“Now here is a strange thing, I said to the designers. If we can succeed in seeing the essential quality of a play others will see it, too…The sense of recognition is the highest experience the theatre can give. As we work we must seek not for self-expression or for performance for its own sake, but only to establish the dramatist’s intention, knowing that when we have succeeded in doing so audiences will say to themselves, not, This is beautiful, This is splendid, but—This is true.

--Robert Edmond Jones
A FOREWARD FROM THE STATE CONTEST DIRECTOR…

Dear Friends,

As I work on this year’s handbook, I am incredibly grateful that we have a contest that can withstand the trials of a pandemic and overcome. While we lost out on so many opportunities this past Spring, the fact that we were prepared to stay within our digital platform allowed us to move forward and still have a State Contest. Don’t get me wrong….I missed our beautiful gathering and we had so many awesome things planned! It was hard to forego them but necessary as we tried to balance our desire to compete with our need for safety. As I am writing this, it has already been decided that we will work once again in a digital format through the State Contest. Given the numerous unknowns and the financial ramifications of a limited year for UIL as a whole, it was the right thing to do. It allowed us to better plan and execute a contest with the digital format as our choice and not our circumstance so we can better serve our student competitors. We have seen an increase in interest and participation within the Capitol Conference and Student Activities conferences as schools and teachers who had not been able to attend them previously in person, were able to join via Zoom. Projects around our chosen script make for great digital classroom work and the script seems to serve our current times well. I am so proud of our continued growth and the ever-growing talent displayed. I congratulate everyone who takes on this contest either as a director or a student. It is certainly a challenge, but one I hope you believe as I do, that is well worth the effort.

As much as we have grown, there are still SO MANY schools who do not participate. If you were ever going to start…this is the year! I know that there are lots of students missing out on their usual theatre opportunities, but this contest gives them a new way to love theatre even if they are learning about it through a computer screen. Get them DREAMING about the impossible!!

This year’s play is an incredible work of art in itself, but it lives among a centuries old, world-wide collection of tributes to the original story. Cervantes’ work is unparalleled in its universal appeal and it has played muse to artists of every medium. We are celebrating art inspiring artists this year and I know you will be blown away as I have been by the magnitude of influence one book could have. Additionally, we celebrate the theatricality of the playwright’s intentions as we hold true to the prescribed conventions of the story.

Continue to challenge yourself to work on the COMMUNICATION of your design. This comes naturally within the JUSTIFICATION PAPER, succinctly in the new PROMPT ADDRESS STATEMENT, and artistically through your design drawings. Don’t be afraid to add notes and labeling of explanation where you find them to be helpful. Push yourself to always know WHY you made the choices you did in your designs and practice persuading others WHY your idea is the most viable one.

Finally, I encourage you to enjoy the journey. The discovery process… the trial and error… the discussions… the changes. Dream of what could be in a world that is mourning the loss of what was. You are the future of our industry and we need you to rise to the challenge.

I wish all of you the best as you work to bring the world of “MAN OF LA MANCHA” from your imagination to design. As always, I am open to your questions and suggestions.

Have a wonderful year!

Rachael Gomez
State Contest Director
UIL Theatrical Design
Section 1035: THEATRICAL DESIGN CONTEST  (Excerpt from UIL CONSTITUTION AND CONTEST RULES)

(a) THE CONTEST.
1. (1) Purpose. The purpose of the Theatrical Design Contest are 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. (2) Contest Format. Each school submits designs to the UIL office as directed in the current Theatrical Design Guide. 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 Guide.
(2) Deadlines. Entry deadlines can be found in the current Official Calendar and the current Theatrical Design Guide. See the UIL website for official changes.
(3) Faculty Sponsors.
1. (A) Sponsors in the Theatrical Design Contest shall be full-time employees of the school districts of the schools that the entries represent.
2. (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.
3. (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.
4. (D) Sponsors may only provide guidance to the group or individuals. They shall not produce any of the materials contained in the submission.
5. (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.
(2) 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.
(3) 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.
(4) 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.
(5) Advancement. Those entries designated as Exemplary shall advance to the state contest. State entries will be ranked through sixth place. 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.
APPROACHING THE CONTEST:
In order to effectively create a design of any kind for a theatrical production, it is critical that you understand the basic design process all designers use when taking a play from page to stage. The process begins with reading the script. The play script is the one thing that everyone in the production company will have in common and it provides the framework on which the performance will be built. The first reading is personal; You absorb the words yourself based on your life and your experience. This will be your first connection and one that is uniquely your own. No one else will read it the way you do, so from this point on every conversation with every other person within the production company will be one of give and take from everyone’s personal interpretation. Designers may have a strong emotional reaction based on personal experience that shapes their design opinion, but if it does not hold up to the collective truth of the story as found in the script, it may not work effectively. In an actual production experience, the director is the one who ultimately decides from all the input they receive what the truth will be for this production. In our contest, essentially the “director” is your judge. You as a designer are presenting your input in such a way as to convince the “director” that your ideas best reflect the truth of the story. So…the process of doing this is generally done as follows:

