

“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

Theatrical Design Handbook

2021-22



Rachael Gomez, State Contest Director

REVISED SEPTEMBER 2021

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, but also hopeful that we will be able to gather live and in person for State. I know that this world changes on a dime and sometimes we have to adjust, so knowing that ultimately, we are good either way is a comfort. While we have lost out on so many in person opportunities this past two years, there have been silver linings. 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 and we have been able to build up our video resources to help all programs learn. 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.

Each year I ask myself what we could do to increase participation in our contest. I can't understand why any school would not want to offer this opportunity to their students and yet so many schools still don't. I know that many teachers are just trying to survive and can't see adding anything additional to their plate. All I can say is that if you will give it a chance, I believe it can help feed your soul. Because it is a long-range contest that you can begin now and keep working on until February, and because it has elements you can use to fill your class curriculum allowing you to multi-task, it is much more workable than you think. I am inspired by Kim Fryman at Mount Enterprise...a small school with a big heart. Her challenge to all is to just start with one. One student...or one event...or one group...that small step can be a game changer.

This year's play is based on an epic piece of literature by quite possibly the world's greatest mystery writer, Agatha Christie. It is adapted smartly by Ken Ludwig and provides a rich canvas for our student designers to stretch their wings. We are going boldly into this year's contest by demanding that everyone NOT do what many would say our contest is known for. Unlike previous contests, this year's designers must adhere to the time and place settings. They will be asked to dig deep into their analysis and historical research to find their inspiration and must then artistically place that world onto a stage and transport their audiences.

This year's emphasis is on analysis and research and the designer's ability to find and understand the details of the characters and to convey them in addition to the historical world from which they came and relate it all to the actions of the play. The analysis and historical research should be visible in your inspiration boards and in your justification papers so that one can know clearly why from all that is historically available, you chose what you did for that character or that scene in that moment.

Finally, I encourage you to enjoy the process. Let it build connections as you discuss the work and your ideas. Let it transport you on days when you find yourself needing a brief escape. Let it push you to learn new things.

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 purpose9s 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 web- site 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.

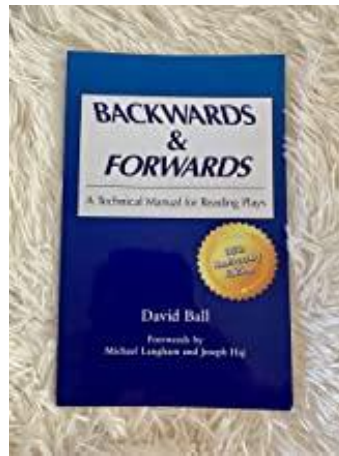
NOTE: Steps 2-5 are alternated back and forth until the final idea is formed and would be generally completed through a combination of individual work and production meetings. Everything is fluid—negotiable through these steps.

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
<https://www.schooltheatre.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=ef385573-a13b-41f3-b586-aef3a7af9768>

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.



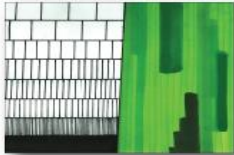
Shape

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.

PRINCIPLES OF DESIGN

THESE ARE THE TOOLS ARTISTS USE TO ORGANIZE THE ELEMENTS OF ART.

CONTRAST

DIFFERENT ELEMENTS USED TOGETHER TO HIGHLIGHT THEIR DIFFERENCES

EMPHASIS

USING A SPECIFIC ELEMENT OF ART IN ORDER TO CREATE A FOCAL POINT.

REPETITION & PATTERN

AN ELEMENT OF ART IS REPEATED IN AN ORGANIZED WAY TO CREATE PATTERN.



VARIETY

COMBINING DIFFERENT ELEMENTS TO CREATE INTEREST AND FOCAL POINTS.

PROPORTION

THE RELATIONSHIP OF ELEMENTS TO EACH OTHER AND TO THE WHOLE WORK OF ART.
COMPARISON.

RHYTHM & MOVEMENT

CREATES A SENSE OF MOVEMENT AND DIRECTION IN A WORK.

BALANCE

ORGANIZING THE ELEMENTS IN A WORK OF ART TO DISTRIBUTE THEIR VISUAL WEIGHT PLEASINGLY.

HARMONY & UNITY

EMPHASIZING SPECIFIC ELEMENTS OF ART TO CONNECT THE WHOLE WORK OF ART.

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 complement (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

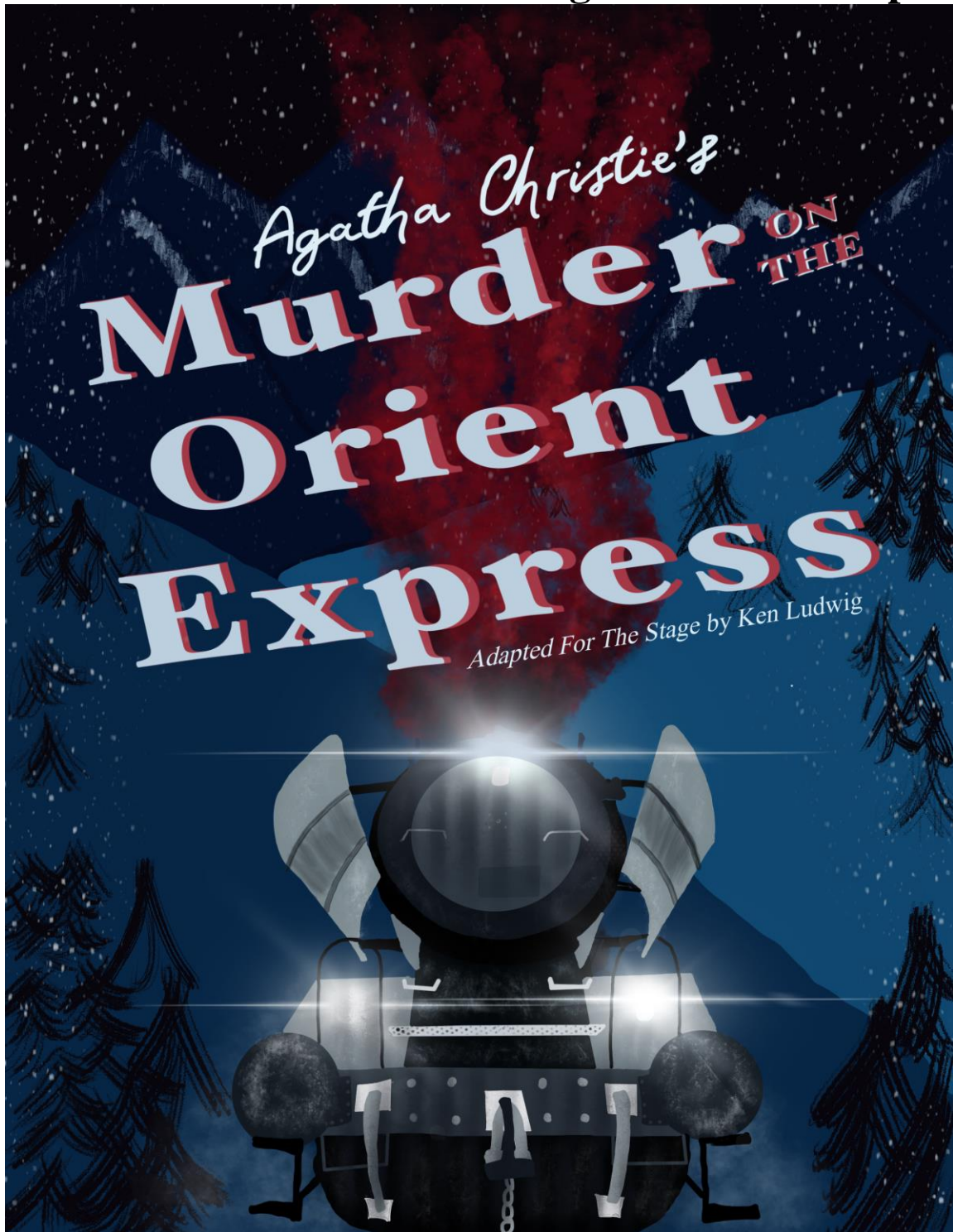
As mentioned, our contest is different from the real production process in that you are not working with a director. The Directing Prompts each year are intended to get you started in a creative direction away from what has always been done. They are meant more to inspire possibilities and less to dictate 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.

