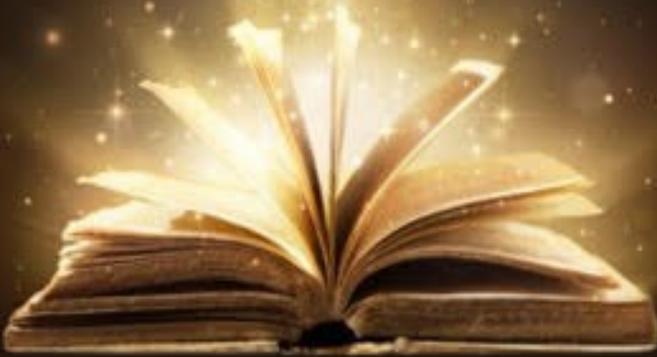


2018-2019 UIL Theatrical Design  
DIRECTORIAL PROMPT

Roald Dahl's

# CHARLIE AND THE CHOCOLATE FACTORY

AN ADVENTURE IN PURE IMAGINATION . . .



 UIL Theatrical Design Contest 2019  
Submission Deadline February 9th, 2019

## 2019 Theatrical Design Directorial Prompt

We will produce **CHARLIE AND THE CHOCOLATE FACTORY** in a way that it has not been produced before. Given the numerous productions on stage and screen this is a huge challenge. To best accomplish the task we will target our inspirations on the original source...the writer of the story himself...Roald Dahl. This iconic story came from his pure imagination inspired by his life and the world around him and the more you know about him, the more you find in the story. One thing is certain...he wanted children to READ! He wanted words to excite and inspire their imagination. Read his poem "Television" and you may have an inkling of why Mike TeeVee is the climactic last child to go! Read about his love of chocolate and its special place in his life. His stories defied the standards of the time of their publication by appealing to adults as well as the children reading them. He faced the challenges of political correctness before it became a household word. Your goal is to honor what you know of him in your production work and to seek inspiration from his life and words to justify your choices.

As always, your designs shall NOT reflect nor copy any other live or film, stage or broadcast versions of the play. Your script is the **CHARLIE AND THE CHOCOLATE FACTORY** play adapted by Richard George. Because this script was adapted from the novel, you may also use the novel as a reference for descriptions. The design challenges are spelled out in the following pages by category to assist you in preparing your submissions.

Your target audience is children and the adults who love them. Roald Dahl had a very unique view of them as can be seen in this story and others such as MATILDA. Both should be touched by what they experience and leave inspired. You as a designer should be excited by your work as well....Roald Dahl wrote,

*"Listening to my father during those early years, I began to realize how important it was to be an enthusiast in life. He taught me that if you are interested in something, no matter what it is, go at it full speed ahead. Embrace it with both arms, hug it, love it and above all become passionate about it. Lukewarm is no good. Hot is no good, either. White hot and passionate is the only thing to be."*

*– Roald Dahl, My Uncle Oswald*

My advice to you is to read the novel...even if you have read it before. Read everything you can find about Roald Dahl the person. Imagine you are on the creative team for the play with Dahl himself...Embrace the mantra, "What would Roald Dahl want me to do?" as you pursue your ideas and get busy!

***"So much time and so little to do. Wait a minute—strike that. Reverse it. Thank you."—Willy Wonka***

## 2018-19 UIL Theatrical Design COSTUME Challenge

Students designing costumes will submit a total of (4) plates plus their Justification Paper. They are outlined as follows:

**Plate #1** Students will still submit a 10" x 15" Inspiration Board showing research from their design process. Items contained in the Inspiration Board should reflect specific research that can be seen applied in the designs. Research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make.

**Plate #2** will be 11" x 17" inches and will be in a colored illustration format (No swatches are required-notes can be included). The designer may choose any of the golden ticket winning children and BOTH of their parents for this plate: (Note: Because Charlie only takes Grandpa Joe to the factory, the designer electing to draw him may choose any other family member for their third character.) ALSO—this play adaptation has some children have one parent and others two. The book specified all but Charlie had both parents arrive with them so we will go with Mr. Dahl's version for our challenge. All three characters should be seen together and the plate should be labeled with the name of the play, characters, act/scene.

*HINT: Think about how you can tie the three characters together visually as a family and still give them individuality. How can you emphasize their personalities through your costume choices? Put your design connections right there on the illustration. Think of the illustration as a visual tool you would take to a production meeting to discuss your thoughts with the director.*

**Plate #3** will be 10" x 15" and will be a full color rendering with swatches. The designer will design an Oompa Loompa. Because the Oompa Loompas appear in a variety of capacities throughout the factory, the designer may choose the look they wish to illustrate for this plate. The plate should be labeled with the play name and reflect the character name and the act/scene.

**Plate #4** will be 10" x 15" and will be a full color rendering with swatches. The designer may choose any character from the show. The plate should be labeled with the play name and should include the character name and the act/scene.

