

**2017-18 Theatrical Design
HANDBOOK & PROMPT**

a raisin in the sun
by **lorraine hansberry**



clybourne park
by **bruce norris**
an exercise in repertory design



UIL Theatrical Design 2018
Prompt Release Capital Conference 2017

In *Clybourne Park*, specific edits will be recommended prior to release

ENTRY DEADLINE: February 8th, 2018 by 11:59pm

Notice of Non-Discrimination

The University Interscholastic League (UIL) does not discriminate on the basis of race, color, national origin, sex, disability, or age in its programs.

See Section 360, Non-Discrimination Policy,

UIL Constitution and Contest Rules.

<https://www.uiltexas.org/policy/constitution/general/nondiscrimination>

The following person has been designated to handle inquiries regarding the non-discrimination policies:

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For further information on notice of non-discrimination, visit

<http://wdcrobcolp01.ed.gov/CFAPPS/OCR/contactus.cfm>

or call 1-800-421-3481 or contact OCR in Dallas, Texas: Office for Civil Rights

U.S. Department of Education

1999 Bryan Street, Dallas, TX 75201-6810

Telephone: 214-661-9600, Fax: 214-661-9587, TDD: 800-877-8339

Email: OCRDallas@ed.gov

From the 2017-18 High School Academic Contest Rules of the Constitution and Contest Rules

Section 1035: THEATRICAL DESIGN CONTEST

(a) THE CONTEST.

- (1) Purpose. The purposes of the Theatrical Design Contest is to foster appreciation of good theatrical design, to increase the number of schools which have adapted technical theatre as an academic subject in school curricula, to learn to lose or win graciously, accepting with good sportsmanship the decision and critique with a view to improve future projects and to satisfy the competitive, artistic spirit with friendly rivalry among schools
- (2) Contest Format. Each school submits designs to the UIL office as directed in the current *Theatrical Design Handbook*. The designs are adjudicated and rated and advancing schools are announced. Schools receive a critique. Qualifiers at state are ranked first through sixth.

(b) ENTRIES

- (1) Representation. Each member school shall be allowed to enter two individual entries in each of the design areas and one group entry as defined in the current *Theatrical Design Handbook*. The individual contestants shall not be members of the group entry.
- (2) Deadlines. Entry deadlines can be found in the current Official Calendar and the current *Theatrical Design Handbook*. See the UIL website for official changes.
- (3) Faculty Sponsors.
 - (A) Sponsors in the Theatrical Design Contest shall be full-time employees of the school districts of the schools that the entries represent.
 - (B) Full-time means that the person is under contract to the school board of the school that the designs represent for the whole scholastic or calendar year and the person has enough contractual duties to be considered a full-time employee by the Teacher Retirement System and state law.
 - (C) A retired teacher/administrator who has 20 or more years of experience may be hired and paid for sponsoring the Theatrical Design Contest. Student teachers, during the semester they are

assigned to a member school to fulfill their student teaching requirements, may volunteer to assist for that school. Schools shall not pay student teachers for assisting.

(D) Sponsors may only provide guidance to the group or individuals. They shall not produce any of the materials contained in the submission.

(E) Sponsors shall not accept nor solicit aid in the preparation of the entries or in coaching the students. This provision is not intended to prevent sponsors from taking their students to the several theatre conferences and workshops conducted by the UIL and by numerous high schools, colleges and universities.

(c) CONTEST ADMINISTRATION AND PROCEDURES.

(1) Selection of Title. The title used for the Theatrical Design Contest shall be the same as that used by the UIL Literary Criticism Contest, unless it is deemed inappropriate for the aims and purpose of this contest and another title, genre or playwright shall be announced. All designs submitted shall be for that title, genre or playwright.

(3) Prompt. A "directorial prompt" shall be provided each year. In it, students will be given certain conceptual parameters from which they will develop a design concept. The prompt can be found on the UIL website and in the current Theatrical Design Guide.

(4) Submission. Packaging and Labeling. Schools shall submit all items required for groups and individuals by following the requirements as published in the current Theatrical Design Guide.

(5) Evaluation. Each entry shall be submitted to the UIL and evaluated by qualified theatre and marketing professionals. Each entry shall be evaluated and awarded an Award of Merit, Award of Honor, Award of Achievement or Award of Distinguished Merit. A certificate and evaluation shall be sent to the school.

(6) Advancement. Those entries designated as Exemplary shall be first through sixth. A plaque and individual medals shall be presented to the top six groups. Medals shall be presented to the first through sixth place individual winners.



Rachael Gomez, Director
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Dear Theatrical Design Directors and Students,

Welcome to a new year of the UIL Theatrical Design Contest. I hope that you will find the prompt and its challenges as exciting and inspiring as I have and I look forward to seeing where the journey leads. Our season promises to be full of ideas and conversations and I know that this will lead to innovative and meaningful designs.

