



2017

Registration Packet

February 10th – 12th 2017

In collaboration with...



Lenaea Festival 2017 – Schedule of Events	2
About the Festival	3
Festival Registration	4
Registration Deadlines	4
Registration Fees	4
Program Inclusion	4
Forms by Category	5
Additional Registration Forms	5
General Festival Guidelines	5
Criteria by Category	6
Sensitive Subject Matter / Explicit Language	6
Performance Rights	6
One-Act Play Presentations	7
General Guidelines	7
Technical Guidelines	7
Evaluation Criteria	8
Set Piece Listing	8
Stage Configurations	10
Musical Theatre Solos	13
General Guidelines	13
Evaluation Criteria	13
Duo Scenes	13
General Guidelines	13
Evaluation Criteria	14
Monologues	14
General Guidelines	14
Evaluation Criteria	15
Set & Costume Design	15
General Guidelines	15
First Round Viewings	16
Final Round Presentations	16
Evaluation Criteria	16
Awards	17
Command Performances	17
Questions?	18



Lenaea Festival 2017 – Schedule of Events

Friday, February 10th

10:00am – 10:45am	Opening Ceremonies	Stage One
11:15am – 8:30pm	One-Acts	Stage One & Two, Black Box
12:00pm – 9:00pm	Workshops	TBD
12:00pm – 4:45pm	Musical Theatre Solos	Stage Three, FL1-20, FL3-173
1:00pm – 5:45pm	Monologues	FL4-232, FL2-207, FL5-209, FL2-211
2:15pm – 5:45pm	Duo Scenes	FL2-209, FL4-233, FL4-121, FL4-136

Saturday, February 11th

8:30am – 10:00pm	One-Acts	Stage One & Two, Black Box
8:30am – 10:00pm	Musical Theatre Solos	Stage Three, FL1-20, FL3-173
8:30am – 8:30pm	Monologues	FL4-232, FL2-207, FL5-209, FL2-211
8:30am – 8:30pm	Duo Scenes	FL2-209, FL4-233, FL4-121, FL4-136
9:00am – 9:00pm	Workshops	TBD
3:30pm – 4:45pm	Design – First Round	TBD

Sunday, February 12th

8:30am – 4:30pm	One-Acts	Stage One & Two, Black Box
8:30am – 12:00pm	Monologues	FL4-232, FL2-207, FL5-209, FL4-137
8:30am – 12:00pm	Duo Scenes	FL2-209, FL4-233, FL4-121, FL4-136
8:30am – 12:30pm	Musical Theatre Solos	Stage Three, FL1-20, FL3-173
9:00am – 4:30pm	Workshops	TBD
10:00am – 12:00pm	Design – Finals	TBD
5:00pm – 6:30pm	Command Performances	Stage One
6:30pm – 8:30pm	Closing Ceremonies & Awards	Stage One



About the Festival

Inspired by the Lenaea Festivals of Ancient Greece, Dr. Carl Thomas, then Chair of Sacramento State College's Department of Theatre, initiated this program in 1955. His desire was to establish an event that would support and encourage high school students with an interest in theatre. Over the ensuing 60 years, Lenaea has seen many changes and has grown tremendously into a multi-programmed event offering students the opportunity to enter into the following categories: One-Act Plays, Student Directed One-Acts, Student Written One-Acts, Musical Theatre Solos, Duo Scenes, Monologues, Set Design and Costume Design.

In 1980, graduate student Dale Wahlberg undertook the task of evaluating festival programs, procedures, and goals to determine how they could be improved. His insightful observations helped to guide the future direction of the festival. These enhancements, and most notably the opportunities to interactively "workshop" the students' monologue, duo scene, and musical pieces immediately following their performance, have become an indispensable highlight of our program that uniquely sets us apart from other theatre arts festivals around the country.

In the early 1990's, Professor Robert Smart became the Festival Mentor and with the help of Barbara Aimz Brown as Festival Coordinator, the Department of Theatre Arts at Sacramento State hosted forty to fifty high schools each year. As a result of their efforts, the festival added special presentations and educational workshops to its program.

In 2003, after the passing of Professor Smart, Department Chair Dr. Roberto Pomo asked Scott Adams, a local actor, theatre producer, Sac State and Lenaea alumnus, to lead the festival as its new Director. Continuing the passionate efforts of his mentors Dr. Larson and Professor Smart, Scott led the festival for the next 12 years.

