend to be enthusiastic partners.  Regional Coordinators are responsible for the shape of the day including: the types of workshops offered to students and STAR Award categories (See Specific Category Guidelines on pg. 9 of this guide). Regional festival planning can be based on access to theatre professionals, regional interest, and facility and team capacity. What are the responsibilities of a Regional STAR Festival Coordinator? The Regional STAR Fest Coordinator(s) work(s) with the national office to:   * Manage and implement event logistics (i.e., location, schedule, etc.) * Communicate event information and STAR Fest guidelines with schools and educators in the region * Recruit workshop leaders, keynote speakers, and adjudicators for the event   For more details, refer to the [Regional STAR Fest Leader Guide.](https://docs.google.com/document/d/10pxvrmgouf7BKBMEnnv4mT6aO6Y_e505ascXdCjAPtE/edit#heading=h.e3seuc17wzu) |
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| STAR Awards Guidelines |
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These are general rules that govern the STAR Awards to ensure equity across participating schools. Specific category rules can be found on pg. 9 of this guide. It’s important to carefully review these rules to ensure understanding of protocols and expectations and avoid surprises or disappointments.

1. **How do students submit their materials?**

The minimal participation fee must be paid upon registration. Due to restrictions within our adjudication software, a student may submit for up to three (3) STAR Awards categories per regional STAR Festival. Each individual event needs to be submitted separately.

| 1. **How do students slate for a presentation?**   All STAR Awards presentations begin with a slate that serves to ground performers, prepare adjudicators, and model professional audition protocol. Presenters should introduce and close their performance in a consistent manner that includes:   * Their name * Their school name (and STAR Troupe number, if applicable) * The title of the piece being performed, stage managed, or designed (i.e., *Popular* from *Wicked*, a prompt book for *Fences,* or a make-up design for Scar from *The Lion King)* * The name of the playwright and/or lyricist and composer   All performances should conclude with a “Thank you.” | Sample Slates “Our names are Lee Jones and Sam Becker from True North High School, (Troupe #999,) and we’ll be performing “Anything You Can Do (I Can Do Better)” from *Annie, Get Your Gun* by Irving Berlin and Dorothy and Herbert Fields.”  **- OR -**  “I am Heather Black from Canada Junior High School, (Troupe #1000,) and I’m presenting my costume design for Mrs. Peacock in *Clue* by Hunter Foster, Eric Price, and Sandy Rustin, adapted from the screenplay by Jonathan Lynn.” |
| --- | --- |

1. **What are the time limits?**

The timing of a student’s piece begins after they’ve slated. Not adhering to the time limits listed below will risk their STAR Awards presentation being disqualified.

| **Category** | **Time Limit** |
| --- | --- |
| **Scripted Acting** **|** Contrasting Monologues | 3 min *( total for both pieces)* |
| **Scripted Acting |** Duet or Ensemble  **Musical Theatre |** Solo, Duet, Ensemble, or Dance  **Student-Devised / Original Work** | 5 min |
| **Stage Management**  **Design Presentations** | 6 min (plus 4 for Q & A) |

1. **What do approved materials look like?**

STAR Awards materials must come from a legally acceptable list of publishers to ensure we’re respecting playwrights’ intellectual property and providing actors and designers with vetted dramatic work. Here’s a quick overview of the guidelines for approved materials in each category:

|  | Scripted Acting | Musical Theatre | Musical Theatre - Dance | Devised / Original Work | Technical Theatre |
| --- | --- | --- | --- | --- | --- |
| Selection must be on the approved list in the Appendix on pg. 25 | X | X | X |  | X |
| Must be from a published full-length or one-act | X |  |  |  | X |
| Must be from a stage musical |  | X | X |  | X |
| Music must be publicly available for sale |  | X | X |  |  |
| Must have copyright mark on the score |  | X | X |  |  |
| Must use public domain or original music |  |  |  | X |  |
| Uses backing tracks without vocals |  | X |  |  |  |
| Uses backing tracks with vocals |  |  | X |  |  |

The following materials are not permitted under any circumstances:

* Direct permission from the author only (including teacher-written work)
* Plays or musicals not published by one of the approved publishers (except for Student-Devised /Original Work or plays that have purchased performance rights)
* Any scripts written for film or television
* Any work featured on a publisher’s “red light” list (where playwrights DON’T grant permission to use their work for this purpose)
* Monologues that are not from a theatrical script (i.e., monologue book, website, movie, etc.)
* A cappella songs (unless originally written to be performed a cappella in the musical)
* Songs from musical films or television musicals that have not also appeared in a stage musical
* Classical or popular songs not used in a published work for the theatre

1. **What is the dress code?**

For all STAR Awards students should be wearing all black with minimal accessories to draw attention away from the work, unless mentioned otherwise. The intention of this guideline is to present the artists as a blank slate and ensure that a performer or presenter’s work stands out, rather than their attire.

Appropriate shoes are neutral and may include dance shoes (i.e., character shoes, jazz sneakers, etc.), dress shoes (i.e., Oxfords, flats, etc.), or sneakers with unobtrusive logos or colors. No theatrical makeup, costumes, or costume props are allowed, even (and especially) during adjudication, unless otherwise stated. When choosing your outfit, ask the following questions:

* Would I wear this to a job interview?
* Can I move comfortably in this ensemble?
* Would this be considered “business casual?”
* Will I be comfortable wearing this all day?