2021-22 UIL Theatrical Design Contest Prompt



2021-22 Theatrical Design Directorial Prompt

We will produce the play, ***Agatha Christie's Murder on the Orient Express***, adapted for the stage by Ken Ludwig. Agatha Christie is one of the greatest mystery writers of all time, and this classic Hercule Poirot novel has been adapted for the screen multiple times since it was first published in 1934, including the most recent star-studded film in 2017. Agatha Christie's estate asked Ken Ludwig to bring a new adaptation for the stage of any one of her works and he chose perhaps her most well-known, "Murder on the Orient Express". His collaboration with those who knew her best breathed life into a captivating live action mystery. The story presents many design challenges as a stage play with its elaborate moving setting and its rich cast of characters, but this epic story deserves to be told to a new generation.

Our aim is to transport audiences into the thick of the story with the authentic feel of the intended era and locale described by Agatha Christie with historical accuracy. So, unlike in previous years' contests, this year's play **MUST** be set in its prescribed time and place.

Designers this year will be asked to find inspiration in the historical research of the time period and to trace the research into their final artistic choices. The challenges for each design category reflect this aspect of design. Pay special attention to all of the required elements/expectations contained within them as you prepare your entries. While designers are limited to the specific time and place, they are free to express these elements stylistically as they choose. The goal is to fully transport the audience into the world of the story with rich, well-chosen detail.

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 the history that surrounds it and figure out how to best bring it to life on a modern stage.

"The impossible cannot have happened, therefore the impossible must be possible in spite of appearances." --Hercule Poirot

The official version of the play is the acting edition available from multiple sources.



Please check the UIL website for new information and workshop opportunities.
<https://www.uiltexas.org/theatre/theatrical-design>

2021-22 UIL Theatrical Design COSTUME Challenge

Students designing costumes will submit a total of (4) 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 character analysis for the characters addressed and justification for artistic/historic choices made. It should connect the characters to the specific inspiration research and the finished products.

Prompt Address Statement Students must also submit a **100-word maximum** explanation of their approach to the design.

Plate #1 Students will still submit a **10" x 15"** Inspiration/Mood Board showing the historical research and inspirations for the time period. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their overall production design.

Plate #2 will be **10" x 15"** and will be a **full color rendering** with swatches. The designer will design **Hercule Poirot**. 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 **a female character of their choice**. The plate should be labeled with the play name, the character name and the act/scene.

Plate #4 will be **11" x 17"** and will be in a **colored illustration format** (Swatches are optional, notes/research can be included). This plate will include **a designer choice of a selected snapshot/moment from any scene in the play including a minimum of three characters**. The goal of this plate is to reflect how characters costumes will look together on stage in the moment. This is an opportunity for designers to show how they have artistically distinguished the looks for each character while still tying them together into a cohesive design. The characters should be seen together and the plate should be labeled with the name of the play, characters' names, act/scene.

SUBMISSION DEADLINE: February 12th, 2022 by 11:59pm

2021-22 UIL Theatrical Design SET Challenge

Students entering Set Design will submit a total of (4) 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 historical research/justification for artistic choices made. It should explain how the designer sees the set functioning throughout the play. **It is particularly important for them to address how they believe their set will help indicate the feeling of movement and allow for smooth transitions from scene to scene.**

Prompt Address Statement Students must also submit a **100-word maximum** explanation of their approach to the design.

Plate #1 Students will still submit a **10" x 15"** Inspiration/Mood Board showing the historical research and inspirations for the time period/setting. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their overall 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** of the **Dining Car** setting. ...**OR**...

b) **Full color rendering** of the **Dining Car** 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 colored concept sketches of the designer's choice of either of the following scene progression/transitions.

Option 1: Act 1 Scenes 1,2 and 3

Option 2: Act 1 Scenes 5,6 and 7

The plate should show the stage view for each of the three scenes and may include notes on how they move one to the next. They 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 **Dining Car** setting from their set rendering or model. (They are not required to draft the other settings). 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 on the [Theatrical Design Page of the UIL Website](#)

SUBMISSION DEADLINE: February 12th, 2022 by 11:59pm

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.

2021-22 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 character analysis for the characters addressed and justification for artistic/historic choices made. It should connect the characters to the specific inspiration research and the finished products.

Prompt Address Statement Students must also submit a **100-word maximum** explanation of their approach to the design.