1) Read the Script
2) Analyze the Script (As Literature: Develop your “This is the story of” Statement)
   (For production needs based on your design responsibility)
3) Research (Seek out Inspirations everywhere you can)
4) Sketch (Experiment with combining ideas)
5) Conference (Discuss your ideas with others)
6) Finalize the Design Idea (Plans for final version as you see it)
7) Render it into a version that allows your vision to be reproduced by the crew of the production.

NOTE: Steps 2-5 are alternated back and forth until the final idea is formed and would be generally completed through a combination of individual work and production meetings. Everything is fluid—negotiable through these steps.

These steps hold true for whatever category of design you participate in and the more you practice using this process, the better developed your designs will become. Some resources that may prove helpful are:

Article “DIRECTING THE DESIGN” Creating the Visual World of the Play by Joe Deer

Book “FROM PAGE TO STAGE: How Theatre Designers Make Connections Between Scripts and Images” by Rosemary Ingham.

Book “BACKWARDS & FORWARDS: A Technical Manual for Reading Plays” by David Ball
FORMULATING AN EFFECTIVE JUSTIFICATION and INSPIRATION:

The language of the designer is that of an artist. They use the same principles and elements of art to accomplish the goals of their designs and in justifying their choices they must explain what comes from the literature, what comes from their interpretation of the literature and then how they use the principles and elements of art to accomplish their vision. Therefore, the justification seems best served in a format such as the following:

I. Opening: ____________ is a play about...... (NOTE: This is not a summary of the play, but rather a summarizing statement of the most important elements that will shape your design choices. Think more like the summarizing statement about a movie on NETFLIX. Can you sum up the play in one or two sentences that covers the key characters, setting, main conflict and overall feel/type of play?)

II. In reading and analyzing the work, I determined that ____________ are the most important ideas, details, themes...etc., and these can best be brought forth to an audience using my production concept

III. To me as the ____________ designer, I plan to do the following to reinforce/support the production.
   A) This lead to my research and ultimate inspirations.... (as seen in the inspiration board)—examples....
   B) Because of these conclusions, I used my art elements and principles as follows.... to pull together this cohesive design.

The tendency in Justification Papers sometimes is to lean more toward this is “what I did” when it really needs to be “why I did what I did as an artist to support what is important in this play.”

The paper is the introduction to the entire project, and yet may not be fully realized/completed until the very end. It should start as your guiding filter for choices. By all means, write the opening paragraph...”__________ is a play about... “. Then, everything you consider can be evaluated as appropriate or not based on that guiding paragraph. If as you work on the design, it becomes necessary to adjust that guiding paragraph you can and should. Once you’ve narrowed your designs to your final version, you go back and edit all the information that you ended up using to sum up what will become the introduction to your final entry.

The same holds true for your INSPIRATION BOARD... Designers start with inspirations from all over and you may narrow your focus early on to some favorite images, but these too need to be allowed to grow and adapt. Collect images the way you brainstorm, but then formalize the Inspiration Board to reflect the final choices that made the cut in your design. That way your paper will lead to the inspirations which will all be carried into the final vision and you will have a solid, cohesive package.

It is important to be familiar with the Elements of Art and the Principles of Design because they are the language used by designers to support the ideas in their work. Provided here are charts illustrating these concepts. There are all kinds of online resources and activities to practice using them, but one of the best sources on your campus would be your Art teachers. By collaborating with them, your Fine Arts program will have a consistency in terminology and they are an excellent resource for you and your students.
Elements of Art

These are the basic elements that are used by Artists in creating Art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.