In my years as a teacher, I've learned that some of my students learned theatre from me and went on to have theatre careers, but many more just grew along beside me using theatre to be the experience that bound us together in our learning about the big picture of life. I believe that this contest can and does provide both types of experiences and that all can benefit from participating.

As your director, I want you to know that I am available for your questions and welcome your ideas as we work to constantly grow our contest. Ultimately it is about what our students produce and the learning process that gets them there. Theatre is changing daily just like everything else in this world and we want our students to be at the forefront and to receive all the recognition and benefit that come from the competition whether they are trying it for the first time or they have decided to make it a career.

The Handbook that follows contains the prompt as well as the basic rules of the contest. If something is unclear, please ask. The best way to ask questions is via my email address which is uiltheatricaldesign.gomez@gmail.com. You can also stay in touch by joining our UIL Theatrical Design Facebook community. We are building a network of teachers and students where you can stay up to date on our contest. I hope to see you throughout the year at the Capital Conference and the Fall SuperConferences. I can't wait until Spring when your work arrives and ultimately the celebration that is the State Meet.

Have a Great Year!!

Sincerely yours,

Rachael F. Gomez

UIL Theatrical Design State Director

2018 Theatrical Design Directorial Prompt

We will produce both **A RAISIN IN THE SUN** and **CLYBOURNE PARK** in a special repertory exercise. The charge of this prompt is to connect these two plays together to say something to those who witness them. What that message will be is up to you as designers to determine and then support with your design choices for these two powerful plays. As always, your designs shall not reflect nor copy any other live or film stage or broadcast versions of the plays. That is not to say that you can't look to them for inspiration. There are even others who have put these two shows together in repertory that you can learn from. Your job will be to solve some of the problems that arise when two plays inhabit the same theatre or actors are playing characters in both shows. Each design challenge is outlined for you in the following pages to help you prepare your submissions. Those working as a group will be coming together to complete the challenges but also to make a cohesive production package.

In reality, many of our schools would not be able to produce these works, but that does not mean they are not relevant and powerful as a theoretical exercise. There is much to be gained from reading, discussing and analyzing these two award-winning works. Some of you may find yourself pursuing design after high school. A number of colleges and communities around the country are adding these plays to their seasons. Your exposure to them and your ability to analyze and create for them can prepare you for that journey.

These plays hit on some difficult issues about us as people. As you read them, you will be challenged and undoubtedly, you will want to challenge your audiences as well. Look for the big ideas. Look for the hearts of the characters. Explore the playwrights and research history. Then you can paint a vivid picture with your work. The ability to communicate clearly even when the issues are heated is desperately needed in our world today. First you find your voice and then you use it.

The plays are available from various sources. On a special note, **Clybourne Park** has some content and language that if included, would not meet the community standards rules if it were submitted for the One-Act Play contest. It is important to note that we recommend that your teacher edits the script prior to you working on it. Those edits are provided in the **Theatrical Design Handbook** and pertain to the licensed Acting Edition of Dramatists Play Services script.

“That’s how it happens...one house at a time.”

-Lena, Clybourne Park

2017-18 UIL Theatrical Design COSTUME Challenge

Students will be creating designs from both *A Raisin in the Sun* and *Clybourne Park* as a part of their submission. They 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.

Plate #2 will be 11" x 17" inches and will be in a colored sketch format and use *A Raisin in the Sun*. No swatches are required for this plate. The designer may choose **either** one of these options for this plate:

a) A sketch reflecting all of the members of the Younger Family from Act I, Scene 1. All characters should be labeled with their name and the plate overall should be labeled with the name of the play and the act and scene represented.

HINT: Think about the first impression each character needs to make on the audience and how your clothing choices support that visually. ...OR....

b) A sketch taking one member of the Younger family and showing their entire progression through the play. Each costume should be labeled with the act and scene it represents and the plate overall should be labeled with the name of the play and the character represented.

HINT: Think about how the events of the story affect the character and how costuming can visually support their character's arc of change.

Plate #3 will be 10" x 15" and will be a full color rendering with swatches and use *Clybourne Park*. The designer will choose a female character from the show and render both their Act I and Act II character as indicated in the script. The plate should be labeled with the play name and each costume should reflect the character name and the act.

Plate #4 will be 10" x 15" and will be a full color rendering with swatches and use "*Clybourne Park*". The designer will choose a male character from the show and render both their Act I and Act II character as indicated in the script. The plate should be labeled with the play name and each costume should reflect the character name and the act.

HINT: Think about how each actor in "Clybourne Park" plays two different roles from two different time periods and they want each to be completely different from the other. How can you support their work visually with your costume choices?

Justification Paper Students will also submit a two page Justification Paper explaining their design choices. Emphasis should be placed on using specific costuming details to support the characters in each of the stories.

Remember in Repertory Theatre, actors are often in more than one play at a time and an effective costume can go a long way towards supporting them in making each character unique. Many actors comment on the fact that the transformation into a role doesn't fully take place until the costume goes on.