Plate #1 Students will still submit a **10" x 15"** Inspiration/Mood Board showing the historical research and inspirations for the time period. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their overall production design.

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 **Hercule Poirot**. Each plate should be **10" x 15"** and it should be labeled with the name of the play and the character name on each along with a product legend indicating the materials intended to create the design.

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

For Plates #5, #6, and #7, the student will display **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.

SUBMISSION DEADLINE: February 12th, 2022 by 11:59pm

2021-22 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 their approach to the design.

Plate #1 Students will still submit a **10" x 15"** Inspiration/Mood Board showing the historical research and inspirations for the time period and style of the production. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their overall marketing 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 will be provided on the UIL WEBSITE.***

The performances should take place May 5th, 6th, and 7th 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.

Plate #5 Students will create a **video commercial/trailer** for the production (Minimum of 30 Seconds/Maximum of 90 Seconds). A link to the trailer will be included on the entry plate. NOTE: Designers must adhere to all laws and policies surrounding video/music usage/permissions. Designers may, but are not required to use actors in their video trailer.

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 12th, 2022 by 11:59pm

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.

PRODUCTION CONCEPT STATEMENT SAMPLE

My inspiration for the set designs for *Agatha Christie’s Murder on the Orient Express* comes from the photographs of the original train and historical descriptions of its outstanding features. I chose three main details from the train—the windows, furnishings, and light fixtures to represent the train in a suggestive realistic set design. The furnishings provide the actors with the necessary elements for staging along with historical detail while the windows and light fixtures allow for the creation of a sense of motion on the train. In all scenes, my aim is to provide maximum detail with as few scenic elements as possible. A well-dressed table to suggest the restaurant and a lighted sign post and simple stair for the train platform.

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.

INSPIRATION 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



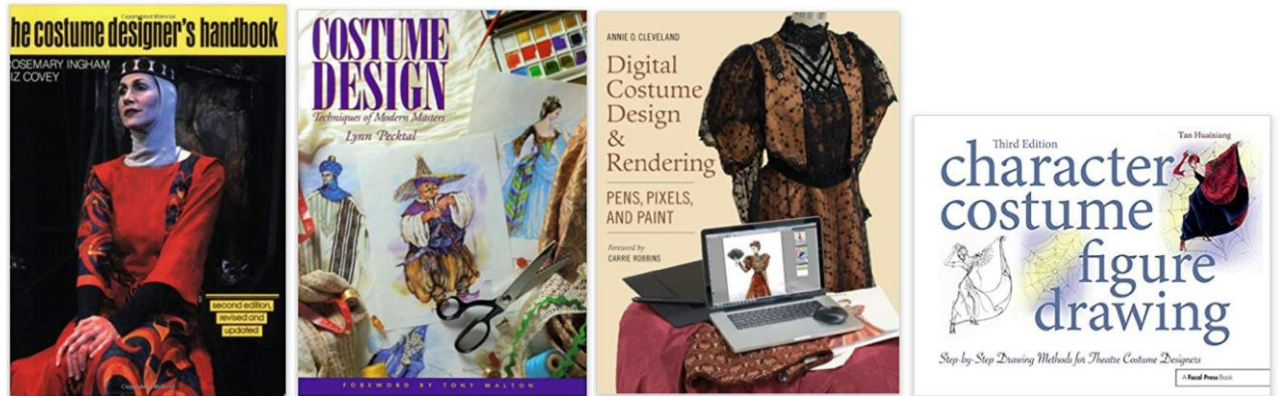
Color Renderings: Unless a specific character is required within the prompt, designers may choose their own. Each mounted rendering shall not exceed 10" x 15" and should be labeled with the

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

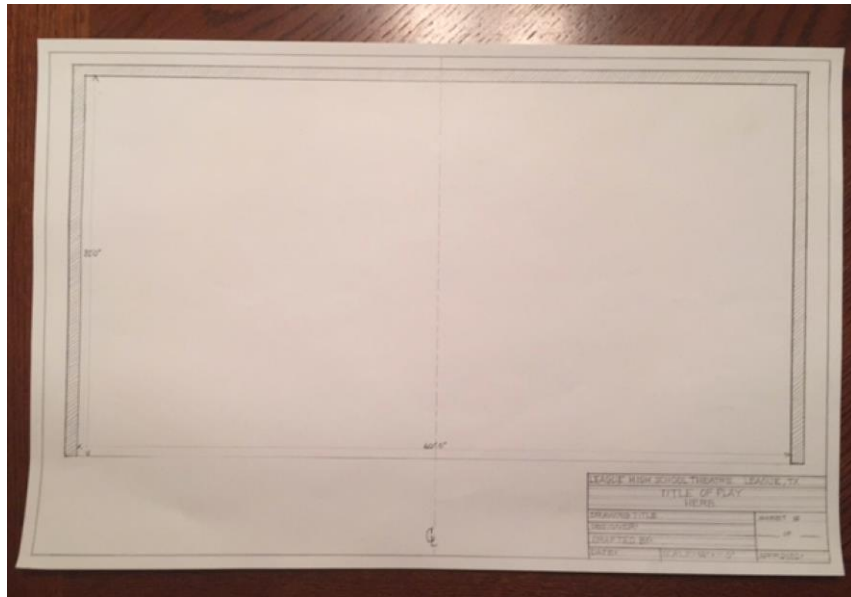
Students participating in SET DESIGN will be designing their set for production on the League High School stage. It is loosely modeled after the flexible space of the Wylie Theatre in the AT&T Performing Arts Center in Dallas. This allows maximum flexibility for creativity. The measurements for our space are included below and are such that can be drafted in $\frac{1}{4}$ " 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"

