TEXAS THESPIANS
STATE FESTIVAL

SOUND 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 Thespian must prepare a five- to eight-minute (5-8-minute) presentation showcasing and summarizing their work. The presentation should walk the adjudicators through the process of conceptualization, collaboration, and design decision-making using the specific items listed under "Required Materials."
- All entrants should dress in professional dress.
- Additional support materials may be presented in a binder or digitally (the Thespian must provide their own equipment for viewing). Any digital presentation must display the work so that the adjudicators can see details during the presentation.

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

Required Materials

1. Demonstration of three to four (3-4) representative examples of sound cues/effects from the sound design.
   a. No more than four (4) cues may be demonstrated.
   b. A sound system or speaker will be provided for playback with AUX cable and Bluetooth connectivity, however students may bring their own speaker to ensure quick and reliable connectivity.
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 that apply to the sound design.
   b. Functionality requirements (e.g., recorded sound, foley, live orchestra).
   c. Genre, locale, and setting of the play (or other explanation of the world of the play).
   d. Artistic and practical needs that impact the design.
   e. Sources of inspiration for design.
4. Techniques used within the design (e.g., splicing sound cues, layering sounds and cues, soundscape creation)
5. Sound cue sheet that must include act/scene, placement of cue (e.g., corresponding line, stage direction, etc.), description of cue, duration of cue, and effect (e.g., fade in, fade out, etc. as applicable).
6. Speaker plot that includes the location and specs of each speaker used in the production.
7. Sound reinforcement plan, signal flow, and/or mic plot as applicable.

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?
- How did you collaborate with others (director, performers, designers) to develop and refine your design?
- What choices did you make to ensure your design was practical and functional for a live performance?
- How did time, budget, or space limitations influence your design decisions?
- What are you most proud of in your design, and why?
- 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 sound 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.	Presentation offers a **limited** explanation of the functional and aesthetic role of the executed design and/or creative process, demonstrating a **partial understanding** of their contribution to the unifying concept.	Presentation **offers little or 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