2017-18 UIL Theatrical Design SET Challenge

Students will be creating a set design for both ***A Raisin in the Sun*** and ***Clybourne Park*** as a part of their submission. As is the nature of repertory theatre, the idea is really to create one set that with some creative changes can serve the needs for both shows. Because of the set change in ***Clybourne Park***, students must create a single look for ***A Raisin in the Sun*** and both a 1959 version and a 2009 version of the same set for ***Clybourne Park***. They will submit a total of (3) 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.

HINT: Even though the two plays take place in different homes, there were architectural features that could be seen in both apartment buildings and homes of the time. The arrangement and the "condition" of the spaces is the key to creating the different locales. There are lots of creative ways to solve this challenge and plenty of internet resources to inspire you!

Plate #2 Students will submit an **11" x 17"** drafted scale ground plan of their set design indicating the changes necessary for the three looks. 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.

Plate #3 Students will submit an **11" x 17"** plate showing **either** of the following options:

- a) Photographs of a scale scenic model illustrating the three looks required for these plays. ...**OR**...
- b) Full color renderings of the three looks required for these plays.

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 specific set details to support the transformation from one set to another but also on how chosen details support the stories themselves.

HINT: Think about what these environments represent to the characters who occupy them and how you can illustrate that in your design.

Remember in Repertory Theatre, the two plays may be performed on the same day and must therefore be able to be changed quickly and easily and all parts of both sets must be stored in the same space. It can be a very intricate problem to solve but the results of the transformations are profound to the storytelling and to creating that environment for the actors to work in.

2017-18 UIL Theatrical Design HAIR/MAKEUP Challenge

Students will be creating designs from both *A Raisin in the Sun* and *Clybourne Park* as a part of their submission. They will submit a total of (7) 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.

For Plates #2, #3 and #4 The student will create makeup designs for a single actor who will be playing a character in *A Raisin in the Sun*, a character in Act I of *Clybourne Park* and a second character in Act II of *Clybourne Park*. Emphasis should be on creating three very distinct looks for each character on the same actor. 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: Use the same face for the base of each of your renderings. You might start from a photo to keep this consistent for each. Also remember that the change between the two characters in "Clybourne Park" must take place quickly during intermission. Your design ideas should facilitate this quick change.

For Plates #5, #6, and #7, the student may do **either** one of the following options.

a) Choose an actor of the opposite sex from the first one and design/render all three of his/her characters. Each plate should be 10" x 15" and it should be labeled with the name of the play and the character on each

...OR...

b) Show photographs of the realized designs on a single actor 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.

HINT: The makeup model does not have to be a student at your school, but should be the same person for all three looks to illustrate how your designs transform that same person into different characters.

Justification Paper Students will also submit a two page Justification Paper explaining their design choices. Emphasis should be placed on using specific hair and makeup details to support the characters in each of the stories.

Remember in Repertory Theatre, actors are often in more than one play at a time and an effective makeup can go a long way towards supporting them in making each character unique. It's much easier to assume a new role when you look like someone different each time you see yourself in the mirror.

2017-18 UIL Theatrical Design **MARKETING** Challenge

Students will be creating a marketing campaign for both ***A Raisin in the Sun*** and ***Clybourne Park*** as a part of their submission. In repertory theatre, the idea is to create a desire to see both shows and often to make a statement with the event. A company producing these two plays together has a message for its audience. What will yours be? Students will submit a total of (5) 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.

HINT: Other production companies have put these shows together in repertory settings. Explore some of their ideas for inspiration.

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 both plays. They should use League High School as the producing organization and include all required information from both publishers 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 3rd, 4th, 5th and 6th. It is up to the student to determine how/when the plays will be presented.

HINT: You have the flexibility within the production dates to insert your event or to determine if you will do both shows the same day or alternate days...Do check with the publisher information to include proper credit for the writers, publishing companies...etc.

Plate #4 Students will submit a program design including all of the cast and crew information for both plays. It 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 will submit an advertisement for a special event held in conjunction with the two plays as part of promoting them. This event should help to present the producing company's purpose for choosing these two plays. The advertisement will be mounted on a **10" x 15"** plate and should include the agenda/itinerary for the event.

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. Maybe you include special guests or support a certain cause...the possibilities are endless!!

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.

Remember in Repertory Theatre, the plays being performed are being put together for a reason and in marketing them you are connecting them together and then connecting them to your potential audience. You set the tone before the curtain even opens and you are orchestrating an experience and opening the communication between the company and the audience.

A NOTE ON THE EDITING OF "CLYBOURNE PARK"...

The script of *Clybourne Park* would not be approved under the guidelines for UIL One-Act Play competition without the following required edits. Once these items are removed from the script, it meets the expectations set forth by UIL and the One-Act Play Reading Committee. Teachers are expected to make the following edits in the Dramatists Play Service Acting Edition of the script prior to having students read the work.