1. **What kinds of props and set pieces are permitted?**

Just as no costumes or theatrical makeup are allowed for adjudicated categories, the use of set pieces or props (stationary or handheld) is not allowed with the exception of the following items:

|  | **Scripted Acting and Musical Theatre** | | | |
| --- | --- | --- | --- | --- |
| **Solo** | **Duet** | **Ensemble** | **Student-Devised / Original Work & Dance** |
| **Set pieces allowed**  *(but not required)* | 1 chair  1 table | 2 chairs  1 table | 8 chairs  2 tables | 8 chairs  2 tables |

**NOTE**: These items need only be used safely but can be interpreted by your ensemble for any use you wish (i.e., standing or laying on pieces, turning them on their side, etc.).

1. **What equity and inclusion practices are in place?**

Race, ethnicity, gender, sexual orientation, body type, and/or disability do not influence a STAR Awards score. Students should choose material they connect to but must respect copyright rules (i.e., cannot change pronouns or names without explicit permission from the playwright or publisher). We encourage students to consider the community they’re representing in choosing a script for adjudication.

| **National STAR Festivals**What happens at National STAR Fest? Expect two to three days of theatre fun, learning, and excellence on display in a warm and supportive community. Meet drama teachers and their students from across the host province and country in a cultural exchange that will open hearts and minds to what it means to be a Canadian artist. Middle and high school students who attend Nationals will be able to take part in the following programs and opportunities:   * Workshops from professionals and industry experts * Opening ceremonies auditions for top Regional STAR performances * Musical Theatre or Devised Theatre Intensives that offer a series of workshops throughout the festival, culminating in performances at closing ceremonies * Scholarship auditions (for grade 11 & 12 students) for multiple Canadian and international post-secondary theatre and film schools * Tech Olympics (Levels 1 and 2) where your students can learn hands-on tech theatre * Qualifying Regional STAR Award presentations * STAR Fest Short Play (15 minutes or less) and One-Act (15 to 45 minutes) Productions performed on our national stage; no regional qualification required * Opportunities to visit arts and cultural organizations in the host community provided to interested schools  How do students qualify for the national event? All theatre students are welcome to attend one of the four national events. Students who receive an Proficient or Advanced STAR Award at their Regional STAR Festival are eligible to present their work at the national event. Schools that attend Nationals can bring up to three (3) additional “wildcard” STAR performances that can present at Nationals without qualifying at a regional event. Students are encouraged to present the same work with which they qualified at the regional event, but they can perform alternate material in the same categories and with the same partners, if they so choose.  Short plays and one-act plays can also be presented at the national festival without qualifying at Regionals first. For more on adjudication, see pg. 4 of this guide. Category rubrics with additional scoring criteria can be found starting on pg.9. Where are the National STAR Fests?  * West | Douglas College, New Westminster, BC * South | Brock University, St. Catherines, ON * East | University of Ottawa, ON * Central | University of Winnipeg, MB   Learn more about [National STAR Fest](https://taeacanada.ca/student-festivals-community-building/). |
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| Specific Category Guidelines & Rubrics |
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| Acting *For more information on permissible published pieces, see pg. 6 of the guide and a complete list in the Appendix on pg. 25.*  **Contrasting Monologues**   * Maximum of one (1) performer * Two (2) contrasting monologues\* from published full- length or one-act plays or musicals, written for the theatre * Combined, should not exceed three (3) minutes * Monologues should be composed of only one character's lines, rather than combining a set of lines from the dialogue into one speech. * May–but not required to–use up to one (1) chair and one (1) table | Slating A reminder that for all performers and presenters, students will begin by slating their presentation. For more information on what is included in their slate, see pg. 5 of this guide. |
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| **\*** **Contrasting monologues** are two pieces that juxtapose different time periods, styles, or moods.  Examples might be a classic and contemporary piece, an absurdist and interview theatre-style piece, or a comic/light and a dramatic/heavy piece. This is a typical ask for professional acting auditions. |
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| **Duet**   * Non-musical scene from published full- length or one-act plays or musicals written for the theatre * Should not exceed five (5) minutes in length * Defined as two (2) actors; both must be actively engaged in the scene * May–but not required to–use up to two (2) chairs and one (1) table   **Ensemble**   * Non-musical scene from published full- length or one-act plays or musicals written for the theatre * Should not exceed five (5) minutes in length * Defined as three (3) or more performers; all must be actively engaged in the scene * May–but not required to–use up to eight (8) chairs and two (2) tables |  |
| --- | --- |
| Dress Code A reminder that all performers should be dressed in semi-professional black clothing with neutral footwear. For more details on the dress code for all performers and presenters, see pg. 6 of this guide. |

| Acting  Contrasting Monologues \_\_ Duet \_\_ Ensemble \_\_ |  | |
| --- | --- | --- |
| Student(s):  Selection: | School / Guild #:  **TOTAL SCORE: \_\_\_\_\_\_\_\_** |