Line
A mark made by a pointed tool such as a brush, pen or stick; a moving point.

Shape
A flat, enclosed area that has two dimensions, length and width. Artists use both geometric and organic shapes.

Color
Is one of the most dominant elements. It is created by light. There are three properties of color; Hue (name), Value (shades and tints,) and Intensity (brightness.)

Value
Degrees of lightness or darkness. The difference between values is called value contrast.

Form
Objects that are three-dimensional having length, width and height. They can be viewed from many sides. Forms take up space and volume.

Texture
Describes the feel of an actual surface. The surface quality of an object; can be real or implied.

Space
Is used to create the illusion of depth. Space can be two-dimensional, three-dimensional, negative and/or positive.
As you study these charts, the ELEMENTS of ART are the tools and the PRINCIPLES OF DESIGN are how you use them. An example of how they might work within a design justification could be as follows:

In the story, “LITTLE RED RIDING HOOD”, the character of Little Red is in conflict with her environment of the woods...she does not belong there. This is best reflected through color choice of costuming her in a bright red cape in high contrast with the color’s compliment (opposite on the color wheel)...a deep green. (The elements we used were color (red/green) and value (bright and dark)....the principle was contrast)
There are infinite ways to utilize and combine these tools to pull a design together and the best ways are often very subtle. Truly good design dissolves into the storytelling and transports the audience into the perfectly detailed world of the play.

The projects created within the various category challenges of this contest reflect different aspects of the design process to allow student designers to best share their ideas on the way to the final product. As you begin your own process, don’t try to skip ahead even when you think you know the story. It is all important within your journey. Spend more time researching and sketching to formulate your ideas and less time starting and scrapping your final drawings.

A NOTE ON DIRECTING PROMPTS
As mentioned, our contest is different from the real production process in that you are not working with a director. The Directing Prompts each year are intended to get you started in a creative direction away from what has always been done. They are meant more to inspire possibilities and less to dictate right and wrong answers. They include aspects that might occur in the actual production world for you to address, but it should be noted that your justification paper is your opportunity to defend your work. Imagine that you are trying to convince a director to do this play your way using your best persuasion as a designer. Of course, theatre is subjective in nature and some ideas may be harder to sell than others. You may go out on a limb only to have it break and fall, but then again you may take a creative risk and win big. If you focus on the process and finding the truth as you see it and make your choices on sound reasoning from the script reflected through artistry you will experience success regardless of the contest outcome.

THE DESIGN CHALLENGES
Each contest year, for the play selected, a challenge is presented for each area of design. It contains all the required elements for entering that category as an individual or as that category’s designer within a group. This is your most significant guideline in preparing for the contest as it spells out what must be completed. All designs are prepared for the designated play using LEAGUE HIGH SCHOOL as the producing organization and the LEAGUE HIGH SCHOOL stage specifications provided.

IMPORTANT!! A student must complete all items within the challenge to be eligible for adjudication and a group entry must have all items from all four categories to be eligible. Be sure to read over all the specifications carefully so as not to miss an item. Any questions on requirements are best handled via email to the State Director.
MAN OF LA MANCHA

DALE WASSERMAN
JOE DARION
MITCH LEIGH

Artists boldly inspired
to dream the
impossible...

UIL THEATRICAL DESIGN CONTEST 2021
2020-21 Theatrical Design Directorial Prompt

We will produce the musical, *Man of La Mancha* by Dale Wasserman, Joe Darion and Mitch Leigh in a way that it has not been produced before. The original story that inspired the musical, DON QUIXOTE by Miguel de Cervantes, is considered the first novel and one of the greatest pieces of literature of all time. It has been enjoyed in over fifty languages and has inspired artists of every medium to take a turn sharing their personal reaction, interpretation, or vision of the messages, characters and moments from the story. Some famous art, some obscure...they all become a visualization of the words of the universal story of Don Quixote and his quest. *Man of La Mancha* is described as the first true "concept musical," the kind of musical in which the over-arching metaphor or statement is more important than the actual narrative—in which the method of storytelling is more important than the story. Playwright Dale Wasserman calls for a definite convention of theatrical production which you will follow, but you will look to artists who have captured their own vision of Don Quixote for visual inspiration.