Profanity should be removed from the following pages:

19, 20, 37, 38, 39, 40, 44, 45, 51, 54, 55, 56, 57, 58, 59, 62, 64, 66, 67, 68, 69, 71, 73, 74, 79, 80, 81, and 82. (on most of these pages it is one or two words)

Page 74-78 should be marked as indicated:

people stole everything else from black America. *We get it, okay? And we apologize.* But what *good* does it do, if we perpetually fall into the same, predictable little euphemistic tap dance around the topic?

KEVIN. You know how to tap dance?

STEVE. *See? See what he's doing?!*

LINDSEY. Maybe quit while you're ahead.

STEVE. No. I'm sick of — *No.* Every *single word* we say is — is — is *scrutinized* for some kind of latent — Meanwhile you guys run around saying n-word this and n-word that and *whatever*. We all know *why* there's a double standard but I can't even so much as repeat a ~~_____~~ joke that *the one black guy I know told me* —

KEVIN. *So tell the _____ joke.*

STEVE. Not *now!*

KEVIN. If you feel so *oppressed*, either go ahead and *tell it* —

LINDSEY. *(To Steve.) Do not.*

KEVIN. — or maybe you could *move on*.

LINDSEY. *(With finality.) Thank you!*

LENA. Well, I want to hear it.

KEVIN. LENA. LINDSEY.

(To Lena.) Ohh, *(To Kevin.)* Why No. Trust me.

don't — not? You're not It's offensive.
interested?

STEVE. *(To Lindsey.)* Of course it's *offensive* —

LINDSEY. *(Overlapping.)* To me. *Offensive to me.*

STEVE. *(Continuous.)* — that's the whole point of the — How? How does it offend *you?*

LINDSEY. Because it's disgusting and juvenile and traffics in the worst possible type of obsolete ~~_____~~ stereotypes.

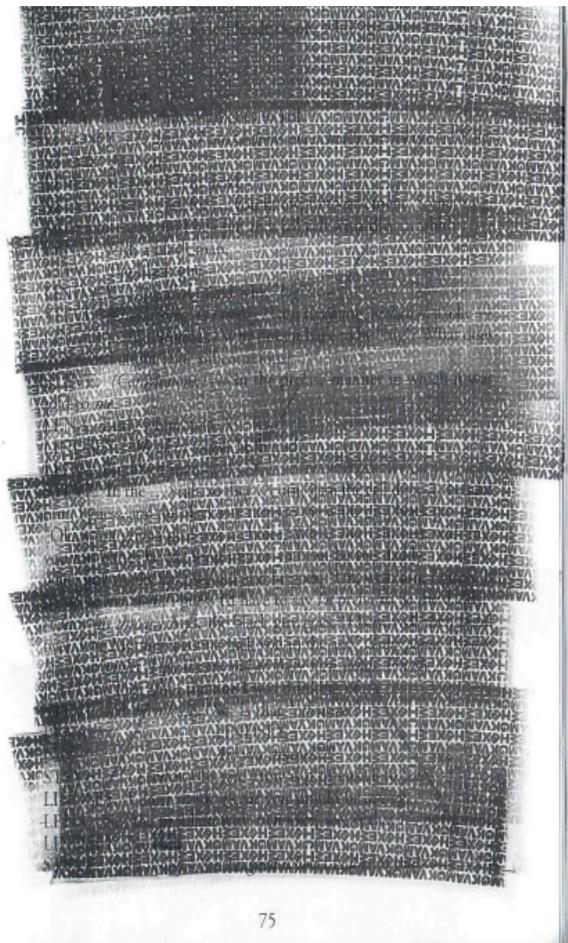
LENA. *(Beat, then.)* Well, now I *gotta* hear it.

KEVIN. STEVE. LINDSEY.

No no no no no. No. I can't. Not while I'm in the room.

LENA. *(To Kevin, re: Lindsey.)* Well, she says it's so offensive, and I have no way of knowing if she's right, and if I don't ever *hear it*, how will I ever *know?* *(Kevin sighs, throws up his hands.)*

STEVE. Um, you know what? I don't even remember it now.

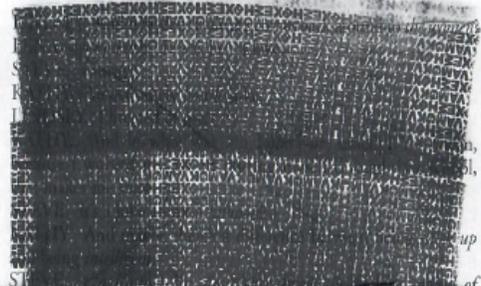


[REDACTED]

[REDACTED]

LINDSEY. You *can't* be offended, you moron —
STEVE. (*Astonished laugh.*) ... I *can't*?
LINDSEY. (*Continuous.*) — because you've *never* been politically
marginalized, unlike the *majority* of people in the world —
STEVE. (*Overlapping.*) How can a *majority* be *marginal*?