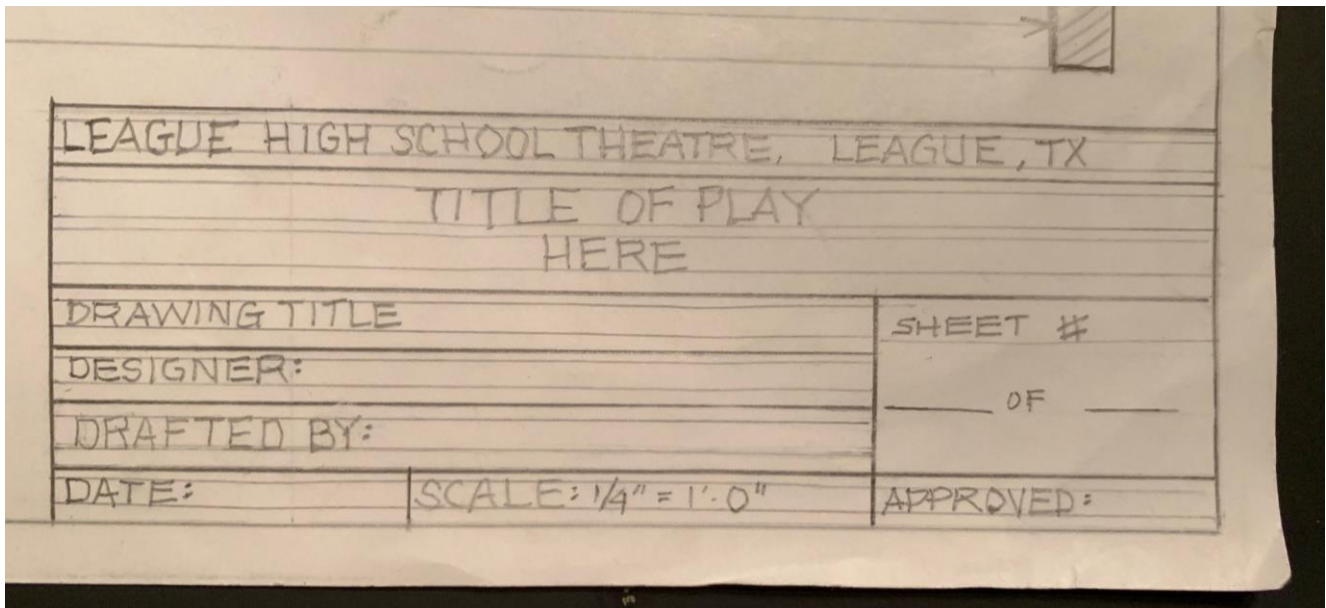
Because of the flexible design, you may position your proscenium, legs, masking...etc where you choose. You may also determine the size and design of your proscenium. Pictured here is the **WYLY THEATRE** set up for proscenium production.



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 UIL website.

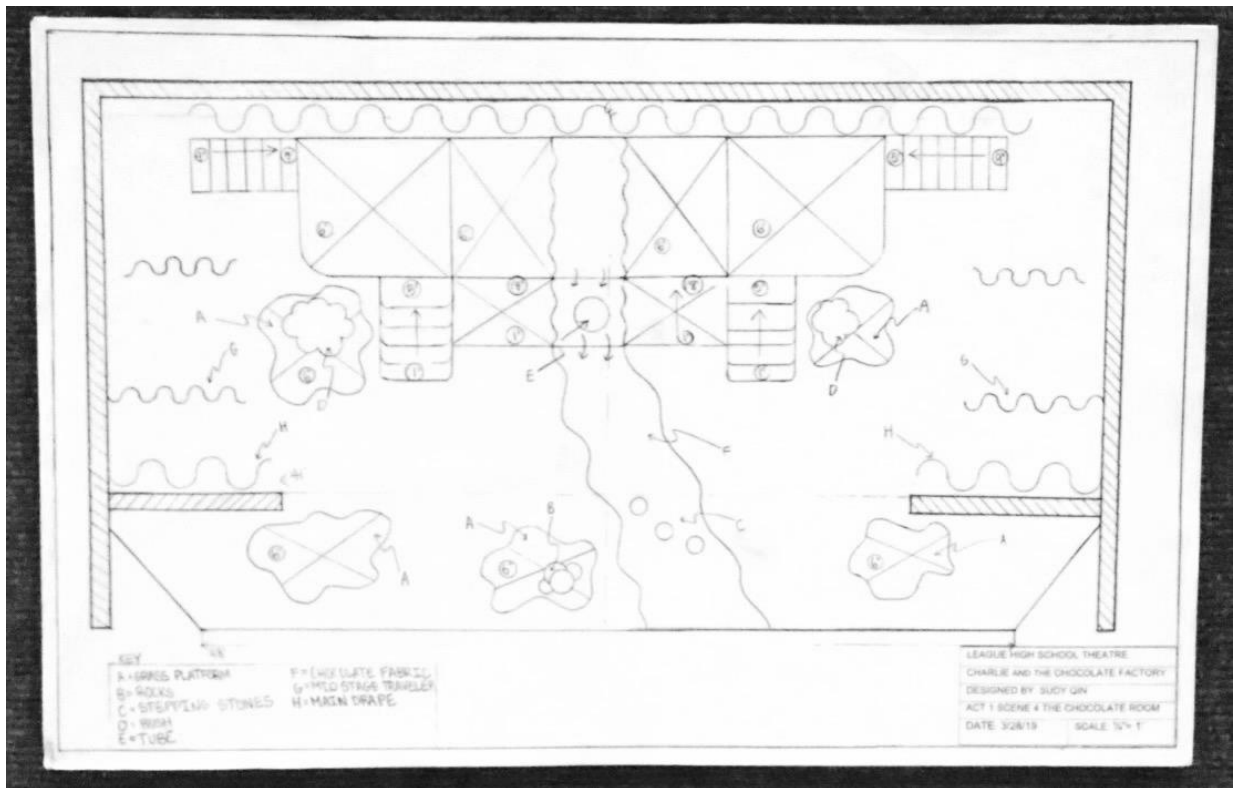
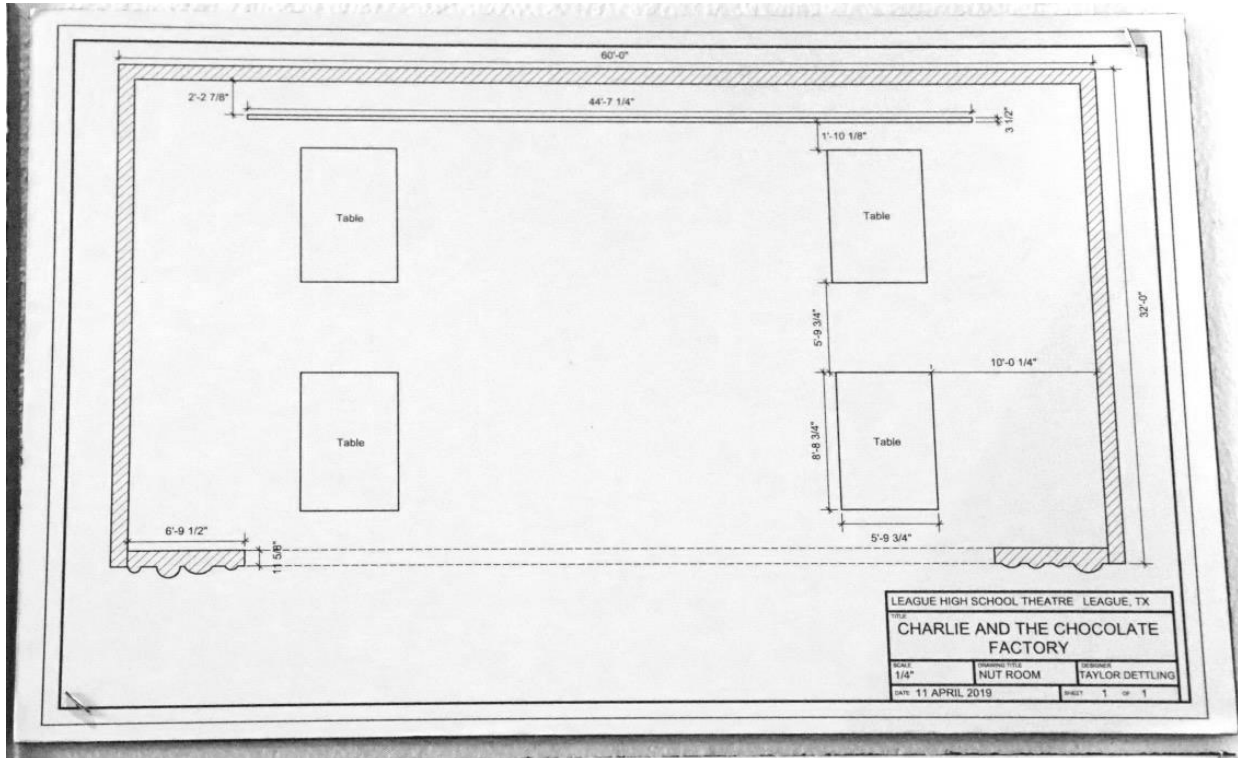


