

## DSM HSMTA DESIGN CATEGORY GUIDELINES

In an effort not to duplicate/increase workload but follow what the students should already be doing, we looked at the Thespian guidelines for their tech competition and adapted them to our purposes with a goal of greater structure and student focus and fairness between large and small schools.

Each tech category score will be divided into two components: design and execution. DSM judges will evaluate and score each component, whose scores would add up to the single division rating for the category. To the issue of fairness: though each component is being evaluated and scored, preference will still be given to executions of designs that are actual builds as opposed to rent/purchase. This will be expressed by the policy of “not eligible for BEST OF... in a category but the scores still going toward the overall score of the production.” Fairness comes in including all of the scores toward overall score and not prorating as we do orchestra partial scores.

Before the show, designers will place for inspection in the judges’ room a lighting design, scenic design and costume design display consisting of an inspiration board for judges to be able to see the creative process, and optional 2-3-minute video covering each category OR slide show to show educational process to give students' ownership. Student designers will meet with the judges in their room after end of show to explain and discuss their design concepts so the judges can then evaluate how successfully the concepts are executed on stage during the performance. A backstage tour guided by tech students (with student stage manager, designers and meet the crew opportunity) after the second act. Presentation and discussion should not exceed 10 minutes.

For **costume design**- DSM judges will examine design of individual costumes in a costume plot & inspiration board; for execution- judges will look at the overall set of costumes in the context of the show on stage. Judges will be looking at how faithfully the design flows through to execution in the final product on stage. The threshold of 30% “rented” or “purchased” for eligibility of “best of” in this category will be retained.

The same rule would apply to **scenic design** with regard to sets build/drops painted as opposed to rented drops or scenic projections.

For **lighting design** there are no percentage/ratio thresholds for eligibility- only whether the designer is a student or outside contractor. Students/schools, whether renting instruments or using existing hang at the school are judged from design concept through execution using available resources. Judges evaluate success of design translated into execution on stage in production.

Criteria and requirements for presentation:

### **SCENIC DESIGN**

In Scenic Design, the skills that will be measured are:

- An understanding of the scenic designer’s role and responsibilities
- An understanding of the artistic and practical constraints which impact the scenic design
- An understanding of the relationship of scenic design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the play
- The ability to present and explain design choices.

The designer(s) must prepare a presentation that includes:

- A scale model (in 1/4" or 1/2" to 1'0") OR a perspective rendering (no larger than 11" x 17") showing the design and its relationship to the theatrical space. At least one figure must be included in the rendering or model to show proportion and scale. Model or rendering can be generated through multiple media, such as SketchUp, Vectorworks, or 3-D printers.
- Floor plan (drawn to the same scale) for the production that clearly indicates:
  - Performance space
  - Backstage space
  - Audience areas
  - Sightlines
  - Title block including:
    - Show name
    - Floor plan source
    - Scale
    - Designer name
    - Date

One 1/2" artifact binder that must include a complete set of the following materials:

- A one-page design statement summarizing:
  - Theme of the play
  - Unified design concept
  - Script requirements

The following may be included in the binder, but must be presented:

- Complete research
- Sources of inspiration
- Floor plan
- Models or renderings
- Techniques within the design

\*Thespian guidelines state: "...no longer than 8 minutes (with an additional 4 minute Q&A)." I think we would make this aspect strictly optional.

## **LIGHTING DESIGN**

In Lighting Design, the skills that will be measured are:

An understanding of the roles and responsibilities of a lighting designer and the technology/equipment to implement and support the design

- The ability to present and explain design choices.
- An understanding of the artistic and practical constraints which impact lighting design
- An understanding of the relationship of lighting design to a unifying concept
- The ability to carry out research into style, period, locale, and genre of the play

The designers must prepare a presentation no longer than 8 minutes, with an additional 4-minute Q&A summarizing the work with connections to concept, collaboration, and design decision making. The overall presentation and Q & A session should not exceed 12 minutes.

The designer(s) must prepare a presentation to be placed in the DSM judges' room summarizing the work with connections to concept, collaboration, and design decision making. The presentation should include:

- Light Plot (1/4" or 1/2" = 1'0" and no larger than 24" x 36") which may be rolled, folded, or mounted, indicating:
  - o Color medium
  - o Set and masking
  - o Areas
  - o Lighting positions with labels
  - o Type of instrument
  - o Unit numbers
  - o Circuit
  - o Channel
  - o Focus/purpose
  - o Gobos/patterns/templates
  - o Practicals
  - o Special instruments (LED, moving lights, foggers, hazers, fans, relays, etc.)
  - o Instrument key
  - o Title block including: ·      Show title ·      Facility ·      Drawn by ·      Scale ·      Date

An artifact binder must include a complete set of the following materials:

- A one-page design statement summarizing:
  - o Research done on recurring themes/motifs, given circumstances of the play, author, and previous productions. (These could include notes, articles, sketches, photographs, colors, etc.)
  - o Theme of the play
  - o Unifying design concept
  - o Script requirements
  - o Sources of inspiration
  - o Uses of color
    - o Techniques used within the design
    - o Reflections on the process.
    - o Instrument schedule.
    - o Magic sheet/cheat sheet.
    - o Sample color media used with explanations of choices.
    - o Description of 3 light cues organized by act and scene with a stated purpose for the cue and planned timing of the cue. Include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene. OR Three light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to an audience both meaning and emotions during the scene.
    - o If the production was realized, photos should be included.

## **COSTUME DESIGN**

Costume Designs are judged on the following criteria:

- **CONCEPT:** Does the concept statement for the designs of the characters have a cohesive, meaningful design explanation that is motivated by the play?

- **CREATIVITY:** Does the design show imagination, originality and innovation that is appropriate for the play?
- **DESIGN:** Does the design of the make-up – including hair- show an understanding of social class, age, and historical time period?
- **DESIGN ELEMENTS:** Are the elements of design utilized to create a complete cohesive make-up?
- **MAKE-UP APPLICATION:** Was make up appropriate for style/period of production and show knowledge of how make-up is applied?
- **COMPONENTS OF DESIGN PROCESS:** Include a concept statement for the designs, renderings (2) and a make-up present on the armature at the end of the preparation time?
- **OVERALL IMPRESSION:** Does the design and constructed suit of costumes meet the needs of the play and the vision described in the concept? Is it consistent with period and style of production?

The designer(s) must prepare a presentation to be placed in the DSM judges' room summarizing the work with connections to concept, collaboration, and design decision making.

The presentation should include:

One ½" artifact binder that must include a complete set of the following materials:

- A one-page design statement summarizing: o Theme of the play o Unified design concept o Script requirements
- Costume design sketches
- Material swatches
- Photos of construction process
- A student modeling a costume may also be brought into the judges' room.

The following may be included in the binder, but must be presented:

- Complete research
- Sources of inspiration
- Floor plan
- Models or renderings
- Techniques within the design