[REDACTED]



STEVE. ~~What the hell is that?~~ If there's anyone here who's being marginalized by the tide of history — You don't exactly see ~~anyone~~ ^{idiots?} still driving around with the yellow ribbon magnets on their SUVs in support of ~~the war~~ ^{the war}. That ~~is~~ ^{is} ~~offends me.~~

KEVIN. Why does that make them ~~idiot~~ ^{idiots?}?

STEVE. (Beat.) Why does what?

KEVIN. Said ~~idiots~~ ^{idiots} have yellow ribbons on their SU —

STEVE. I didn't say that.

KEVIN. Yeah, you did, you said —

STEVE. I said "with" the magnet, not, you know, "by virtue of."

KEVIN. So, it's not the magnet makes you the ~~idiot~~ ^{idiot}.

LINDSEY. (To Kevin.) You have one on your car?

KEVIN. I have three of 'em.

STEVE. Three.

KEVIN. Three.

LINDSEY. Three?

LENA. Three.

STEVE. Three.

KEVIN. One for each member of my family serving overseas.

STEVE. Great. (Beat.)

KATHY. (To Steve.) I have the pink one for breast cancer.

KEVIN. So maybe I'm a triple ~~idiot~~ ^{idiot}; but —

LINDSEY. (Fake whisper to Kevin.) I think we know who the ~~idiot~~ ^{idiot} is.

STEVE. Wow.

LINDSEY. (Finishing off Steve.) Well you're being an idiot. And in case you hadn't noticed, the rest of the world has begun a more sophisticated conversation about this topic than you apparently are qualified to participate in at this incredible moment in history. I mean, I used to date a black guy. So what? I mean, seriously. Steve. Wake up. (The same church bell that we heard in Act One begins to ring. Pause. Tom looks at his watch.)

TOM. (Claps hands together.) And it is now four o'clock.

STEVE. (Privately, to Lindsey.) When did you date a black guy?

TOM. So: Final thoughts? Lena?

LENA. No.

TOM. Kev?

KEVIN. I'm good.

TOM. Anybody?

KEVIN. Very informative.

LINDSEY. Well, I want to say this: I want to say I feel angry. And I'm basically kind of hurt by the implication that's been made that, just because we want to live as your neighbors and raise a child alongside yours, that somehow, in the process of doing that, we've had our ethics called into question. Because that is hurtful.

LENA. (Calmly.) No one has questioned your ethics at all.

LINDSEY. Well, I wish I could believe you.

LENA. No, what we're questioning is your taste. (The others start to leave.)

TOM. LINDSEY.

Kathy? I will call you when Well, that was the petition goes through. insulting.

KATHY. Thank you.

TOM. Tuesday at the latest.

LINDSEY. Wait, what's wrong with our taste?

TOM. (Putting on sunglasses.) Kev?

KEVIN. Right behind you.

LINDSEY. No. What is so egregious about the design of our house?

ANY QUESTIONS ON EDITING THE SCRIPT CAN BE DIRECTED TO THE CONTEST DIRECTOR, RACHAEL GOMEZ AT uiltheatricaldesign.gomez@gmail.com

CONTEST GENERAL GUIDELINES

MEDIUM:

The artistic medium used in illustrating designs is not restricted with the exception of the use of toxic, perishable, aerosol, flammable or food items. These types of items may be represented through photographs or drawings. ***The use of electronic devices (lighting, ipads...etc) is not permitted as part of the display.***

TOTAL ALLOWED ENTRIES:

Schools may enter up to (2) students in each of the **INDIVIDUAL EVENTS:**

SCENE DESIGN, COSTUME DESIGN, HAIR/MAKEUP DESIGN, MARKETING DESIGN

Individuals must submit all of the required items within their area described in the prompt with the additional information below in **Sections A-D**

Schools may also submit (1) **GROUP ENTRY** which consists of (4) student designers (one for each design area) working as a team. They should submit all of the required items for each area described below in sections A-D using a unified design concept throughout all production elements.

A student may enter more than one category. Students entered as part of a group may also enter individual categories. They shall **NOT**, however, use the same submission materials in both the group and an individual entry.

NOTE: Due to the electronic submission process used for entering student work, mounting is not REQUIRED until the State Level when work is mailed in. Directors and students should be aware of the mounting guidelines that will be expected as a requirement for state submission and work accordingly, knowing it may be required for further advancement.

MOUNTING: All items shall be mounted flat on a stiff backing of either foam core or matte board of the indicated sizes for each event. Any part of the backing material visible on the display surface should be black. Artwork should NOT wrap around the backing.

EXCEPTIONS:

Justification Papers should be bound in a **black** folder and **NOT** mounted. They should have a 2"x4" white label printed in Black with the information specified per category.

Inspiration Boards may have a three dimensional depth of up to 1.5" and may have a black shadow box frame that does not exceed the 1.5" limit.