In 2006, the festival added the category of Musical Theatre Solos, which has become one of the most popular and well attended events each year.

In 2013, the festival relocated to its now current host venue at The Harris Center for the Arts at Folsom Lake College.

In 2015, the festival added Set and Costume Design categories to expand educational opportunities for aspiring student designers. Hans Weichhart, actor, director, and another Sac State and Lenaea alumnus, was appointed the next and current Executive Director.

The Lenaea High School Theatre Festival incorporated as a non-profit organization in 2012 and has IRS determination of its 501(c)(3) tax-exempt status. With new roles for our existing leadership and with the addition of energized new Board members, we anticipate even more exciting things in the future.

The festival has hosted as many as 71 schools and over 2,000 high school students for the three-day event. The festival engages over 100 volunteers, including 45-50 Respondents with such backgrounds as professional working actors, regional college and university theatre professors, and local actors, directors, and producers.

By embracing the best of its traditions over the past 60 years while concurrently seeking opportunities to enhance its programs with newly recommended changes, the Lenaea Festival continues to provide participants a life-long memory of teamwork, camaraderie, networking, and an overall spirit of theatre that is rarely experienced in such a compacted period of time as these three powerful days.



Festival Registration

Festival registration is started by submitting a General Registration Form. This will signify your school's intention to participate and allow you to "hold" spots in your preferred categories: One-Act, Musical Theatre Solos, Duo Scenes, Monologues, Set Design, and Costume Design.

Registration and scheduling are done on a ***first come, first served basis***. Schools are strongly encouraged to submit the General Registration Form (including availability) as soon as possible in order to secure your preferred scheduling requests.

To register for the 2017 Lenaea High School Theatre Festival, please go to: <http://lenaea.org/festival/registration> to begin the process.

All forms can be completed and submitted online. Should you need to complete hard-copy forms instead, please let us know by emailing info@lenaea.org.

Registration Deadlines

General Registration: December 9, 2016

Final Forms & Fees: January 13, 2017

Registration Fees

Institution Fee: \$145.00

Student Fee: \$15.00/student

Chaperones: \$10.00/chaperone

Walk-up Attendees: \$13.50/adult single day, \$8.50/children 12 and under single day
\$18.50/adult multi-day, \$13.50/children 12 and under multi-day
**All tickets for Walk-up Attendees are sold through the Harris Center Box Office:*
<http://harriscenter.net>

All fees, once received, are non-refundable.

If paying by check, checks should be made payable to: **Lenaea High School Theatre Festival** and mailed to:

Lenaea High School Theatre Festival, 1725 25th St., Sacramento, CA 95816

If paying via credit card, please go to: <http://lenaea.org/festival/registration/payment>

Program Inclusion

In order to have your school and performance pieces included in our festival program, ALL final registration forms must be received by the Final Forms & Fees deadline of **January 13, 2017**.



1725 25th St.
Sacramento, CA 95816
Phone/Fax: (916) 451-1560
info@lenaea.org | <http://lenaea.org>

Forms by Category

- **One-Acts** (limited to one entry per school)
 1. One-Act Play Registration Form (including TWO copies of the cast list)
 2. If Student-Written, an electronic copy of the script is due by the Final Forms & Fees deadline as listed above.
 3. Completed Technical Questionnaire due by the Final Forms & Fees deadline as listed above.
- **Musical Theatre Solos** (limited to three entries per school)
 1. Musical Theatre Registration Form
- **Duo Scenes** (limited to two entries per school)
 1. Duo Scene Registration Form
- **Monologues** (limited to four entries per school)
 1. Monologue Registration Form
- **Set Design** (limited to one entry per school)
 1. Set Design Registration Form
- **Costume Design** (limited to one entry per school)
 1. Costume Design Registration Form

Additional Registration Forms

Completed Liability Waiver forms for each student are due at time of check-in during the festival weekend. They may also be submitted in advance via email or U.S. mail. Signatures must be included in order to be accepted.