The key conventional elements Wasserman specified were as follows:

1) The entire play takes place within the prison. All the theatrics of the “charades” are created from items taken from Cervantes' belongings and incorporated with found items from within the prison itself.

2) The prisoners stay on stage the entire production and become the characters in Cervantes’ charades by adding items to their costumes from the trunk or found items.

Your designs should adhere to this convention.

Artistically, however, you will look to the artwork of others who have chosen Don Quixote as their subject. **You should select a single piece of visual art inspired by the story for your primary inspiration source and build your concept from there.** It may be any medium of visual art, but must be credited to the artist. This gives you a great deal of freedom to explore and apply creatively from the vast body of work from all over the world. It truly is fascinating to see the bountiful variety.

As always, your designs shall NOT reflect nor copy any other live or film, stage or broadcast versions of the play. You are encouraged to dig into the story and figure out what message you want your audiences to receive and how you can connect with them and make it relevant to a world that may just need a hero. Your quest is to make a production memory that will keep the story alive for another generation. Enjoy your creative journey!

"If there was a guiding precept for the whole endeavor it lay in a quotation I found long ago in Unamuno: ‘Only he who attempts the absurd is capable of achieving the impossible’"

--Dale Wasserman
The official version of the play is the published libretto

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Please check the UIL website for new information and workshop opportunities.
https://www.uiltexas.org/theatre/theatrical-design
2020-21 UIL Theatrical Design COSTUME Challenge

Students designing costumes will submit a total of (5) plates plus their Justification Paper and Prompt Address Statement. They are outlined as follows:

**Justification Paper** Students will submit a maximum two-page 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 products and explain how the concept is carried throughout the design because of the choices made.

**Prompt Address Statement** Students must also submit a 100-word maximum explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

**Plate #1** Students will still submit a 10” x 15” Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

**Plate #2** will be 10” x 15” and will be a full color rendering with swatches. The designer will design CERVANTES and his transformation into DON QUIXOTE. The plate should be labeled with the play name, the character name and the act/scene.

**Plate #3** will be 10” x 15” and will be a full color rendering with swatches. The designer will design MANSERVANT and his transformation into SANCHO PANZA. The plate should be labeled with the play name, 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 will design ALDONZA. The plate should be labeled with the play name, the character name and the act/scene.

**Plate #5** will be 11” x 17” and will be in a colored illustration format (Swatches are optional, notes can be included). This plate will include any male prisoner and a charade character he becomes and any female prisoner and a charade character she becomes. All four costumes should be seen together and the plate should be labeled with the name of the play, characters’ names, act/scene.

*HINT: Remember that the playwright calls for all changes to occur before the audience by adding items from Cervantes’ belongings and adding them to their existing clothing.*

**SUBMISSION DEADLINE:** February 13th, 2021 by 11:59pm
The play, *Man of La Mancha*, will be performed on a single “Prison” set that is transformed by Cervantes for his different charades using items from his belongings and items already on hand around them. Students will create a rendering or model of the Prison setting and complete small sketches of their choice of 2 charade settings. Students will show the stage pieces and how the stage will change in the ground plan and describe the changes in their justification paper. Students entering set design will submit a total of (4) plates plus their Justification Paper and Prompt Address Statement. They are outlined as follows:

*HINT: Wasserman’s convention calls for a lot of theatricality and creativity in transforming the space for each of the story moments. Pick two of your favorites and make some magic.*

**Justification Paper** Students will submit a maximum two-page 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 products and explain how the concept is carried throughout the design because of the choices made.

**Prompt Address Statement** Students must also submit a 100-word maximum explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

**Plate #1** Students will still submit a 10” x 15” Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

**Plate #2** Students will submit an 11” x 17” plate showing either of the following options:

- a) Photographs of a scale scenic model illustrating the Prison setting. ...OR...
- b) Full color rendering of the Prison setting.

Be sure to label the photos or the renderings to indicate the name of the play and the act/scene when appropriate. Students should also include a figure(s) for size reference.

**Plate #3** Students will still submit an 11” x 17” plate that includes (2) 5” x 7” colored concept drawings of the designer’s choice of two charade scene transformations. (see sample). The plate should be labeled with the name of the play and each sketch should be labeled with the scene number/location.