Specialty Campaign Items displayed may have a depth of up to 1.5". Objects that cannot be displayed within this limitation should be photographed and mounted flat. Plate may have a black shadow box frame that does not exceed the 1.5" limit.

Displays requiring a pocket may include a black mat board or foam core pocket that does not extend more than 1.5" from the backing. It must be black and may have a standard 2"x4" label.

MATTING:

Matting is **not required** for any plate in any category but may be used if the designer chooses so long as it is a solid black matte. An inset or "double matte" may be added in an accent color as long as the primary matte is black. **NOTE: All matting may not exceed the size restrictions for any given plate.**

ALL CATEGORIES COMPLETE THE FOLLOWING:

Design Concept Justification Paper: A two-page maximum double-spaced paper that includes the designer’s production concept and justification from the script for artistic choices made. It should connect the script to the inspiration board and the finished product and explain how the concept is carried throughout the design because of the choices made. The paper shall be three-hole punched and placed in a **black** folder with a 2”x4” label that includes:

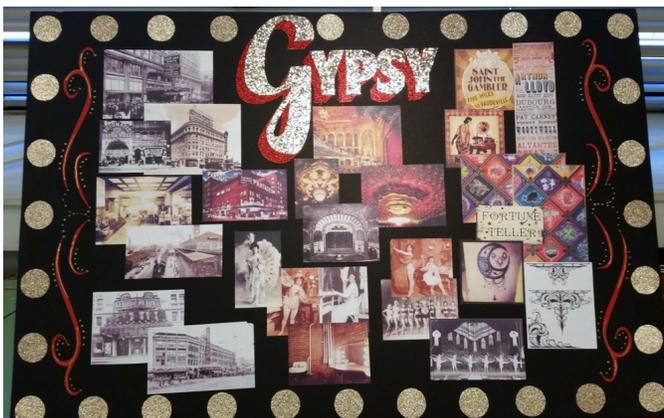
PRODUCTION TITLE
(Category) Design Concept
Justification

STUDENT NAME

Label Requirements above shown printed and placed on folder at right.



Inspiration Board: A mounted research collage measuring a maximum of 10” x 15” that includes images that reflect the production concept. Three dimensional materials can be used as long as the total depth of the work does not exceed 1.5”. A shadow box type frame may be added around the work as long as it is black and does not exceed the given dimensions.



Sample of an Inspiration Board.

ADDITIONAL ENTRY GUIDELINES BY CATEGORY

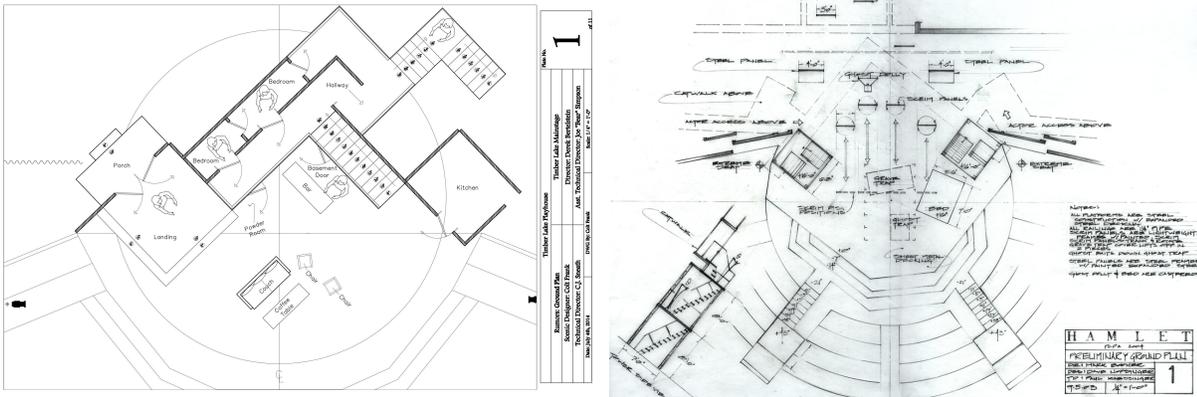
(A) SCENE DESIGN

Students should follow the **SET DESIGN** challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

One of the required elements is a **Scale Ground Plan** of the full set design within the given architectural constraints of the League High School stage (Drawings and dimensions are available on the UIL Website). The maximum size is 11"x17". Ground plan may be drafted by hand or CAD, but should include a 1/4" page border and a Title Block in the lower right hand corner that includes: Producing Organization, Production Title, Theatre, Scale, Designer Name, Drawing Title. (See UIL Website for Sample Title Block). Ground plan should indicate moving parts of set changes where required. It is strongly encouraged that students refer to the drafting standards set forth by USITT.