|  | **4 |** **Advanced** | **3 |** **Proficient** | **2 |** **Developing** | **1 |** **Emerging** |
| --- | --- | --- | --- | --- |
| **Voice**  Use of projection, enunciation, and inflection to reflect character’s thoughts and emotions | **Shows clear control** of vocal projection and enunciation  **Expertly communicates character emotion** through pitch, tempo, tone, and inflection | **Demonstrates control** of vocal projection and enunciation  **Demonstrates character emotion** through pitch, tempo, tone, and inflection | **Some evidence** of vocal projection and enunciation  **Inconsistent display of character emotion** through pitch, tempo, tone, and inflection | **Lack** of vocal projection and enunciation  **Lack of character emotion** |
| **Movement/Staging**  Use of gesture, facial expression, and blocking to reflect character’s thoughts and emotions | **Consistently communicates character emotion** through gesture and facial expression  **Blocking is purposeful** and clearly communicates relationships and power | **Appropriately communicates character emotion** through gesture and facial expression  **Blocking communicates relationships and power** | **Inconsistent use of gesture and facial expression** to communicate **character emotion**  **Blocking is inconsistent** | **Lack gesture and facial expression** to communicate **character emotion**  **Blocking is illogical or contradictory** |
| **Characterization**  Emotional and physical commitment to character; intention that builds a real (or implied) relationship | **Consistent characterization**  **Intentional use of tactics** to reach an objective  **Intuitive reaction** to real (or implied) scene partner(s) | **Evidence of characterization**  **Use of tactics** to reach an objective  **Identifiable reaction** to real (or implied) scene partner(s) | **Infrequent characterization**  **Evidence of tactics** used to reach an objective  **Some reactions** to real (or implied) scene partner(s) | **Lack of characterization**  **Lack of tactics** used to reach an objective  **Relationship not established** |
| **Transitions**  Transitions out of slating, into characters, and out of final moment | **Intuitive transition** into and out of characters  **Distinctive final moment** | **Recognizable transitions** and final moment | **Inconsistent transition** into and out of characters | **Missing transitions** into and out of characters |
| **Execution**  Demonstration of focus and commitment to acting choices, confidence, and preparedness | **Exceptional focus and commitment** to acting choices  **Consistently confident and prepared** | **Appropriate focus and commitment** to acting choices  **Demonstration of confidence** and preparedness | **Inconsistent focus and commitment** to acting choices  **Some confidence** and moments of preparedness | **Lack of focus or commitment** to acting choices  **Lack of confidence or preparedness** |

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## Musical Theatre

*For more information on permissible published pieces, see pg. 6 of the guide and a complete list in the Appendix on pg. 25.*

**Solo**

* One (1) musical theatre song from a published score written for musical theatre
* Should not exceed five (5) minutes in length
* A song written for a single character; may not combine multiple characters into single song

| * Only dialogue written into libretto is permitted * May–but not required to–use up to one (1) chair and one (1) table   **Duet**   * One (1) musical theatre song from a published score written for musical theatre * Should not exceed five (5) minutes in length * A song written with vocal parts for two characters * Only dialogue written into libretto is permitted * May–but not required to–use up to two (2) chairs and one (1) table   **Ensemble**   * One (1) musical theatre song from a published score written for musical theatre * Should not exceed five (5) minutes in length * A song written with vocal parts for three (3) or more performers; all must be actively engaged in the song * Only dialogue written into libretto is permitted * May–but not required to–use up to eight (8) chairs and two (2) tables   **Dance**   * One (1) dance from a published score written for musical theatre; if only presenting the dance break from a longer musical number that includes singing, it is acceptable to present only the dance section with no vocals. * Should not exceed five (5) minutes in length * A song written for the number of characters presented in the performance * Singing, dialogue, and lip-synching are not allowed. * May–but not required to–use up to two (2) chairs and two (2) tables | Musical Accompaniment Musical theatre performances must be accompanied by a pre-recorded, non-vocal musical backing track.  Download the MP3, M4A, WAV, or AIFF file onto a device (i.e., USB drive, phone, computer), rather than relying on internet or data connectivity.  Sound amplification will be provided by the venue.  Live musical accompaniment is not allowed.  A cappella performances are not allowed, unless originally written this way in the musical.  For Musical Theatre ONLY, tracks should NOT have backing vocals of any kind.  Musical Theatre Dance tracks may have vocals. Song files may come from a cast album or recorded piano accompaniment following the score. |
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| Musical Theatre  Solo \_\_ Duet \_\_ Ensemble \_\_ |  | |
| --- | --- | --- |
| Student(s):  Selection: | School / Guild #:  **TOTAL SCORE: \_\_\_\_\_\_\_\_** |

|  | **4 |** **Advanced** | **3 |** **Proficient** | **2 |** **Developing** | **1 |** **Emerging** |
| --- | --- | --- | --- | --- |
| **Expression**  Use of projection, enunciation, and inflection to reflect character’s thoughts and emotions | **Shows clear control** of vocal projection and enunciation  **Expertly communicates character emotion** through pitch, tempo, tone, and inflection | **Demonstrates control** of vocal projection and enunciation  **Demonstrates character emotion** through pitch, tempo, tone, and inflection | **Some evidence** of vocal projection and enunciation  **Inconsistent display of character emotion** through pitch, tempo, tone, and inflection | **Lack** of vocal projection and enunciation  **Lack of character emotion** |
| **Characterization**  Emotional and physical commitment to character; intention that builds a real (or implied) relationship | **Consistent characterization**  **Intentional use of tactics** to reach an objective  **Intuitive reaction** to real (or implied) scene partner(s) | **Evidence of characterization**  **Use of tactics** to reach an objective  **Identifiable reaction** to real (or implied) scene partner(s) | **Infrequent characterization**  **Evidence of tactics** used to reach an objective  **Some reactions** to real (or implied) scene partner(s) | **Lack of characterization**  **Lack of tactics** used to reach an objective  **Relationship not established** |
| **Staging / Choreography**  Use of gesture, facial expression, and movement to reflect character’s thoughts and emotions | **Consistently communicates character emotion** through gesture, facial expression, & movement  **Blocking & choreography are purposeful** and clearly communicate relationships and power | **Appropriately communicates character emotion** through gesture, facial expression, & movement  **Blocking & choreography communicate relationships** and power | **Inconsistent use of gesture and facial expression** through gesture, facial expression, & movement  **Blocking & choreography are inconsistent** | **Lack gesture and facial expression** through gesture, facial expression, & movement  **Blocking & choreography are illogical or contradictory** |
| **Singing Technique**  Understanding of pitch, pacing, rhythm, and breath support | **Consistently** on pitch  **Precise** pacing andrhythm  **Strong** vocal skills supported by breath | **Consistently** on pitch  **Appropriate** pacing, rhythm, and vocal skills supported by breath | **Sometimes** on pitch  **Inconsistent** pacing, rhythm, and vocal skills supported by breath | **Rarely** on pitch  **Lacking** pacing or rhythm  Breath is **unsupported** |
| **Transitions**  Transitions out of slating, into characters, and out of final moment | **Intuitive transition** into and out of characters  **Distinctive final moment** | **Recognizable transition** and final moment | **Inconsistent transition** into and out of characters | **Missing transitions** into and out of characters |
| **Execution**  Demonstration of focus and commitment to acting choices, confidence, and preparedness | **Exceptional focus and commitment** to acting choices  **Consistently confident and prepared** | **Appropriate focus and commitment** to acting choices  **Demonstration of confidence** and preparedness | **Inconsistent focus and commitment** to acting choices  **Some confidence and moments of preparedness** | **Lack of focus or commitment** to acting choices  **Lack of confidence** or preparedness |