Shown here is a drafted version of the stage on 11/x17 paper in 1/4" scale. Note the 1/4" border around the paper and the title block included.



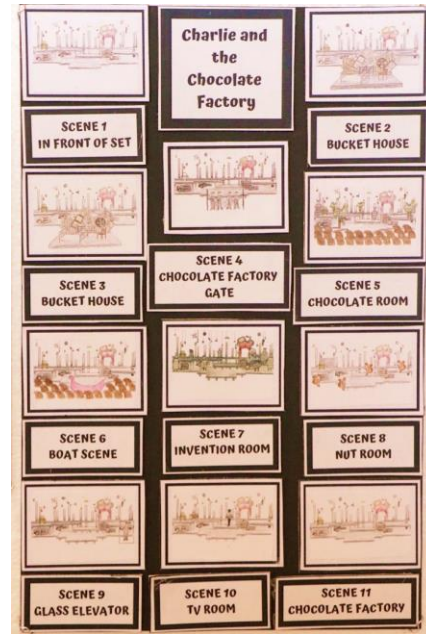
Detailed close-up of title block

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.



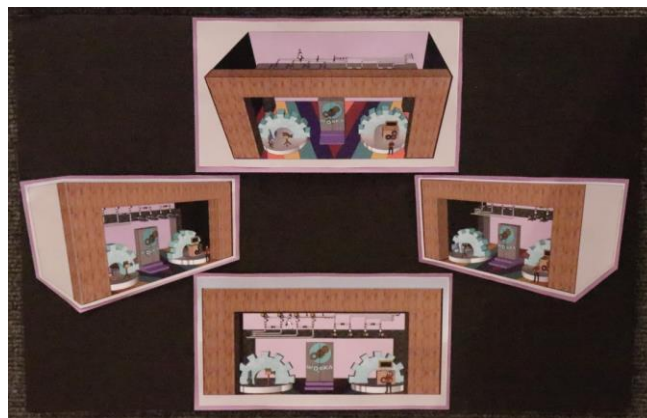
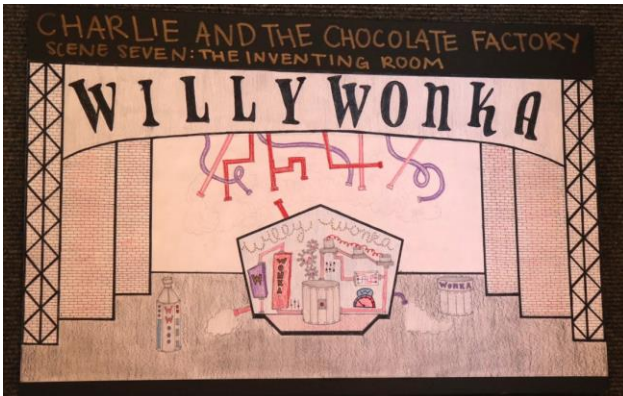
SKETCHES are sometimes required in the set design category. In some cases, designers may be asked to do THUMBNAIL SKETCHES showing the progression a design takes throughout the show. Sometimes designers are asked to do CONCEPT SKETCHES. Any time that they are required, it should be noted that SKETCHES 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

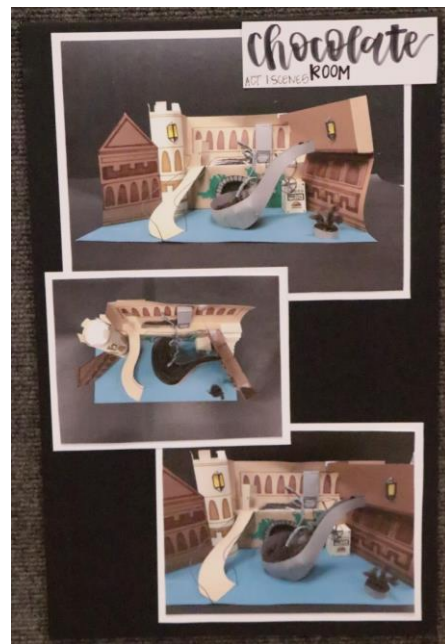
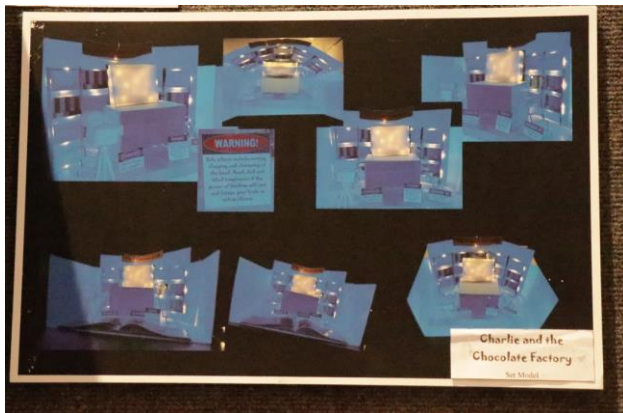


Students are also asked to provide an **Illustration of Final Design**: This requirement can be met **EITHER** with Colored Renderings or photographs of a Set Model, but should show the required design elements in a full stage view and indicate any required changes or set elements. Students have a maximum 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.