**Plate #4** Students will submit an 11” x 17” drafted scale ground plan of their set design for the scene from their set rendering or model. The ground plan should also show any shifts required to actualize the looks for the other two charades. 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
SAMPLE OF CONCEPT SKETCH:
NOTE: This is not to scale, loosely drawn and suggestively colored. You should include figure(s) for size reference and may include actors used for creating the look. It should also be labeled with the name of the play and the act/scenes or location represented.

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 ARE NOT final renderings. They are illustrations to facilitate a discussion of your vision for the overall show.
2020-21 UIL Theatrical Design HAIR/MAKEUP Challenge

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

**Justification Paper** Students will submit a maximum two-page 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 products and explain how the concept is carried throughout the design because of the choices made.

**Prompt Address Statement** Students must also submit a 100-word maximum explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

**Plate #1** Students will still submit a 10” x 15” Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

**NOTE:** Wasserman calls for CERVANTES to apply his stage makeup to become DON QUIXOTE on stage in front of the audience.

**For Plates #2, #3 and #4** The student will create hair and makeup designs for a male character of their choice, a female character of their choice and for CERVANTES/DON QUIXOTE transformation. 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. In addressing the Don Quixote transformation makeup, the design should show what the actor has on first as Cervantes and then the design for what the actor will apply on stage.

**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 non-filtered photographs of the realized designs that were rendered on plates #2, #3 and #4. Each plate should be 10” x 15” and include a photo of the full-face. It may include detail shots at the designer’s discretion. It should be labeled with the name of the play and the character name on each. The Cervantes/Don Quixote plate should show both photos.

**SUBMISSION DEADLINE:** February 13th 2021 by 11:59pm
2019-20 UIL Theatrical Design MARKETING Challenge

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

Justification Paper Students will submit a maximum two-page 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 products and explain how the concept is carried throughout the design because of the choices made. Additionally, this paper should outline the marketing strategy and justify why it will work to bring audiences to the production.

Prompt Address Statement Students must also submit a 100-word maximum explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

Plate #1 Students will still submit a 10” x 15” Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

Plate #2 Students will submit a 10” x 15” marketing calendar showing when all planned aspects of the marketing campaign should occur.

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 the 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 publisher guidelines are included in the 2020-21 Theatrical Design Handbook.

The performances should take place May 6th, 7th, and 8th at 7:00pm.

Plate #4 Students will submit a program that is playbill sized (8.5”x 11” folded in half or 5.5” x 8.5 finished size) The playbill must include the cast and crew information for the play. The playbill should be a minimum of four pages and include information about the inspiration piece and the artist.

Plate #5 Students will submit an original Man of La Mancha Study Guide for high school students 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.

FOR PLATES 3,4 and 5, all images must be original or the designer must have legal rights to use them. You can address this in the Justification/Strategy paper.

**SUBMISSION DEADLINE:** February 13th, 2021 by 11:59pm
A NOTE on Marketing regarding required information for the Poster/Program.

The following letter was sent to me giving the official notice of required information if we were performing Man of La Mancha. Please use this in your marketing materials.

Hi Rachael,

Thank you for reaching out! Here is the info you requested:

The order in which the following credits must appear on all publicity material, posters, programs, etc. wherever their names are mentioned, is as follows:

**MAN OF LA MANCHA 100%**  
Written by **DALE WASSERMAN 75%**  
Music by **MITCH LEIGH 75%**  
Lyrics by **JOE DARION 75%**  
Original Production Directed by Albert Marie 50%

Dale Wasserman’s name shall appear alone on the first line, and the credits for Mitch Leigh and Joe Darion shall appear side-by-side on the second line. The names of the authors shall be grouped together and no other name shall appear between them.

No other name shall be billed as large as the authors, with the exception of stars whose names are above the title (prior written approval is required in the event you wish to bill any stars above the title). In no event shall the authors’ names be less than 50% of the title.

All programs, web pages, publicity, and advertising in connection with performances of the Property, in all media (including print and electronic), shall carry a program note as follows (unless an additional or different notice is specified in writing by Licensor) in not less than 10-point type:

**MAN OF LA MANCHA is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC.** [www.concordtheatricals.com](http://www.concordtheatricals.com)

Let me know if you have any additional questions!