| Musical Theatre Dance |  | |
| --- | --- | --- |
| Student(s):  Selection: | School / Guild #:  **TOTAL SCORE: \_\_\_\_\_\_\_\_** |

|  | **4 |** **Advanced** | **3 |** **Proficient** | **2 |** **Developing** | **1 |** **Emerging** |
| --- | --- | --- | --- | --- |
| **Expression**  Use of physical expression to reflect character’s thoughts and emotions | **Shows clear control** of physicality  **Expertly communicates character emotion** through movement | **Demonstrates control** of physicality  **Demonstrates character emotion** through through movement | **Some evidence** of physicality  **Inconsistent display of character emotion** through through movement | **Lack of physicality**  **Lack of character emotion** |
| **Characterization**  Emotional and physical commitment to character; intention that builds a real (or implied) relationship | **Consistent characterization**  **Intuitive reaction** to real (or implied) scene partner(s) | **Evidence of characterization**  **Identifiable reaction** to real (or implied) scene partner(s) | **Infrequent characterization**  **Some reactions** to real (or implied) scene partner(s) | **Lack of characterization**  **Relationship not established** |
| **Staging / Choreography**  Use of gesture, facial expression, and movement to reflect character’s thoughts and emotions | **Consistently communicates character emotion** through gesture, facial expression,  and movement  **Choreography is purposeful** and clearly communicate relationships and power | **Appropriately communicates character emotion** through gesture, facial expression, and movement  **Choreography communicates relationships and power** | **Inconsistent use of gesture and facial expression** through gesture, facial expression, and movement  **Choreography is inconsistent** | **Lack gesture and facial expression** through gesture, facial expression, and movement  **Choreography is illogical or contradictory** |
| **Dance Technique**  Understanding of pacing, rhythm, and physicality | **Consistently demonstrates** precise rhythm, pacing, balance, flexibility, and range of motion | **Demonstrates understanding** ofrhythm, pacing, balance, flexibility, and range of motion | **Some evidence** ofrhythm, pacing, balance, flexibility, and range of motion | **Absence** ofrhythm, pacing, balance, flexibility, or range of motion |
| **Transitions**  Transitions out of slating, into characters, and out of final moment | **Intuitive transition** into and out of characters,  **Distinctive final moment** | **Recognizable transition** and final moment | **Moderately clear articulation**  **Inconsistent transition** into and out of characters | **Unclear articulation**  **Missing transitions** into and out of characters |
| **Execution**  Demonstration of focus and commitment to acting choices, confidence, and preparedness | **Exceptional focus and commitment** to acting choices  **Consistently confident and prepared** | **Appropriate focus and commitment** to acting choices  **Demonstration of confidence and preparedness** | **Inconsistent focus and commitment** to acting choices  **Some confidence and moments of preparedness** | **Lack of focus or commitment** to acting choices  **Lack of confidence or preparedness** |

## Student-Devised / Original Work

*Devising is “loosely defined as the process of collaboratively creating a new work without a pre-existing script wherein the collaborators are also the performers… A devised piece of theatre can literally start with anything: a painting, a song, a real-life event, a novel to adapt, etc.” (Kennedy Center) This category is currently expanded to include any original work written by students.*

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* Prepare one (1) piece of devised or original theatre (a script, movement piece, etc.)
* Should not exceed five (5) minutes in length
* May have any number of performers
* May–but not required to–use up to eight (8) chairs and two (2) tables

| **Theatrical Conventions**  Devising is a process, and the piece should demonstrate multiple performance styles and a vocabulary unique to your ensemble’s process including, but not limited to:   * Dialogue * Movement * Voice * Soundscaping * Text * Mask * And other theatrical elements that might tell the story inspired by your source material |
| --- |



| Student-Devised / Original Work |  | |
| --- | --- | --- |
| Student(s):  Selection: | School / Guild #:  **TOTAL SCORE: \_\_\_\_\_\_\_\_** |

