TEXAS THESPIANS
STATE FESTIVAL

LIGHTING DESIGN

National Qualifying Event

This means that you are eligible to qualify for nationals with this competition.

RULES

- Only one entrant may be involved in the design. No collaborations are permitted.
- Begin with a slate (entrant's names, troupe number, title of selection, and name of the composer and lyricist)
- Designs for either theoretical or realized productions are acceptable.
- The entrant 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 may not exceed 12 minutes.
- If using digital presentation, you must bring your own equipment to display your work so all judges can see it. We do not recommend use of a single laptop.
- All entrants should dress in professional dress.

Troupes may enter fifteen (15) IEs in ANY combination, however each student can only enter one National Qualifying event.

Required Materials

1. Light plot that indicates all information necessary to ensure a clear understanding of the designer's intentions.
   a. May be printed or digital but should be large enough for adjusticators to see the details clearly.
   b. The scale used should be 1/4-inch or ½ inch = 1 foot.
   c. The location and identification of every instrument, accessory, and specialty unit should be represented on the light plot, along with the following information (as applicable): color medium, set and masking, areas, lighting positions with labels, type of instrument, unit numbers, circuits, channels, focus/purpose, gobos/patterns/templates, practicals, specialty instruments (e.g., moving lights, foggers, hazers, fans, relays, etc.), instrument key.
   d. The light plot may be presented on a display board or alongside the additional support materials in a binder or digital presentation. The board, page, or digital slide should be clearly and neatly labeled with a title block that contains the following information
2. Design statement no longer than one (1) page that includes the unifying production design concept and the theme of the show and/or recurring motifs that appear in it.
3. Research, including:
   a. Summary of given circumstances from the script
   b. Functionality requirements
   c. Genre, locale and setting of the play
   d. artistic and practical needs
   e. Sources of inspiration for design and color palatte
4. Magic sheet/cheat sheet that includes lighting areas, set peices and where each instrument is aimed.
5. Representative sample of the scripot with cues indicated
6. Cue list and includes cue number, time up, follow, look, cue/cue line, and additional notes as needed.
7. One of the following two options:
   a. If the production was theoretical, three (3) light renderings that include a description of the use of intensity, color, movement, directionality, and/or quality of light to communicate to the adjudicators both meaning and mood during the scene, as appropriate.
   b. If the production was realized, a photo series or short video (no longer than 1 minute) that highlights three (3) lighting cues that communicate the same details as above.

Technical Theater Presentation Prompts

- What inspired your design concept, and how does it support the story or theme of the piece?
- How did you approach the research process for this design?
- What challenges did you face during your design process, and how did you overcome them?
- How does your design reflect or enhance the emotional tone or atmosphere of the piece?
- What materials, tools, or techniques did you use, and why did you choose them?
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- If you were to revise or expand this design, what would you do differently and why?

PREPARE YOUR SLATE

"Hello, I am _____ and I am from troupe # _____ and I will be presenting lighting designs from _____ written by/ music/lyrics/composed by _____."

	4 (Superior)	3 (Excellent)	2 (Good)	1 (Fair)
PRESENTATION	Presentation **thoroughly explains** the functional and aesthetic role of the executed design and the creative process, demonstrating an **in depth understanding** of their contribution to the unifying concept.	Presentation **explains** the functional and aesthetic role of the executed design, and the creative process, demonstrating **an understanding** of their contribution to the unifying concept.	**P**resentation offers a **limited** explanation of the funtional and aesthetic role of the exectued design and/or creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.	Presentation **offers little to no explanation** of the creative process and/or fails to explain the executed design and their contribution.
RESEARCH	Comprehensive and detailed **research addresses** the artistic and practical needs of the production and illuminates the unifying concept.	**Thorough research addresses** the artistic and practical needs of the production and aligns with the unifying concept.	Limited **research partially** addresses the artistic and practical needs of the production and/or **inconsistently** supports the unifying concept.	**Research fails to address** the artistic and practical needs of the production and/or lacks alignment with the unifying concept.
INTERPRETATION	**Design choices powerfully enhance and communicate** the mood, style, period, locale, and genre of the play, and demonstrate a unique voice.	**Design choices communicate** the mood, style, period, locale, and genre of the play and align with the given circumstances.	**Design choices partially communicate** the mood, style, period, locale, and genre of the play and do not distract from the given circumstances.	Design choices **fail to communicate** the mood, style, period, locale, and genre of the play; choices may or may not support the given circumstances.
DESIGN JUSTIFICATION	**Comprehensive explanations** justify the design choices, **illuminating** the connection between the artistic and practical needs of the production.	**Appropriate explanations** justify the design choices and **demonstrate** the connection with the artistic and practical needs of the production.	**Partial explanations somewhat connect** the design choices with the artistic and practical needs of the production.	**Limited explanations fail to make the connection** between the design choices and the artistic and practical needs of the production.
EXECUTION	**Detailed** products **communicate and enhance** artistic ideas and choices to provide **exceptional** support for the script and unifying concept.	**Products communicate** artistic ideas and choices that **support** the script and unifying concept.	Products **partially communicate** artistic ideas and choices and/or **inconsistently** support the script and unifying concept.	Products **lack a clear focus and/or fail to support the artistic ideas and choices, script** and/or unifying concept.

RATINGS	**4 - Superior** *(Score of 20-18)*	**3 - Excellent** *(Score of 17-13)*	**2 - Good** *(Score of 12-8)*	**1 - Fair** *(Score of 7-5)*

TEKS **Theatre I.** 1F, I.1G, I.1H, I.3A, I.3C, I.3D, I.4A, I.4B, I.5B, I.5G **Theatre II.** 1F, II.3B, II.3C, II.3D, II.3E, II.4A, II.5B, II.5C, II.5D **Theatre III.** 1F, III.3A, III.3B, III.3D, III.3E, III.4A, III.5B, III.5F, III.5H **Theatre IV.** 1E, IV.1F, IV.3A, IV.3D, IV.3F, IV.4A, IV.5B, IV.5F, IV.5H