The ground plan on the left uses a CAD program while the one on the right is hand drawn. Either is acceptable for contest. For more information on USITT Standards see the following site.

department.monm.edu/theatre/Rankin/Classes/THEA181/draftingusittstandards2.pdf



Students are also asked to provide an **Illustration of Final Design**: This requirement can be met **either** with Colored Renderings or photographs of a Set Model, but should show the required design elements in a full stage view and indicate any required changes or set elements. Students have a maximum total display space of (1)11"x17" board to mount their color rendering(s) or photos of their set model. Labeling is encouraged to indicate which part of the design is being shown. (i.e. Full Stage View Act I, Scene 3). A figure is included to show scale in reference to an actor in the space.



Top shows a Color Rendering of a set design while the bottom is a photograph of a Set Model. Either is acceptable for contest. Note that both show a full stage view and also include a human character for size reference.

(B) COSTUME DESIGN

Students should follow the **COSTUME DESIGN** challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

Sketches are a looser style of drawing and are intended to illustrate groupings or progressions. They should include required elements from the prompt including expected content and labeling, and should be colored, but do not require swatches. Sketches should be original and generated by the designer.



Sample of Sketch showing all characters in a particular scene



Sample of Sketch showing progress of a single character throughout a show

Color Renderings: Unless a particular character is required within the prompt, designers may choose their own. Each mounted rendering shall not exceed 10" x 15" and should be labeled with the Production Title, Character Name, Act and Scene and shall include attached swatches of chosen fabrics and trims selected for the design. Costume renderings shall be original and generated by the designer.



Sample of Color Renderings with Swatches.

These are differing sizes. Be sure to refer to the size specifications for our contest.

(C) HAIR/MAKEUP DESIGN

Students should follow the HAIR/MAKEUP DESIGN challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

Hair/Makeup Design Plates: Mounted full-color renderings (one per character) illustrating the hair and makeup designs characters as directed from the prompt production. Unless a particular character is required within the prompt, designers may choose their own. Each mounted rendering shall not exceed 10" x 15" and be labeled with the Production Title, Character Name, Act and Scene. They should include a complete product list or legend. Designers should indicate whether hair or prosthetic items are purchased or built.



On the left is a makeup rendering...on the right is a photo of an actualized makeup. The makeup rendering would also include a product legend explaining all of the products required to get the look. The photos could add views from additional angles and/or close-up detail shots of the work.

Final Makeup Photos: Mounted color photo boards (One per character) showing the final makeup execution. Designers should include photos from both full front as well as detail shots. Each character’s photos are combined and mounted on a board that does not exceed 10” x 15”. Each board should be labeled with the Production Title, Character Name, Act and Scene.

(D) MARKETING DESIGN

Students should follow the **MARKETING DESIGN** challenge requirements in the published prompt. Requirements change annually based on the play chosen, but the following guidelines express standards.

Publicity Calendar: A mounted publicity calendar that indicates when all of the steps required to implement the campaign strategy should occur. Mounted size should not exceed 10” x “15”. The format of the calendar is up to the designer

The format of the calendar is totally up to the student’s preference. The calendar should contain all planned marketing strategies detailed in the paper.

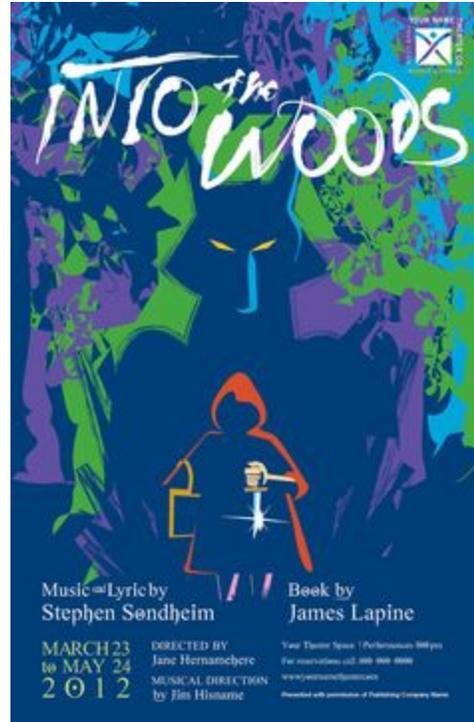


Specialty Promotion: A mounted presentation of a special promotion created to publicize the production. If the promotion is an item, the actual item may be mounted on a board that does not exceed 10” x 15” as long as it fits on the board and does not extend more than 1.5” from the surface. Large items that do not fit in the specified space should be reflected in photographs or drawings that can be mounted flat. If the promotion is an event, an invitation and a list of activities could be mounted on the board. In either instance, a brief explanation of how the item/event will be implemented may be included.

Poster Design: A mounted 11" x17" production poster reflecting the League High School production information indicated in the prompt. (Additional information can be provided such as phone numbers which are fictional)

Production Program: A 5.5" x 8.5" program mounted on a 10" x 15" plate in a way that it can be removed for adjudication. The program must be a minimum of 4 pages including the front and back cover and two inside pages which include the cast and production crews (Names may be fictional).

NOTE: Most productions use their poster design as the cover to their programs as well.