|  | **4 |** **Advanced** | **3 |** **Proficient** | **2 |** **Developing** | **1 |** **Emerging** |
| --- | --- | --- | --- | --- |
| **Structure**  Intentional dramatic or compositional structure aligned | **Consistent and thoughtful structure** containing a beginning, middle, & end  Intentionally utilizes a variety of **theatrical conventions** | **Thoughtful structure** containing a beginning, middle, & end  Makes use of **theatrical conventions** | **Structure** may contain  a beginning, middle,  & end  Attempts to utilize **theatrical conventions** | **Structure is unclear** |
| **Roles**  Clearly defined roles or characters in the context of the story | Roles are **clearly defined**  Characters and/or relationships are **nuanced and complex in moving the story forward** | Roles are **defined**  Characters and/or relationships **move the story forward** | Roles lack **definition**  Characters and/or relationships **lack clarity or purpose** | **Roles and relationships are unclear** |
| **Dramaturgy**  Balance between theatrical elements like text, action, and sound to tell the story | **Intentional and thoughtful exploration of theatrical elements** to create balance of storytelling | **Exploration of theatrical elements** to create balance of storytelling | **Some use of theatrical elements** in storytelling | **Lack of balance in theatrical elements** |
| **Transitions**  Transitions out of slating, into performance, and out of final moment | **Intuitive transition** into and out of characters  **Distinctive final moment** | **Recognizable transitions** and final moment | **Inconsistent transition** into and out of characters | **Missing transitions** into and out of characters |
| **Execution**  Demonstration of focus and commitment to performance choices, confidence, and preparedness | **Exceptional focus & commitment** to performance choices  **Consistently confident and prepared** | **Appropriate focus & commitment** to performance choices  **Demonstration of confidence and preparedness** | **Inconsistent focus & commitment** to performance choices  **Some confidence and moments of preparedness** | **Lack of focus or commitment** to performance choices  **Lack of confidence or preparedness** |

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## Stage Management

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 6 of the guide.*

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* 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
* Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual stage management for a realized production.

| **Be prepared to answer the following questions during your presentation:**   * What responsibilities did you take on as a stage manager? * How was your work influenced by the director’s concept for the show? * If the production was realized, what challenges did you face in your work on this production? * How did the design elements play a role in the stage management for this production? * What have you taken away from this stage management experience that is applicable beyond the theatre? |
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| A hard copy or digital **portfolio** of materials that includes:   * + - * A list of duties performed as stage manager during the rehearsal process and performances       * A sample from the promptbook (five to 10 consecutive pages) that include blocking notation and technical cues (lights, sound, etc.)       * At least three (3) examples of the following production tools:         + Props list         + Costume plot         + Rehearsal calendar         + Rehearsal reports         + Scene change assignments         + Line notes         + Other relevant production documents | A six (6) minute **presentation** highlighting their work with attention to concepts, collaborations, and decision-making:   * Digital presentations (i.e., Powerpoint, Canva) are allowed, but presenter must provide laptop with connector and speaker, if applicable. We recommend downloading your file onto a device / drive to avoid reliance on data or internet connectivity. * Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation |
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| Stage Management |  | |
| --- | --- | --- |
| Student(s):  Selection: | School / Guild #:  **TOTAL SCORE: \_\_\_\_\_\_\_\_** |

|  | **4 |** **Advanced** | **3 |** **Proficient** | **2 |** **Developing** | **1 |** **Emerging** |
| --- | --- | --- | --- | --- |
| **Presentation**  Explanation of duties, responsibilities,  and materials | **Thoroughly explains** the roles and responsibilities of the stage manager  Provides **exceptional examples and documentation** to support production | **Clearly explains** the roles and responsibilities of the stage manager  Provides **sufficient examples and documentation** to support production | **Partially explains** the roles and responsibilities of the stage manager  Provides **cursory examples and documentation** to support production | **Fails to explain** the roles and responsibilities of the stage manager  **Fails to provide** examples and documentation that support production |
| **Promptbook**  Thoughtful promptbook organization and execution of  production needs | Demonstrates **thorough and consistent planning**  **Comprehensive**, legible, and well-organized cues and notation | Demonstrates **clear planning**  **Legible and well- organized** cues and notation | Demonstrates **some planning**  **Legible** cues and notation | Demonstrates **minimal planning**  **Cues and notation may not be included** |
| **Portfolio**  Paperwork demonstrates thoughtful organization and production management | Demonstrates **clear and consistent** planning  **Comprehensive and well-organized** portfoliomaterials | Demonstrates **clear** planning  **Well-organized** portfoliomaterials | Demonstrates **some** planning  **Minimal** portfoliomaterials | Demonstrates **limited** planning  **Incomplete** materials |
| **Execution**  Ideas, processes, materials, and choices support collaboration and production needs | **Comprehensive evidence** of stage manager’s choices, processes, and procedures | **Evidence** of stage manager’s choices, processes, and procedures | **Limited evidence** of stage manager’s choices, processes, and procedures | **Little to no evidence** of stage manager’s choices, processes, and procedures |

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## Costume Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 6 of the guide.*

* Must present costume designs for a published work written for the theatre
* Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual costume design for a realized production.