Best,

**GABRIELA MORALES** | Coordinator, Amateur Licensing  
[0] 866.979.0447 | [d] 917.933.7736  
235 Park Avenue South, Fifth Floor, New York, NY 10003

**New York** | London | Los Angeles | Berlin | Nashville | Miami  
[www.concordtheatricals.com](http://www.concordtheatricals.com) | [www.concord.com](http://www.concord.com)
Some Notes on Inspiration Boards

NOTE: Your primary inspiration artwork is included in your prompt address statement. Your Inspiration Board reflects what ideas and images you pulled from it and built your own concept on. What ideas did your inspiration art spark in your mind and then where did your process go from there?

Examples:
If I liked the color pallet....I might look for materials to use in those colors
If I liked the time period captured....I might do some historical research
If it captured a feeling....what can I use to do the same in my designs?
Perhaps I liked the lines or shapes and want to see them repeated?
Perhaps the artist reinterpreted, or reset the hero and it inspires me to do the same...

Maybe my inspiration came from something I found out about the artist who created my inspiration piece that made me think of the play in a different way. This might go into my paper, but then what I would like to use to honor that in my production could be included in my inspiration board...

ULTIMATELY, the inspiration board is a collection of all the things I want to incorporate into my design. In this case it starts with a central image but I take from that image what it means to me and I build on that to create the design for this play that is MY truth.

PRODUCTION CONCEPT STATEMENT SAMPLE
Please NOTE....it must credit the artwork with the name of the artist.

My production designs for “Man of La Mancha” were inspired by this artwork by Octavio O’Campo. This painting captured the feeling of seeing things through Don Quixote’s eyes. It literally creates the experience of seeing something at first glance that changes and grows deeper in meaning when you look more closely. In keeping with the playwright’s convention of creating the charades of Cervantes entirely from what is on stage and in his theatrical trunk, my set design incorporates people into the illusions of set pieces such as the windmill. I also pulled colors from the painting in creating the pallet for my design.
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. Some typical mediums are watercolors, markers, watercolor pencils, colored pencils and various paint computer programs and collage or a combination (multi-media). Students are encouraged to use what they work best with to communicate their ideas.

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 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 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 on a stiff backing of either all black 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. Display plates 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. Displays for removable items, may include a clip, clear plastic pocket or solid black plain pocket that does not extend more than 1.5” from the backing. PLEASE NOTE: The main focus of ALL displays is the students’ design work and required labeling. Extra decorative items often distract from this focus. Designers should use discretion when assembling their displays and keep their work as the key focal point.

LABELING: The challenges request certain things be labeled within submissions. In all cases, labeling should be clearly readable, consistent in style, and in keeping with the professional nature of a design display.
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 will only be submitted digitally even at the State Level.

Prompt Address Statement: A 100 word maximum explanation of how the student addressed the Prompt within their work. At the State Level this will be mounted on a 5”x7” plate. Given that only the judges will get to read the Justification Papers, this statement serves to let the viewing public understand the production concept behind the work they are looking at. (see sample)

PRODUCTION CONCEPT STATEMENT SAMPLE (for 2020-21)
Please NOTE….it must credit the artwork with the name of the artist.

My production designs for “Man of La Mancha” were inspired by this artwork by Octavio O’Campo. This painting captured the feeling of seeing things through Don Quixote’s eyes. It literally creates the experience of seeing something at first glance that changes and grows deeper in meaning when you look more closely. In keeping with the playwright’s convention of creating the charades of Cervantes entirely from what is on stage and in his theatrical trunk, my set design incorporates people into the illusions of set pieces such as the windmill. I also pulled colors from the painting in creating the pallet for my design.
**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 so long as it is black and does not exceed the given dimensions.

**INSCRIPTION BOARD SAMPLES:**
Here are four examples showing how some designers chose to feature the things that inspired their design. Maximum size is 10”x15”x1.5”

Note that the bottom two have shadow box frames. In looking at the display, the frames don’t really stand out. They simply provide some protection for the three-dimensional items within the collage. Also note that designers can use a combination of images and text as well as explanations should they choose. It is important that the inspirations can be seen carried through the finished design of the rest of the work.
ADDITIONAL ENTRY GUIDELINES BY CATEGORY

(A) 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.

Colored Illustrations are a looser style of drawing or sketch and are intended to illustrate groupings or progressions. They should include required elements from the prompt including expected content and labeling of production title, character name, act and scene, and should be colored, but do not require swatches. Illustrations should be original and generated by the designer. Notes of explanation indicating design choices are appropriate.