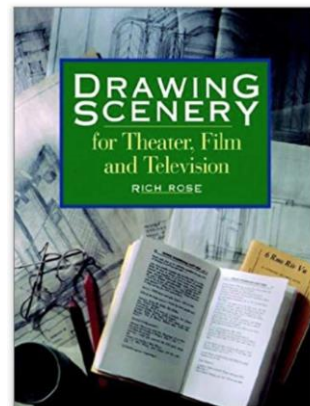
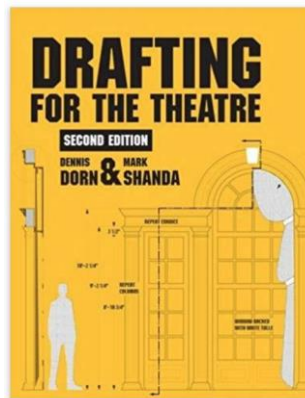
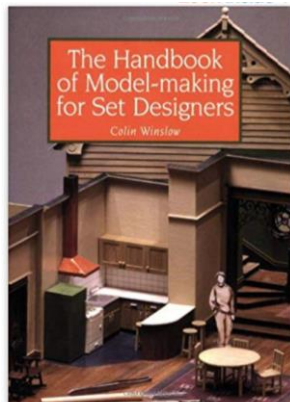
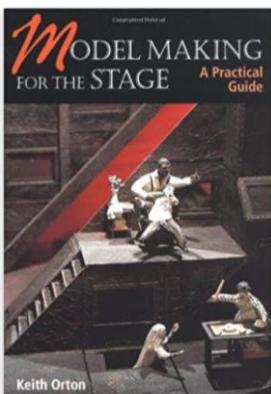
EXAMPLES of COLOR RENDERINGS of a set design.



EXAMPLES of SET MODEL PHOTOGRAPHS



SOME RESOURCES FOR SET DESIGN



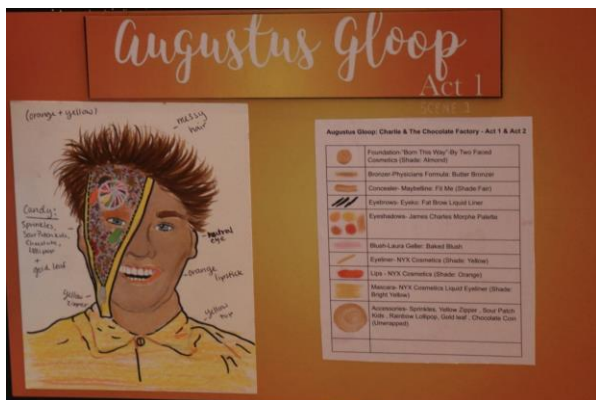
(C)HAIR/MAKEUP DESIGN

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.

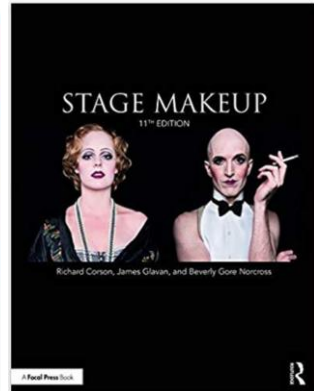
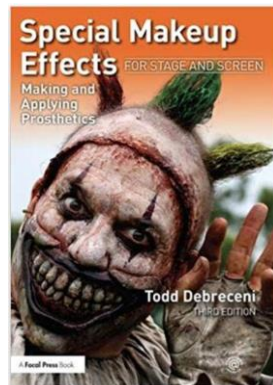
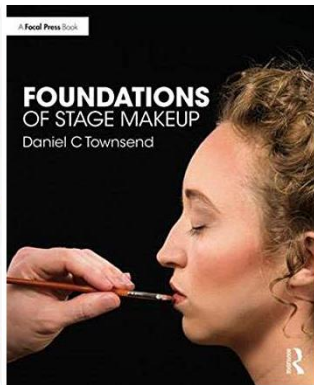
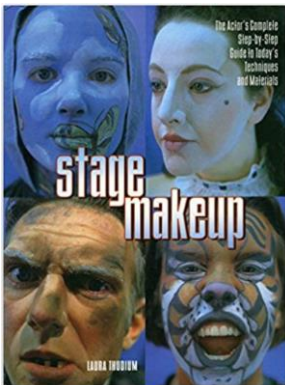
Final Makeup Photos: Mounted color photo boards (One per character) showing the final makeup execution. Designers should include a full front view and may include additional detail shots. Each character's photos are mounted on a board that does not exceed 10" x 15". Each board should be labeled with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

EXAMPLES of RENDERINGS and PHOTOS





SOME RESOURCES FOR HAIR AND MAKEUP DESIGN

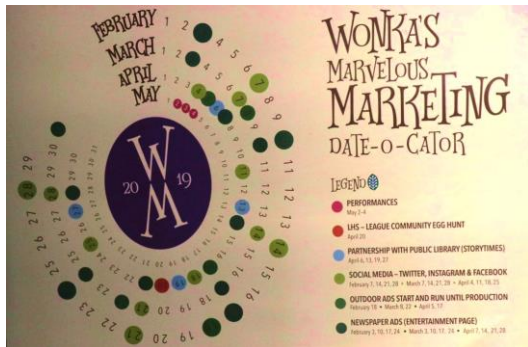


(D)MARKETING DESIGN

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.