**Justification Paper** Students will also submit a two-page Justification Paper explaining their design choices. Emphasis should be placed on using specific research findings and applying them to costuming details to support the characters.

**SUBMISSION DEADLINE: February 9<sup>th</sup>, 2019 by 11:59pm**

## 2018-19 UIL Theatrical Design SET Challenge

The play, ***Charlie and the Chocolate Factory*** contains 11 total scenes that take place in a number of locations. While the designers will be asked to visualize all of the scenes, they will narrow their focus for specific aspects of the project. Students entering set design will submit a total of (4) plates plus their Justification Paper. They are outlined as follows:

**Plate #1** Students will still submit a **10" x 15"** Inspiration Board showing research from their design process. Additionally it should reflect the textures and colors that will be utilized in the final design.

**Plate #2** Students will still submit an **11" x 17"** Story Board containing thumbnail colored illustrations for all 11 scenes showing what the stage will look like for each scene. (**see sample**). The plate should be labeled with the name of the play and each sketch should be labeled with the scene number/location.

***For Plates #3 and #4, Students should select one of the following locations: The Chocolate Room, The Inventing Room, The Nut Room or the TV Room (NOTE: Plans should indicate any scenic devices that will be used to execute the consequence within the scene to its naughty child)***

**Plate #3** Students will submit an **11" x 17"** drafted scale ground plan of their set design for the selected scene. The ground plan must have a title block and should use USITT standards\*\*. Stage dimensions for the stage to be used will be provided on the website under League High School Stage Dimensions.

\*\*USITT Standards can be found at:

<https://department.monm.edu/theatre/Rankin/Classes/.../draftingusittstandards2.pdf>

**Plate #4** Students will submit an **11" x 17"** plate showing **either** of the following options:

a) Photographs of a scale scenic model illustrating the selected scene.

...OR...

b) Full color rendering of the selected scene.

*HINT: Be sure to label the photos or the renderings to indicate the name of the play and the act/scene when appropriate.*

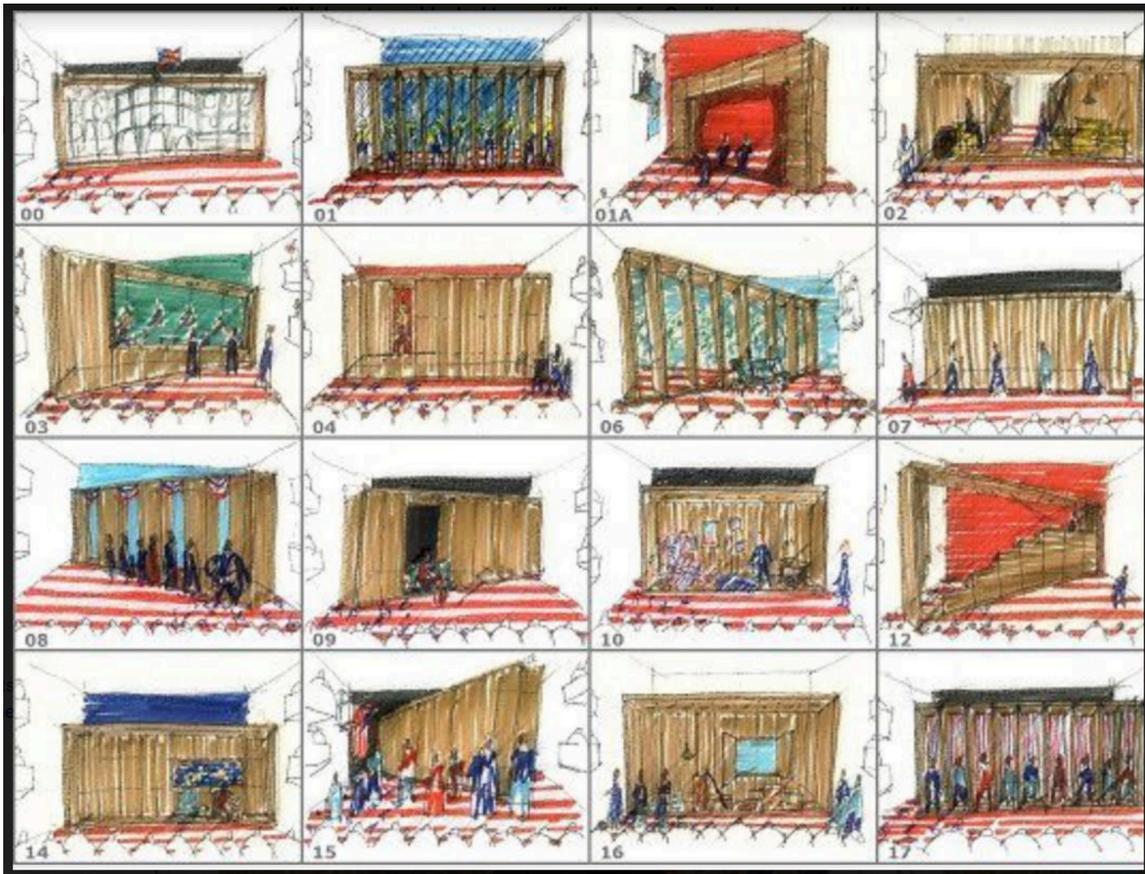
**Justification Paper** Students will also submit a two-page Justification Paper explaining their design choices. Emphasis should be placed on explaining the connections between the research and its application to specific set details and how they support the story.