EXAMPLE OF COLORED ILLUSTRATIONS

Color Renderings: Unless a specific 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.

EXAMPLES of COLOR RENDERINGS

SOME RESOURCES FOR COSTUME DESIGN:
(B) SET 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.

LEAGUE HIGH SCHOOL STAGE DIMENSIONS
Students participating in SET DESIGN will be designing their set for production on the League High School stage. It is loosely modeled after the flexible space of the Wyly Theatre in the AT&T Performing Arts Center in Dallas. This allows maximum flexibility for creativity. The measurements for our space are included below and are such that can be drafted in $\frac{3}{8}$” scale on the contest required 11x17 page. Essentially you have the side and back walls of the space, the height of the flex grid, and the stage edge to work with—the blank slate of a stage box. It is expected that you will design for a proscenium space, but you determine the look you want within the following dimensions:

- **STAGE WIDTH:** 60’0”
- **STAGE DEPTH:** 32’0”
- **GRID HEIGHT:** 28’0”

Because of the flexible design, you may position your proscenium, legs, masking...etc where you choose. You may also determine the size and design of your proscenium. Pictured here is the **Wyly Theatre** set up for proscenium production.
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. 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. For more information on USITT Standards see the following site.

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

Shown here is a drafted version of the stage on 11/x17 paper in ¼” scale. Note the ¼” border around the paper and the title block included.
Ground plans may be drafted by hand or using a CAD program. Either is equally acceptable for contest. Shown here are samples of both types.
SKETCHES are sometimes required in the set design category. In some cases, designers may be asked to do THUMBNAIL SKETCHES showing the progression a design takes throughout the show. Sometimes designers are asked to do CONCEPT SKETCHES. Any time that they are required, it should be noted that SKETCHES are NOT final renderings. They are miniature drafts of a finished design. Their purpose is to give a suggestion of what is intended. When they are included, the number and size of these sketches is specified and they should include a character for size reference and should be labeled as to the Play, Act and Scene.

SAMPLES of SKETCHES
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 should indicate which part of the design is being shown. (i.e. Full Stage View Act I, Scene 3). A figure should be included to show scale in reference to an actor in the space.

**EXAMPLES** of **COLOR RENDERINGS** of a set design.
EXAMPLES of SET MODEL PHOTOGRAPHS

SOME RESOURCES FOR SET DESIGN
(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 for the characters as directed from the prompt production. Unless a specific 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. Designers may also include any notes that might prove helpful to someone trying to apply the makeup. It is acceptable to use an actor’s photographed face as the base for the rendering. Designers may use overlays on the photograph to show how the makeup should be applied. The goal is for an actor to be able to reproduce the desired design on their face using the information provided within the rendering.

Final Makeup Photos: Mounted color photo boards (One per character) showing the final makeup execution. Designers should include a full front view and may include additional detail shots. Each character’s photos are 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.

EXAMPLES of RENDERINGS and PHOTOS
SOME RESOURCES FOR HAIR AND MAKEUP 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.

**Marketing Calendar:** A mounted publicity calendar that indicates when all 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.

**EXAMPLES of a MARKETING CALENDAR**
Specialty Promotions
A mounted presentation of a special promotion created to publicize the production. Generally designers must choose from ONE of the following: Refer to the actual challenge for specific instruction:

- **ITEMS:** 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. The item should be promotional as opposed to “souvenir” in nature and it should be clear how the item will be distributed to promote the production.
- **EVENTS:** If the promotion is an event, an invitation or flyer and a list of activities may be mounted on a 10”x15” board. It should be clear how the event will serve to promote the production.
- **STUDY GUIDE:** Educational outreach may also play a part of a theatre’s marketing strategy. Providing a study guide should serve to prepare students for what they will see and or enrich their experience in some way. Study guides for Theatrical Design are to be no more that 8 total pages including the cover and all work must be original. The guide will be mounted on a 10”x15” plate and must be removable for viewing.

**EXAMPLES OF SPECIALTY PROMOTIONS**
**Poster Design:** A mounted 11” x 17” 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). Links to social media and website do not have to be active to be included on the poster.