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

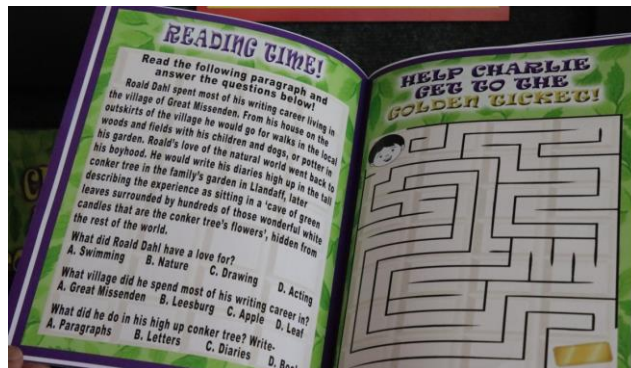
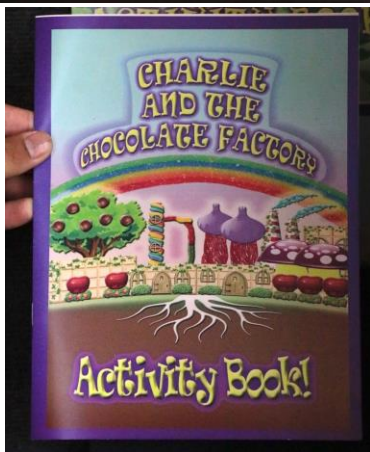
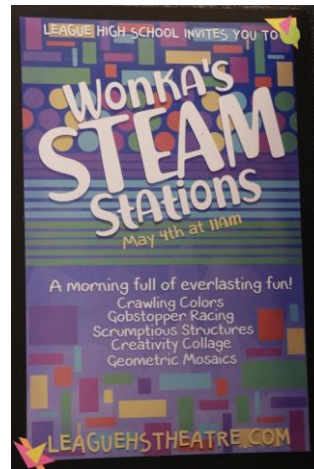
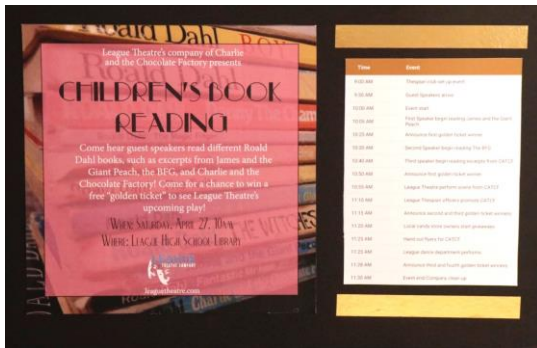


Specialty Promotions

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:

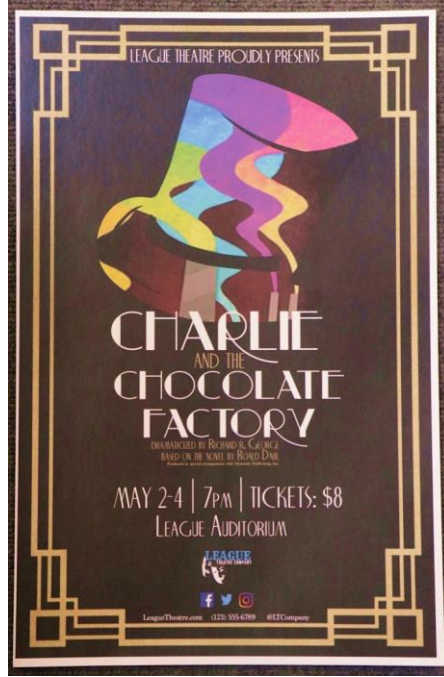
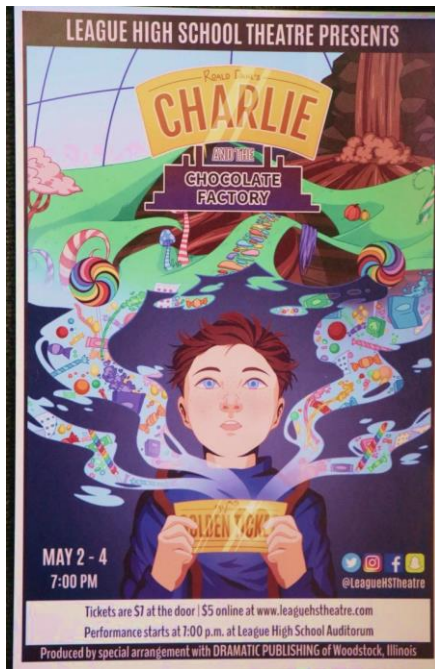
- **ITEMS:** If the promotion is an item, the actual item may be mounted on a board that does not exceed 10" x 15" as long as it fits on the board and does not extend more than 1.5" from the surface. Large items that do not fit in the specified space should be reflected in photographs or drawings that 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.
- **TRAILER/VIDEO COMMERCIAL:** A minimum 30 second/maximum 90 second video advertising the production. The trailer must adhere to publisher rules regarding fair usage of the script/performance rights...etc. A link to the trailer will be required to view it and should be imbedded in the digital submission.

EXAMPLES OF SPECIALTY PROMOTIONS



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). Links to social media and website do not have to be active to be included on the poster.

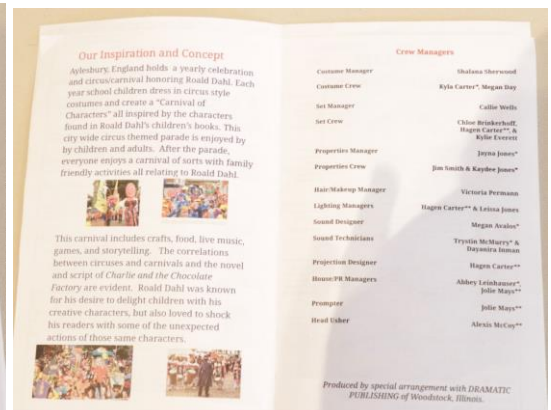
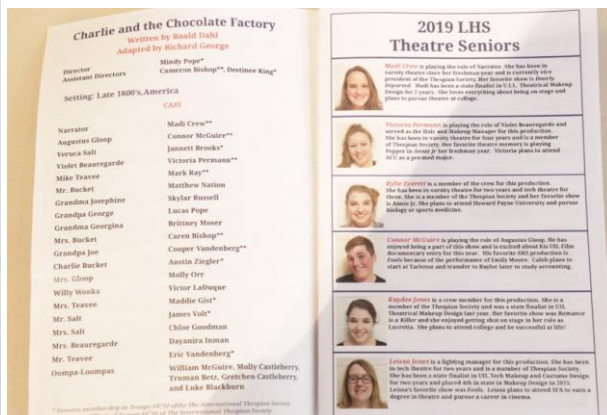
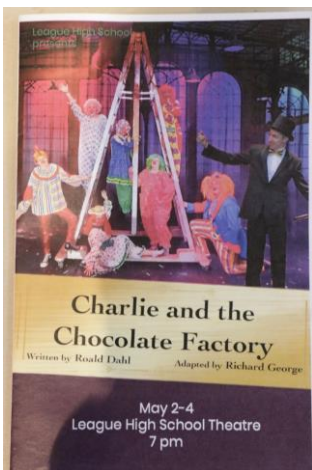
EXAMPLES of POSTERS