General Festival Guidelines

- **Festival Check-in:** Check-in by the Program Director or an authorized chaperone is required no later than one hour before the school's first scheduled event. All schools must check in upon arrival. It is best to check in as soon as you arrive. Check-in is located inside the lobby of the Harris Center. Check final schedules and bulletin boards for any changes.
- **Theatre Etiquette:** It is imperative that everyone strictly observes the rules of theatre etiquette in order for all schools to have a fair and equal opportunity. Distractions, noise and interruptions are not acceptable. Food, drink, photography, and use of any electronic devices are strictly prohibited in all performance spaces and classrooms. Please take a moment to remind everyone in your group. Videotaping and photography from a seated position is permitted during Command Performances and Awards Ceremony only so long as audience views are not obstructed.
- **Firearms/Weapons/Hazards:** California Penal Code Section 171b states it is against the law to have guns or weapons in any state or local public building; this includes the Folsom Lake College campus. Also, fire materials of any kind on or backstage are prohibited. Please refrain from using matches, lit cigarettes, lighters, etc. If the use of guns is necessary to a performance piece, we recommend using prop guns and a sound effect in the booth. **NO ACTUAL WEAPONS ALLOWED** (including BB guns and/or knives.) Any items resembling weapons must be surrendered to the Technical Director at time of arrival for proper storage.

- **Impromptu Performances:** Please remind your students that Harris Center and Folsom Lake College have strict policies allowing only scheduled events to take place. This includes performances of any kind and at any location on the campus.

Criteria by Category

Sensitive Subject Matter / Explicit Language

The Lenaea High School Theatre Festival welcomes all students who have an understanding and intention to present and receive feedback on theatre performances within a SAFE and EDUCATIONAL environment. While the festival does not wish to function as a censoring agency for its participants, please keep in mind while selecting performance pieces that the festival is open to the public.

Sensitive subject matter and explicit language must be disclosed on all registration forms in order to ensure proper notice is given to audience members.

Sensitive subject matter can include anything that deals with or relates to federally protected classifications (race, color, religion, national origin, age, sex, pregnancy, citizenship, familial status, disability, veteran status) and/or violence including but not limited to sexual assault, hate crimes, and domestic violence.

If a One-Act, Musical Theatre Solo, Duo Scene, Monologue, or Design piece contains sensitive subject matter, stage business and/or explicit language, the following must take place:

1. Check YES on all appropriate registration forms when prompted to indicate whether or not sensitive subject matter and/or explicit language is contained in any of your festival entries.
2. If a printed program is provided by your school for your One-Act, you must include a printed disclaimer clearly on the cover.
3. Program Directors or a designated school representative must notify the Host or Respondent prior to any and all performances that contain sensitive subject matter and/or explicit language. A verbal announcement must be made prior to all performances informing the audience as such.

We appreciate your cooperation in this matter in order to keep the Lenaea High School Theatre Festival a safe, welcoming, and educational environment for all participants and audience members.

Performance Rights

All schools are required to obtain and be able to show proof of performance rights for any piece performed at the Lenaea High School Theatre Festival.

As a festival, we want and are required to do our part to protect the creative intellectual property of the artists who have worked hard to get their material published. While we are an educational festival, there are NO EXEMPTIONS/EXCEPTIONS to the rule that schools must obtain any and all required performance rights for the pieces that are brought to the Lenaea Festival.

The Federal Copyright Act extends "joint and several" liability for each infringement. This means that each individual involved could be held responsible for the whole amount of any fine, including the Director, the theatre's Artistic Director and Chair, individual members of the production staff, each member of the student cast and crew [or their guardians], the school, the



owner of the building in which the performances take place, and possibly the school district or its governing board of the particular high school. Because of this, it is absolutely critical that we all do our part in honoring the rights of the artists whose work we perform and protecting ourselves, our schools, and our students.

One-Act Play Presentations

General Guidelines

- One play per school is allowed.
- **Time Limit: 45 minutes.** There will be a five-minute grace period. After that, sound will be cut, lights brought to full, and the Lenaea Host will start the applause.
- Each school is allowed **15 minutes load-in and 15 minutes load-out** time.
- Dressing room access will be given one hour prior to scheduled show time and for 45 minutes after scheduled show end time. Dressing rooms are shared spaces (all-gender) and will be assigned per school upon check-in. Single stall bathrooms are available for more privacy. The Harris Center and the Lenaea Festival are NOT responsible for lost, stolen, or damaged items.
- Student Written scripts must be submitted by the Final Forms & Fees deadline as described on page 5 in order to be eligible for Student Written awards.
- One-Act Respondent sessions are not open to the public. Only the Program Director, students of the cast and crew, and any approved chaperones for the performing school will be admitted.