**EXAMPLES of POSTERS**

![Examples of Posters]

**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.

**EXAMPLES of PROGRAMS**

![Examples of Programs]

**SOME RESOURCES FOR MARKETING DESIGN**
A NOTE FOR GROUP DESIGN TEAMS:
The four members of the team will be following the requirements for all 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 the work that it fits together as part of a whole. An effective logo for your production that carries over onto all your entry plates in some way can go a long way towards unifying your visual presentation.

EXAMPLE of a GROUP ENTRY DISPLAY
EVALUATION CRITERIA

The rating system for evaluating Theatrical Design Entries is based on the following percentages:

- **30% Adheres to prompt**
  Has the designer justified their production concept as it applies to the directorial prompt given?

- **30% Artistic Merit**
  Is the artistry sufficient to give clear vision of the final design?

- **20% Theatrical Elements**
  Is this design realistic, feasible, & safe within best practices?

- **20% Overall Impact of Design**
  What is the projected success of this show with the implementation of this design?

Students will be rated in each of these areas as being:

1. Superior
2. Excellent
3. Good
4. Fair

There will be a space for judge comments in each section.

In Round I, they will be given a status of **ADVANCING** or **NON-ADVANCING**

Students advancing to STATE will have the opportunity to use the Judge’s comments to make any desired corrections before final submission of physical work. They will then submit their revised entry for State.

**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 13th, 2021**
All entries must be complete and be input into the system by 11:59pm

**PRELIMINARY LEVEL:**

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 the required elements for the category completed.

Instructions will be provided as to the Online Entry System when the portal opens in January. 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 cannot 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 that will be available online upon completion of first round judging.
ADVANCEMENT TO STATE:
All entries receiving a rating of ADVANCING are advanced to the State Finals. A list announcing State Qualifiers is released approximately the middle of March. Any students selected for advancement will have the opportunity to use the critiques to make any adjustments and improvements to their work prior to sending it to the State Contest. All instructions pertaining to the STATE CONTEST are contained in a STATE PACKET that will be provided when qualifiers are announced. **NOTE: IT HAS ALREADY BEEN DETERMINED THAT THIS YEAR’S STATE WILL BE DIGITAL ONLY.**

THEATRICAL DESIGN STATE HONOR CREW (ONLY WHEN STATE IS HELD IN PERSON)
Students and teachers competing in Theatrical Design will be given the opportunity to apply for the STATE Theatrical Design Honor Crew. It is an outstanding educational experience that may really serve to improve your program. 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. Only those teachers and students who have entered contest the current year will be eligible to apply.

ADDITIONAL RESOURCES
Theatrical Design page on the UIL Website is your most reliable source. On that page you can find examples of past medalists’ work to use in your classroom to show students what they are aspiring to.

This is also where you will find all necessary information for entering the contest.

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.

U.I.L. Theatrical Design Facebook community offers a forum for building community and asking questions for teachers

If you are not finding the answer you need here, email the State Director any time at uiltheatricaldesign.gomez@gmail.com

*A SPECIAL THANK YOU TO MR. BRYAN HONL FOR PROVIDING THE PHOTOGRAPHS USED IN THIS HANDBOOK. THEY WERE ALL TAKEN AT THE 2018-19 STATE MEET. OF COURSE, THEY WOULDN’T BE POSSIBLE WITHOUT THE OUTSTANDING WORK OF OUR STUDENT COMPETITORS. WE ARE HOPING TO FIGURE OUT HOW TO PROVIDE A DIGITAL GALLERY FOR THIS YEAR’S CONTEST.*
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<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<tr>
<td>2006</td>
<td>Arms and the Man</td>
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<td>2007</td>
<td>The Trip to Bountiful</td>
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<td>2008</td>
<td>Hamlet</td>
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<td>2009</td>
<td>The Phantom of the Opera</td>
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<td>Antigone</td>
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<td>Alice in Wonderland</td>
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<td>2012</td>
<td>A Midsummer Night’s Dream</td>
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<td>Tartuffe</td>
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<td>Cats</td>
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<td>Macbeth</td>
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<td>Into the Woods</td>
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<td>A Raisin in the Sun/Clybourne Park</td>
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<td>2019</td>
<td>Charlie and the Chocolate Factory</td>
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<tr>
<td>2020</td>
<td>Life is a Dream</td>
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<tr>
<td>2021</td>
<td>Man of La Mancha</td>
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