

Props Design

Rubric



THE INTERNATIONAL THESPIAN
EXCELLENCE AWARDS

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Student(s):

School:

Selection:

Troupe:

Skills	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Job Understanding Articulation of the prop designer's role and specific job responsibilities; presentation and explanation of the executed design, creative decisions, and collaborative process	Articulates a comprehensive understanding of the prop designer's role and job responsibilities; thoroughly presents and explains the executed design, creative decisions, and collaborative process.	Articulates an appropriate understanding of the prop designer's role and job responsibilities; adequately presents and explains the executed design, creative decisions, and collaborative process.	Articulates a partial understanding of the prop designer's role and job responsibilities; inconsistently presents and explains the executed design, creative decisions, and/or collaborative process.	Articulates little understanding of the prop designer's role and job responsibilities; does not adequately present and explain an executed design, creative decisions, or the collaborative process.	
Comment:					
Design, Research, and Analysis Design, research and analysis addresses the artistic and practical needs (given circumstances) of the script to support the scenic design and unifying concept.	A well-conceived prop design, detailed research, and thorough script analysis clearly addresses the artistic and practical needs of the production and consistently supports the unifying concept.	A complete prop design, appropriate research, and adequate script analysis addresses the artistic and practical needs of the production and supports the unifying concept.	A partial prop design, basic research, and inconsistent script analysis somewhat addresses the artistic and practical needs of the production and/or inconsistently supports the unifying concept.	An incomplete prop design, lacking research, and script analysis which rarely addresses the artistic and practical needs of the production or supports the unifying concept.	
Comment:					
Artistic Interpretation Prop design choices that reflect the mood, style, period, locale, and genre of the play.	Prop design choices thoroughly enhance and communicate the mood, style, period, locale, and genre of the play.	Prop design choices adequately enhance and communicate the mood, style, period, locale, and genre of the play.	Prop design choices somewhat communicate the mood, style, period, locale, and genre of the play.	Prop design lacks choices that communicate the mood, style, period, locale, and genre of the play.	
Comment:					

Design Justification Connecting the design choices to the artistic and practical needs of the production.	Comprehensive explanations justify the design choices, illuminating the connection between the artistic and practical needs of the production.	Appropriate explanations justify the design choices and demonstrate the connection with the artistic and practical needs of the production.	Partial explanations somewhat connect the design choices with the artistic and practical needs of the production.	Limited explanations fail to make the connection between the design choices and the artistic and practical needs of the production.	
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Comment:

Presentation Explanation of the executed design, unifying concept, creative decisions, and process.	Presentation thoroughly explains the functional and aesthetic role of the executed prop design and the creative process, demonstrating an in depth understanding of their contribution to the unifying concept.	Presentation explains the functional and aesthetic role of the executed prop design and the creative process, demonstrating an understanding of their contribution to the unifying concept.	Presentation offers a limited explanation of the functional and aesthetic role of the executed prop design, demonstrating a partial understanding of their contribution to the unifying concept.	Presentation offers little or no explanation of functional and aesthetic role of the executed prop design, demonstrating a limited understanding of their contribution to the unifying concept.	
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Comment:

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 20-18)</small>	3 Excellent <small>(Score of 17-13)</small>	2 Good <small>(Score of 12-8)</small>	1 Fair <small>(Score of 7-5)</small>	TOTAL SCORE
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 Judge's name (please print)

 Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

Timing Issue: (_____ mm _____ ss)

Rule Violation: _____ ; _____ ; _____

Other Comments:

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

For examples of standards aligned to the Thespy rubrics, see the alignment chart on Theatre Educator Pro: <https://learn.schooltheatre.org/resources>

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: TH:Cr2.1.II.a, TH:Cr2.1.II.b, TH:Cr3.1.II.a, TH:Pr6.1.II.a, TH: Re7.1.II.a, TH:Re8.1.II.a, TH:Cn11.1.II.a.

State standards website: _____

Beta Test 2023-24

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?
5. An optional written essay response to share additional information about the props design with the adjudicators.

Slating: All 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;
- Troupe number;
- Title of selection being work being showcased (e.g., Props Design from *Beauty and the Beast*);
- 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 showing you my props design *Wicked* by Winnie Holtzman and Stephen Schwartz."

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 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 a large, dangling jewelry, light-up footwear, or fashionably distressed clothing.

Skills Measured: Props Design

- Ability to demonstrate an understanding of the props design process;
- Attention to detail;
- Ability to demonstrate an understanding of the artistic, functional, and practical constraints that impact design choices;
- Ability to research and understand the connection between style, period, locale, genre, and other historical and cultural influences and construction choices;
- Ability to budget appropriately for the design
- Ability to document, present, and clearly explain and justify the process of construct prop design and its functionality.