Technical Guidelines

- **Lighting:** General area lighting and technicians will be provided for One-Act plays. The most expedient lighting (lights on - lights off) is preferred. Lighting in each venue consists of a warm and cool wash, and systems of front, top, and side light. Two lights in each space are set aside that can be used as specials. Focusing of these lights can be coordinated with the technician once you load-in to the theater. Use of the cyclorama (cyc) is an option in Stage One and Stage Two. There is no cyc in the Black Box. Please indicate your lighting needs on the Technical Questionnaire.
- **Sound:** All venues have a basic sound system in place. All venues can accommodate the playback of CDs and accept sound input from a computer or MP3 player (1/8" stereo). If you plan on playing sound from a computer or other device, you must bring your own. One will not be supplied for you. We suggest keeping your sound needs as simple as possible. One handheld microphone will also be available in each space. Please indicate your sound needs on the Technical Questionnaire.
- **Video Projections:** A digital video projector is available for use in both Stage One and Stage Two. If using projections, you must provide your own computer to run your video. A VGA cable will be provided to connect to the projector. In Stage One, the projector is focused to front project on to a 40' wide projection screen (see placement on the Stage One ground plan). In Stage Two, the projector is focused to front project over a portion of the cyc. NOTE: There is no projector or projection surface in the Black Box. Please indicate your projection needs on the Technical Questionnaire.
- **Scenery/Props:** Each venue will have a set of stock set pieces for use in One-Acts (see below for details). It will be necessary for each school to provide its own additional hand props. Any items resembling weapons must be submitted to the Technical Director upon check-in at arrival for proper storage - NO EXCEPTIONS. You are also welcome to bring your own scenery, but be mindful of the very quick 15-minute load-in/out time.

All items you bring must be labeled with the name of the school, the Program Director, and contact phone number during the festival. You must take all sets and costumes with you after completion of One-Act performance. You are not allowed to dump anything in the dumpsters on campus. Any items left in the Scene Shop after the festival will be discarded.

- All schools are required to make contact with the festival's Technical Director in the Scene Shop immediately after you check in so that you can make final arrangements for your load-in. Storage of personal set and/or costume pieces is limited to day-of only. However, items may not be left in the Scene Shop area without prior Technical Director consent. All technical questions should be sent to the festival's Technical Director, Ian Wallace at wallaci@flc.losrios.edu.

Evaluation Criteria

One-Act plays are scored based on the following criteria:

- **Understanding:** Does actor(s) comprehend the objectives, obstacles, and text (script) of the piece? Has actor(s) asked all the necessary questions? Does actor(s) know relationship to character(s), to the world, to the period, social status, environment?
- **Voice & Diction:** Does actor(s) speak in the manner, dialect, social strata, 'accent' of the character for this piece and is there appropriate 'shading' of the voice tones? Is there adequate volume and support of the voice? Are the words clearly understood?
- **Pace & Rhythm:** Does 'it' (tempo, meter, and effects created by P&R) relate to temporal (sequential, time-related) development of action/match 'texture' of piece? Do P&R clearly support actor(s) understanding of piece?
- **Movement & Presence:** Does posture, physicalization, place, position, manner of moving, bearing, carriage, 'beingness' support the piece? Does quality of poise and effectiveness enable actor(s) to achieve relationships with audience and/or other characters?
- **Ensemble:** Is it clear who character(s) are talking/listening to? Are actor(s) aware of and working with and supporting the presence of the other actor(s)? Is group (of actors) producing single effect?
- **Total Effect:** What is overall effect, essence, distinctive impression, condition actualized of the entire, whole, complete piece? What is the effect of charisma, sparkle, magic?
- **Student Directed** (if applicable):
- **Student Written** (if applicable):

Set Piece Listing

The following is a list of the stock scenery and furniture that the Folsom Lake College Department of Theatre & Cinema has made available for use in each of the One-Act venues:

- 1, small two-person couch/loveseat
- 6, black chairs
- 2, small round stools, 12" round, 16" height
1, small rectangular stool, 12" square, 18" height
- 1, bench, 4' length, 18" height
- 1, 6' folding table
- 6, black acting cubes (2 large - 24"x24"x18", 2 medium - 12"x18"x16", 2 small - 12"x16"x8")