A NOTE FOR GROUP DESIGN TEAMS:

The four members of the team will be following the requirements for all of the categories specified and should make an additional effort to tie their design elements together into a single production vision. This will be reflected in their justification papers but may also be demonstrated in their final packaging. It should be apparent in viewing all of the work that it fits together as part of a whole. An effective logo for your production that carries over onto all of your entry plates in some way can go a long way towards unifying your visual presentation.

SUBMITTING CONTEST ENTRIES:

All entries must be submitted by the event sponsor using the process outlined on the UIL Website by the established deadline. Late entries, incomplete entries or entries submitted incorrectly may be ineligible for adjudication. **THE FULL INSTRUCTIONS FOR ENTERING AND THE ENTRY PORTAL WILL BE POSTED ON THE UIL WEBSITE THEATRICAL DESIGN PAGE.**

THIS YEAR'S ENTRY DEADLINE IS FEBRUARY 8th, 2018

All entries must be complete and be input into the system by 11:59pm

Preliminary level(s)

All entries must be submitted digitally by the event sponsor. Instructions for completing this process are included with the entry portal on the UIL Website prior to the contest deadline. To be prepared, you should check to see that your students have all of the required elements for the category completed.

Each student's work must be saved into an individual PDF file for entry. The work should be organized according to the specified order. If multiple images of a plate are required, just be sure they are in the order they should be viewed (for example multiple pages of a program). For clarity, a title slide can be inserted before each element.

ORDER OF WORK WITHIN THE ENTRY:

COSTUME

Justification Paper
Inspiration Board
Costume Sketch
Costume Renderings

SET

Justification Paper
Inspiration Board
Scale Ground Plan
Renderings/Model Photos

HAIR/MAKEUP

Justification Paper
Inspiration Board
Makeup Renderings

MARKETING

Justification Paper
Inspiration Board
Calendar
Poster
Program
Specialty

For group entries, you will save each member's work in their own file but will label it Group (Category..i.e. Set, Costume...etc.) There will be space to upload the group entry as four files.

As you enter your students online, you can see how the file will be viewed by the judge. Be sure to arrange items so that they are viewed correctly (right side up...etc). If you can not read it or view it, they will not be able to either.

Once entries are submitted, they will be assigned to judges who will review the digital submissions and complete a ballot with a critique. Guidelines for judging include the following indicators for their review.

GENERAL EVALUATION QUESTIONS FOR ALL DESIGN AREAS

Justification Paper lays out a clear production concept that is supported with artistic choices throughout the design.

The Inspiration Board provides examples of elements that represent the design concept and these elements can be seen carried into the finished design.

The design includes all the required elements of the prompt.

The overall work from concept to finished design is cohesive, creative and functional and presented in a professional manner.

SET DESIGN

The design is workable as an acting space.

The design creates a setting that supports the production concept.

The design is well drawn (by hand or CAD) proportionate to the production space in drafted ground plan according to USITT Standards.

The scenic model or color renderings give a clear representation of the intended design.

The scenic model or color renderings are artistically well produced.

The scenic model or color renderings illustrate how the design will function in production.

COSTUME DESIGN

The designs support the characters by indicating personality, station and relationships.

The designs support the production concept.

The designs are functional within the production demands.

The renderings give a clear representation of the intended design.

The renderings are artistically well produced.

HAIR /MAKEUP DESIGN

(Use same as COSTUME) but add...

The realized application of the makeup/hair reflect the intended design.

MARKETING DESIGN

Marketing strategy as planned is aligned with the production concept and sets the tone for the production.

Strategy is plotted effectively on the production calendar.

Poster is effective at communicating the necessary information and is artistically well produced.

Program is coordinated to the poster and includes the required elements and is artistically well produced.

Specialty Item/Event is clearly explained and will serve to promote the show effectively.

GROUP DESIGN

All of the designs support the overall production concept.

All of the designs are unified artistically and work well together as a whole.

All of the designs are functional and clearly explained.

All of the designs are artistically well produced and clearly indicate the designers' intent.

Advancing Results will be posted on the UIL Website once the preliminary round is complete and you will be able to view your critiques. In the event of a second preliminary round, entries will be advanced to the next round for another digital submission. Once it is complete, students advancing to STATE will be posted along with further instructions on the STATE SUBMISSION PROCESS.

THEATRICAL DESIGN STATE HONOR CREW

Students and teachers competing in Theatrical Design will be given the opportunity to apply for the STATE Theatrical Design Honor Crew. Applications will be available on the UIL Website after the first round is posted. Students selected to the State Honor Crew will assist with the State Gallery Display and the other events of the state meet.

ADDITIONAL RESOURCES

Workshops are offered at the UIL Capital Conference, Student Activities Conferences, The Texas Educational Theatre Association TheatreFest and SummerFest to provide all kinds of help for teachers and students as well. Information on these events is available on the UIL website and the TETA website.

UIL Theatrical Design Facebook community offers a forum for building community and asking questions for teachers and students. Join and follow to stay up to speed.