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| **Be prepared to answer the following questions during your presentation:**   * What responsibilities did you take on as a costume designer? * How was your work influenced by the director’s concept for the show? * If the production was realized, what challenges did you face in your work on this production? * Describe your collaborative design process (i.e., with your design team or director). * What role(s) did the other design elements play in designing the costumes for this production? * How did your designs support the actors’ and director’s choices? |
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| Maximum of **five (5) costume renderings** (either for five separate characters or five costumes for a single character)   * No finished costumes will be considered * Renderings must be detailed, in full color, and at least 8” (20cm) tall   + They may be traced, hand-drawn, or computer-generated   + Must include swatches   + May be presented as a hard copy, digital portfolio, or on a display board, clearly labeled with a title block that includes:     - Title of play / musical with playwright(s) and composer(s), if applicable     - If realized, production dates and venue     - Character name, act, and scene     - Designer’s name, school, and STAR Troupe number, if applicable | A hard-copy or digital **portfolio** that includes the following supporting materials:   * Design statement (one page) that includes:   + Production design concept   + Theme and/or recurring motifs * Costume research including:   + Summary of given circumstances from the script   + Functionality requirements (i.e., pockets, belts, hats, etc.) * Explanation of the world of the play (i.e., genre, locale, setting, etc.) * Concept collage, mood board, or other design and color inspiration sources, if applicable * Budgetary requirements or considerations * Preliminary sketches * Complete costume plot (including costume changes) for any characters designed |
| --- | --- |

A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.

* Digital presentations (i.e., Powerpoint, Canva) are allowed, but presenter must provide laptop with connector and speaker, if applicable. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
* Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation.

## Lighting Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 6 of the guide.*

* Must present lighting designs for a published work written for the theatre
* Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual lighting design for a realized production.

| A digital or physical **light plot**   * Scale should be ¼” or ½” = 1’ * Every instrument, accessory, and specialty unit should be identified and represented on the light plot with the following information:   + Color medium   + Set and masking   + Areas   + Lighting positions with labels   + Type of instruments   + Unit numbers   + Circuits   + Channels   + Focus / purpose   + Gobos / patterns / templates, if applicable   + Practicals, if applicable   + Special instruments (LEDs, moving lights, foggers, relays, etc.), if applicable   + Instrument key * Must be clearly labeled with a title block that includes:   + Title of play / musical with playwright(s) and composer(s), if applicable   + If realized, production dates and venue - OR - venue for which lighting is designed   + Scale used   + Designer’s name, school, and STAR Troupe number, if applicable | A hard-copy or digital **portfolio** that includes the following supporting materials:   * Design statement (one page) that includes:   + Production design concept   + Theme and/or recurring motifs * Lighting research including:   + Summary of given circumstances from the script   + Functionality requirements (integrating light levels with projection, position limitations, etc.)   + Explanation of the world of the play (i.e., genre, locale, setting, etc.)   + Concept collage, mood board, or other design and color inspiration sources, if applicable * Budgetary requirements or considerations * Techniques used in the design * Instrument schedule * Magic sheet * Color samples with annotation * EITHER a verbal description OR a visual rendering for each of three light cues that include the purpose, meaning, mood, and timing for each cue. Be sure to include:   + Description / illustration of the time of day and location of the scene   + Use of intensity, color, movement, directionality, and/or quality of light * If realized, include a series of photos or a one-minute video demonstrating the designer’s lighting cues (No dialogue or music from the play / musical is allowed.) |
| --- | --- |

## Lighting Design (cont.)

| **Be prepared to answer the following questions during your presentation:**   * What responsibilities did you take on as a lighting designer? * How was your work influenced by the director’s concept for the show? * If the production was realized, what challenges did you face in your work on this production? * Give an example of how your lighting design helps tell the story, and explain your thought process. * How did the other design elements impact the lighting for this production? * What would you say was the biggest lighting-specific setback you had to overcome while working on this design? |
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A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.

* Digital presentations (i.e., Powerpoint, Canva) are allowed, but presenter must provide laptop with connector and speaker, if applicable. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
* Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation

## Makeup Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 6 of the guide.*

* Must present makeup design renderings for a published work written for the theatre
* Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual makeup design for a realized production.

| **Be prepared to answer the following questions during your presentation:**   * What responsibilities did you take on as a makeup designer? * How was your work influenced by the director’s concept for the show? * If the production was realized, what challenges did you face in your work on this production? * What research and inspiration helped you decide on your final makeup designs? * What challenges did you encounter while teaching the actors how to apply the look, if applicable? |
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## Makeup Design (cont.)

| Maximum of **five (5) makeup renderings** (either for five separate characters or five makeup looks for a single character)   * Renderings must be detailed, in full color, and at least 8” (20cm) tall   + May be presented as a hard copy, digital portfolio, or on a display board, clearly labeled with a title block that includes:     - Title of play / musical with playwright(s) and composer(s), if applicable     - If realized, production dates and venue     - Character name, act, and scene     - Designer’s name, school, and STAR Troupe number, if applicable | A hard-copy or digital **portfolio** that includes the following supporting materials:   * Design statement (one page) that includes:   + Production design concept   + Theme and/or recurring motifs * Makeup research including:   + Summary of given circumstances from the script   + Functionality requirements (i.e., mic placement, actor quick changes, special effects makeup, etc.) * Explanation of the world of the play (i.e., genre, locale, setting, etc.) * Concept collage, mood board, or other design and color inspiration sources, if applicable * Budgetary requirements or considerations * Techniques used within the design * Complete makeup plot (including changes in looks) for characters designed |
| --- | --- |

A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.

* Digital presentations (i.e., Powerpoint, Canva) are allowed, but presenter must provide laptop with connector and speaker, if applicable. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
* Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation

## Set Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 6 of the guide.*

* Must present set designs for a published work written for the theatre
* Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual set design for a realized production.