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## SAMPLE OF THUMBNAIL SKETCHES FOR A STORYBOARD:

NOTE: These are not to scale, loosely drawn, include figure(s) for reference but you get an idea of how the stage will change to accommodate the changing locations. ALL SKETCHES SHOULD BE ON A SINGLE PLATE AND BE VIEWABLE ALL TOGETHER. This example numbered the sketches and could provide Act/Scene based on the numbers shown. It would be easier to just label each scene where these numbers are placed.

*HINT: THE PURPOSE OF THIS PLATE would be for the designer to use as a visual at a production meeting of how the set COULD change from scene to scene. These aren't final renderings. They are illustrations to facilitate a discussion of your vision for the overall show.*



## 2018-19 UIL Theatrical Design HAIR/MAKEUP Challenge

Students designing makeup will submit a total of (7) plates plus their Justification Paper. They are outlined as follows:

**Justification Paper** Students will submit a two-page Justification Paper explaining their design choices. Emphasis should be placed on connecting research and character analysis to specific hair and makeup choices.

**Plate #1** Students will still submit a 10" x 15" Inspiration Board showing research from their design process. Items contained in the Inspiration Board should reflect specific research that can be seen applied in the designs. Research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make.

**For Plates #2, #3 and #4** The student will create hair and makeup designs for a male character, a female character and a character of their choice. Each plate should be 10" x 15" and it should be labeled with the name of the play and the character name on each along with a product legend indicating the materials intended to create the design.

*HINT: You may use a photo of the actor's face for the base of your renderings. Professional artists refer to this type of chart as a schematic as it shows the actual plan specific to the performer.*

**For Plates #5, #6, and #7**, the student will display photographs of the realized designs that were rendered on plates #2, #3 and #4. Each plate should be 10" x 15" and include photos of the full-face view as well as detail shots. It should be labeled with the name of the play and the character name on each.

*Remember that research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make. This should be accomplished within the research collage and the justification paper.*

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## 2018-19 UIL Theatrical Design **MARKETING** Challenge

Students entering marketing will submit a total of (5) plates plus their Justification Paper. They are outlined as follows:

**Justification Paper** Students will submit a two-page Justification Paper explaining their marketing strategy and why it will work. Emphasis should be placed on explaining how everything will work together to bring audiences in for this production.

**Plate #1** Students will still submit a **10" x 15"** Inspiration Board showing research from their design process. Items contained in the Inspiration Board should reflect specific research that can be seen applied in the designs. Research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make.

**Plate #2** Students will submit a **10" x 15"** marketing calendar indicating when all aspects of the marketing campaign are scheduled to occur.

*HINT: There are no assigned dates for this calendar. It is totally up to you when and how you plan your campaign. Some theatre companies advertise a year in advance!*

**Plate #3** Students will submit an **11"x17"** original poster design advertising the plays. They should use League High School as the producing organization and include all required information from the publisher\*\* as well as all the information needed to attend the show (when, where, how much, how to get tickets)  
The performances should take place May 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> at 7:00pm.

**\*\*see requirements page from Dramatic Publishing**

**Plate #4** Students will submit a playbill design including the cast and crew information for the play. Additionally, it should include a page dedicated to Roald Dahl stating how learning about him influenced the production. The playbill should be a minimum of four pages including cover/back and should be **5.5" x 8.5"** in finished size. When mounted, it should go onto a **10" x 15"** plate in such a way that it can be removed for reading.

**Plate #5** Students may select from **EITHER** of the following options.

- A)** Students will submit an advertisement for a special event held in conjunction with the play as part of promoting it. The advertisement will be mounted on a **10" x 15"** plate and should include the agenda/itinerary for the event. ...**OR**
- B)** Students will submit an original **Charlie and the Chocolate Factory** Study Guide for children and their parents to enhance their production experience. The Study Guide will be mounted on a **10" x 15"** plate and should be removable for viewing. It should be no more than 8 pages total including the cover and include a page for how to involve adults in the learning.

*HINT: This is a chance for you to be really creative and come up with a way to draw in more people to an expanded experience or to increase their learning....the possibilities are endless!!*

*Remember that research is a critical element of this year's prompt and seeing how it is used in the final vision is an important connection to make. This should be accomplished within the program page and the specialty event or study guide.*

## Publisher Requirement Page from Acting Edition Script

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**The Complete Handbook will be available by August 15<sup>th</sup>, 2018**

**Questions?**

**Contact**

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**The script is available through Dramatic Publishing Company or on Amazon**