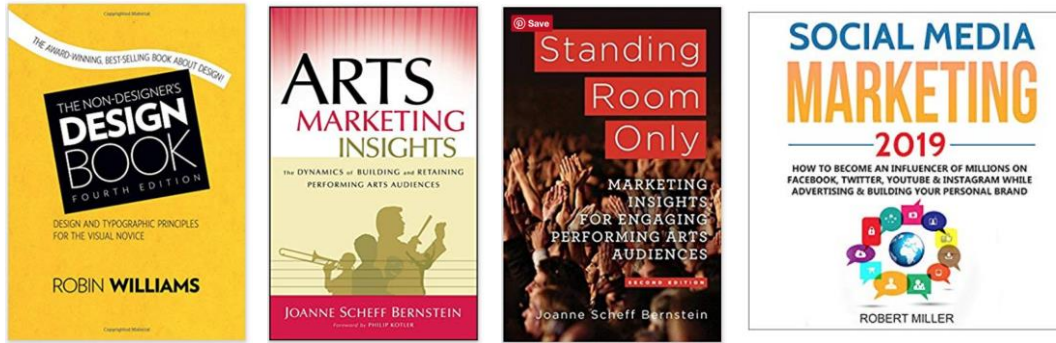
Production Program: A 5.5" x 8.5" program mounted on a 10" x 15" plate in a way that it can be removed for adjudication. The program must be a minimum of 4 pages including the front and back cover and two inside pages which include the cast and production crews (Names may be fictional).

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

EXAMPLES of PROGRAMS



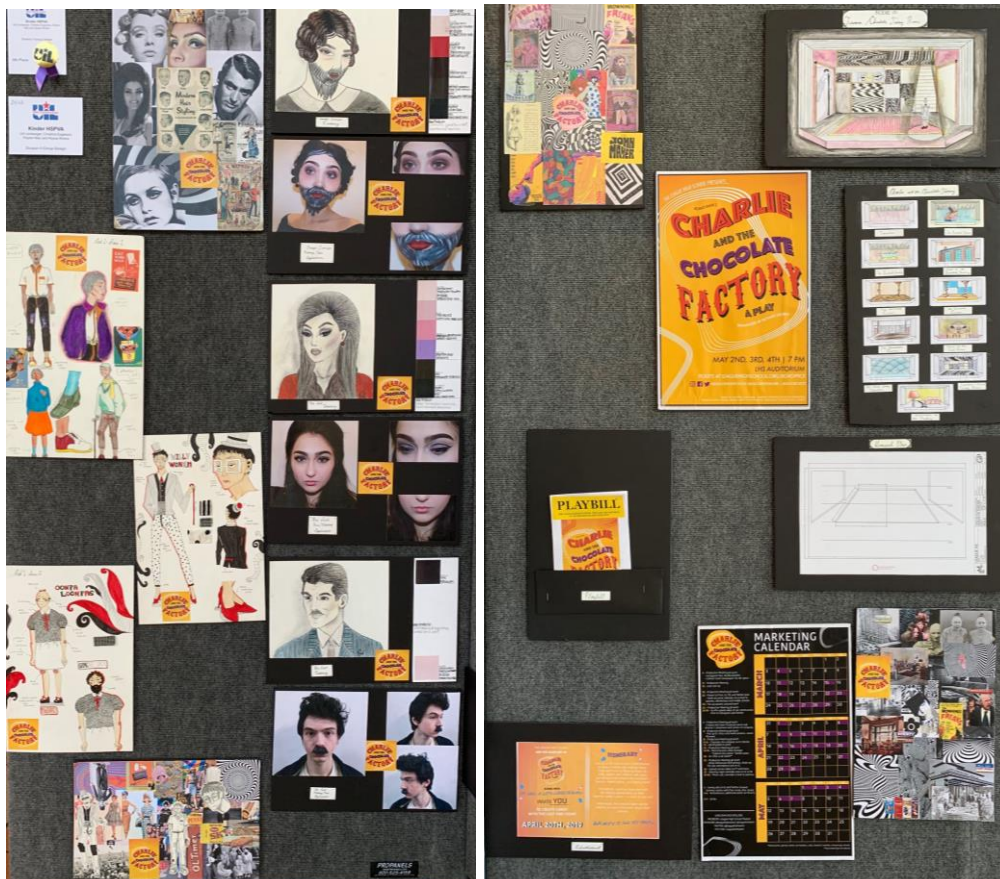
SOME RESOURCES FOR MARKETING DESIGN



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 12th, 2022
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. The linked video on how to organize and submit digital entries is a fantastic tool.

[Submitting Digital Entries with Mindy Pope](#)

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.

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.

[Video Resource Recordings](#) We have archived a number of sessions at this link on the UIL YouTube channel that offer lots of valuable advice for sponsors and students alike.

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.

THEATRICAL DESIGN CONTEST FROM THE START

2006

Arms and the Man

2007

The Trip to Bountiful

2008

Hamlet

2009

The Phantom of the Opera

2010

Antigone

2011

Alice in Wonderland

2012

A Midsummer Night's Dream

2013

The Hobbit

2014

Tartuffe

2015

Cats

2016

Macbeth

2017

Into the Woods

2018

A Raisin in the Sun/Clybourne Park

2019

Charlie and the Chocolate Factory

2020

Life is a Dream

2021

Man of La Mancha

2022

Agatha Christie's Murder on the Orient Express



Image Credit: <https://www.freepik.com/free-photos-vectors/red> Red vector created by freepik - www.freepik.com