## Set Design (cont.)

| **Be prepared to answer the following questions during your presentation:**   * What responsibilities did you take on as a scenic designer? * How was your work influenced by the director’s concept for the show? * If the production was realized, what challenges did you face in your work on this production? * How did the other design elements impact the set design for this production? * What specific considerations were given for the space you designed for? * How did you consider the actors' safety in your designs? |
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| A digital (i.e., SketchUp, Vectorworks, etc.) or physical **scale model / maquette of a set design** representing a maximum of three (3) locations in the play / musical   * At least one (1) human figure must be included in the model to show scale * Must be clearly labeled with a title block that includes:   + Title of play / musical with playwright(s) and composer(s), if applicable   + If realized, production dates and venue - OR - venue for which the set was designed   + Scale   + Designer’s name, school, and STAR Troupe number, if applicable | A hard-copy or digital **portfolio** that includes the following supporting materials:   * Design statement (one page) that includes:   + Production design concept   + Theme and/or recurring motifs * Scenic research including:   + Summary of given circumstances from the script   + Functionality requirements (i.e., safety, fly system, wing space, etc.)   + Explanation of the world of the play (i.e., genre, locale, setting, etc.)   + Concept collage, mood board, or other design and color inspiration sources, if applicable * Budgetary requirements or considerations * Ground plan(s) for each location that include:   + Fixed scenic elements   + Audience location & wings   + Title block(s), as above |
| --- | --- |

A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.

* Digital presentations (i.e., Powerpoint, Canva) are allowed, but presenter must provide laptop with connector and speaker, if applicable. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity.
* Photo boards or other analog digital aids are also welcome to display components of the portfolio during the presentation

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## Sound Design

*Tech Theatre and Design presenters may not work in teams. All work presented must be done independently. For more information on permissible published pieces, see pg. 6 of the guide.*

* Must present sound designs for a published work written for the theatre
* Theoretical or realized production materials are permitted, but we recommend encouraging presenters that were responsible for the actual sound design for a realized production.

| **Be prepared to answer the following questions during your presentation:**   * What responsibilities did you take on as a sound designer? * How was your work influenced by the director’s concept for the show? * If the production was realized, what challenges did you face in your work on this production? * How did the other design elements impact the sound design for this production? * If realized, what elements of your initial design did you need to modify based on the facility in which the show was produced? |
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|

| Demonstration of **sound effects / cues** from the production   * Designer must provide the device in their presentation, while amplification will be provided by the venue * We recommend downloading files onto a device or drive to avoid unreliable data or internet connectivity.   A six (6) minute **presentation** highlighting your work with attention to concepts, collaborations, and decision-making.   * Digital presentations (i.e., Powerpoint, Canva) are allowed, but presenter must provide laptop with connector and speaker, if applicable. We recommend downloading your file onto a device/drive to avoid reliance on data or internet connectivity. * A soundscape is also welcome to demonstrate components during the presentation. | A hard-copy or digital **portfolio** that includes the following supporting materials:   * Design statement (one page) that includes:   + Production design concept   + Theme and/or recurring motifs * Sound research including:   + Summary of given circumstances from the script   + Functionality requirements (i.e., mic needs, track requirements, etc.)   + Explanation of the world of the play (i.e., genre, locale, setting, etc.)   + Concept collage, mood board, or other design inspiration sources, if applicable * A sound cue plot that includes for each cue:   + The act/scene   + Its placement in the script (i.e., cue line, stage direction, etc.)   + Description of cue   + Length of cue * Sound reinforcement plan, signal flow, and/or mic plot, if applicable |
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| Theatrical Design  Costume \_\_ Lighting \_\_ Makeup \_\_ Set \_\_ Sound \_\_ |  | |
| --- | --- | --- |
| Student(s):  Selection: | School / Guild #:  **TOTAL SCORE: \_\_\_\_\_\_\_\_** |

|  | **4 |** **Advanced** | **3 |** **Proficient** | **2 |** **Developing** | **1 |** **Emerging** |
| --- | --- | --- | --- | --- |
| **Presentation**  Explanation of design, execution, concept, creative choices,  and processes | **Thoroughly explains** the role of the design and creative process  Demonstrates an **in-depth understanding** of production concept | **Explains** the role of the design and creative process  Demonstrates an **understanding** of production concept | **Limited explanation** ofthe role of the design and creative process  Demonstrates **partial understanding** of production concept | **Fails to explain** the role of the design and creative process  **Lacks** **understanding** of production concept |
| **Research**  Evidence of research of the world of the play and the artistic and functional needs of the design | **Comprehensive and detailed research** highlightsthe artistic and functional needs of the design | **Thorough research** highlightsthe artistic and functional needs of the design | **Limited research** falls short of highlightingthe artistic and functional needs of the design | **Research fails to** highlightthe artistic and functional needs of the design |
| **Interpretation**  Design choices represent a cohesive concept and the designer’s vision | **Design choices expertly enhance and communicate** the mood, style, given circumstances, and genre of the play | **Design choices communicate** the mood, style, given circumstances, and genre of the play | **Design choices partially communicate** the mood, style, given circumstances, and genre of the play | **Design choices fail to communicate or contradict** the mood, style, given circumstances, and genre of the play |
| **Design Justification**  The design choices connect to the artistic and practical needs of the production | **Extensive evidence** justifies design choices  **Seamlessly highlights** theconnection between the artistic and practical needs of the production | **Appropriate evidence** justifies design choices  **Highlights** theconnection between the artistic and practical needs of the production | **Some evidence** is provided to justify design choices and theconnection between the artistic and practical needs of the production | **Lack of evidence** to justify design choices and a disconnect between the artistic and practical needs of the production |
| **Execution**  Ideas, processes, materials, and choices support collaboration and production needs | **Comprehensive evidence** of designer’s choices, processes, and procedures | **Evidence** of designer’s choices, processes, and procedures | **Limited evidence** of designer’s choices, processes, and procedures | **Little to no evidence** of designer’s choices, processes, and procedures |

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| Accepted Publishers |
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(adapted from *Kennedy Center’s American College Theatre Festival* and *Educational Theatre Association*)

**Broadway Licensing Global |** [www.broadwaylicensing.com](http://www.broadwaylicensing.com)

If your school has a SOCAN license, as most Canadian schools and school boards/divisions have, you should be covered by the license as representatives of your school. If not, you may not perform the piece.

**Broadway Play Publishing, Inc. |** [www.broadwayplaypubl.com](http://www.broadwayplaypubl.com/)

Unless designated "restricted" in the catalogue description, all material may be used with NO ROYALTY or WRITTEN PERMISSION REQUIRED, provided the excerpt taken from the play is performed in its entirety (no internal cutting)

**Concord Theatricals / Samuel French |** [https://www.concordtheatricals.com](https://www.concordtheatricals.com/)

The following playwrights (or their estates) and do not allow plays by these individuals that are licensed by Samuel French for performance:

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* Ben Elton
* Michael Frayn
* Charles Fuller
* John Guare
* David Hare
* Eugene Ionesco
* George S. Kaufman (and co-authors)
* Ira Levin
* Charles Ludlam
* David Mamet
* Jane Martin
* Peter Nichols
* Eugene O’Neill
* Elmer Rice
* Willy Russell
* Claudia Shearer
* Sam Shepard
* Tom Stoppard
* Hugh Whitemore
* Thornton Wilder

Exceptions (these ARE available for audition use):

* David Hare: *Galileo, Mother Courage, Amy’s View, The Judas Kiss, The Blue Room*
* David Mamet (and Anton Chekhov): *Uncle Vanya*
* George S. Kaufman: *June Moon, The Butter and Egg Man*
* Tom Stoppard: *Rosencrantz and Guildenstern are Dead, Dogg’s Hamlet / Cahoot’s Macbeth*
* Elmer Rice: *The Adding Machine*
* Sam Shepard: *The Tooth of Crime*
* Thornton Wilder: *The Matchmaker, The Skin of our Teeth*
* Willy Russell: *Shirley Valentine*

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If your school has a SOCAN license, as most Canadian schools and school boards/divisions have, you should be covered by the license as representatives of your school. If not, you may not perform the piece.

**CPA Theatricals |** [www.cpatheatricals.org](http://www.cpatheatricals.org)

All works found on the company's website are eligible for use.

**Dramatic Publishing |** [www.dramaticpublishing.com](http://www.dramaticpublishing.com)

Any play appearing on this [pre-approved material list](https://www.dramaticpublishing.com/content/cuttings-special-permissions-101) is permitted. Any of their properties NOT appearing on this list are not allowed.

**Dramatists Play Service, Inc. |** [www.dramatists.com](http://www.dramatists.com/)

Any selection from any Dramatist play is permitted, EXCEPT the works of Edward Albee or Samuel Beckett.

**Eldridge Plays and Musicals |** [www.histage.com](http://www.histage.com)

All works found on the company's website are eligible for use.

**Heuer Publishing |** [www.hitplays.com](http://www.hitplays.com)

All works found on the company's website are eligible for use.

**Music Theatre International (MTI) |** [www.mtishows.com](http://www.mtishows.com)

If your school has a SOCAN license, as most Canadian schools and school boards/divisions have, you should be covered by the license as representatives of your school. If not, you may not perform the piece.

**Playscripts, Inc. |** [www.playscripts.com](http://www.playscripts.com)

Royalties are waived for the performance of "excerpts lasting less than 10 minutes" at adjudicated school theatrical festivals or auditions, unless otherwise noted.

**Original Works Publishing |** [www.originalworksonline.com](https://www.originalworksonline.com)

All works found on the company's website are eligible for use.

**Pioneer Drama Service |** [www.pioneerdrama.com](http://www.pioneerdrama.com)

All works found on the company's website are eligible for use

**Playwrights Guild of Canada |** [https://playwrightsguild.ca](https://playwrightsguild.ca/)

All work is available with no royalty charges, and no written permission is required.

**Public Domain**

Any public domain play written prior to 1928 is eligible for use. Public domain means that the public owns the work (not the author) because the term of the copyright has expired or the work was never covered by copyright in the first place (e.g., works by William Shakespeare or Sophocles).

**Rodgers & Hammerstein Music Library |** [www.rodgersandhammerstein.com](http://www.rodgersandhammerstein.com)

If your school has a SOCAN license, you should be covered by the license as representatives of your school. If not, you must advise R&H of the nature of the specific excerpt or cutting, along with the dates, place, and number of performances to be presented in the initial presentation and, if approved, R&H will issue the appropriate Special License. They ask that you keep them informed of subsequent performances, should you move on to the next level, and they will amend the license accordingly.

**Smith and Kraus |** [www.smithkraus.com](http://www.smithkraus.com)

Collections and monologue books include a blanket permission statement for audition use.

**Stage Partners |** [www.yourstagepartners.com/](http://www.yourstagepartners.com/)

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**Uproar Theatrics |** [www.uproartheatrics.com](http://www.uproartheatrics.com)

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**YouthPLAYS |** [www.youthplays.com](http://www.youthplays.com)

All works found on the website are eligible for use so long as each participant has purchased a digital or printed copy of the script through YouthPLAYS.

| Thank you.  [www.taeacanada.ca](http://www.taeacanada.ca)  *Still have questions?* Email us at [events@educationaltheatre.ca](mailto:events@educationaltheatre.ca) |
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