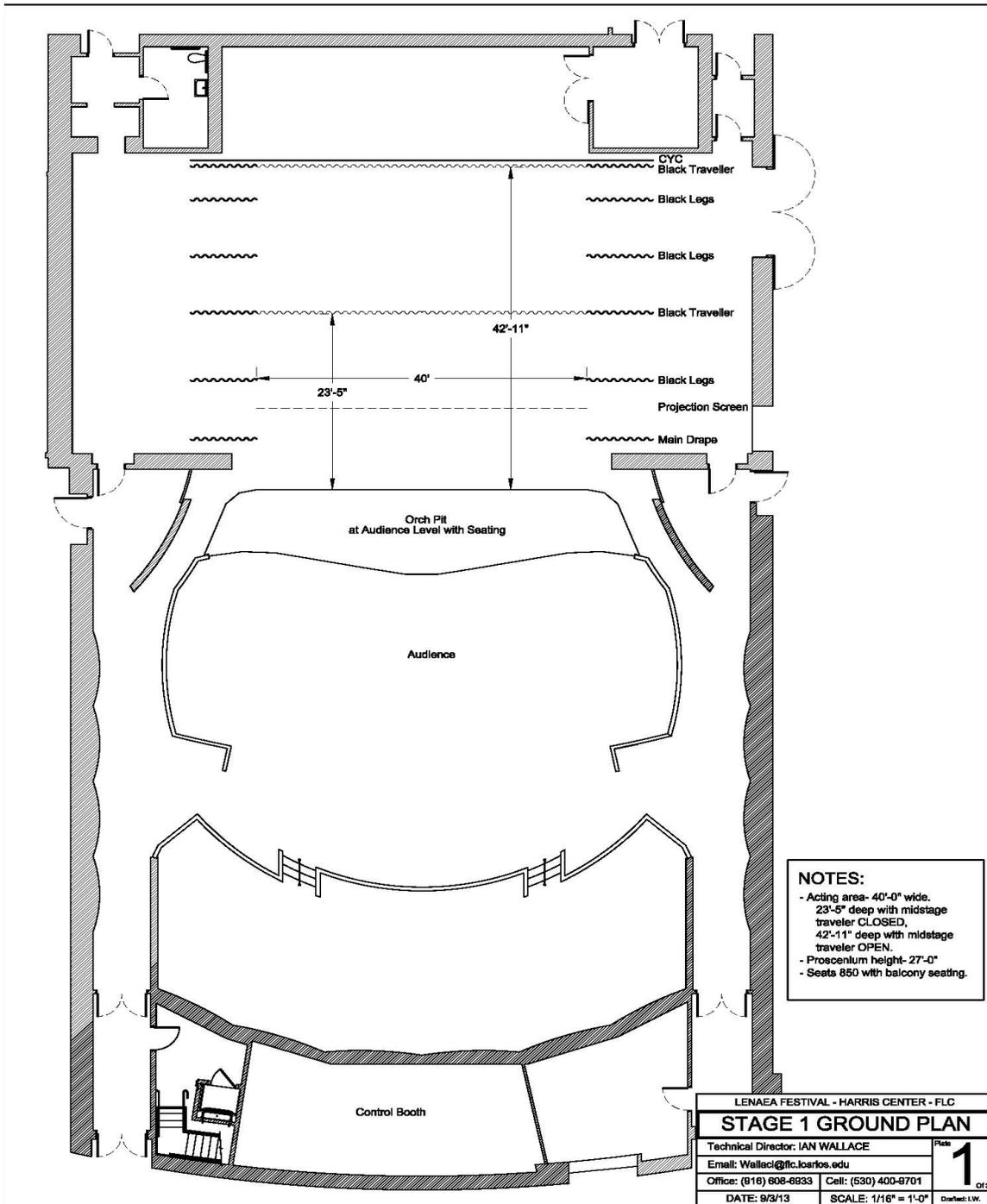


- G. 3, brown boxes, various sizes, approx. 12"x12"x24"
- H. 1, large 2-step unit, 3'x18"x3' (large 18" steps)
- I. 1, 24" high 3-step unit (standard 8" stairs)
- J. 1, 6' tall metal coat rack
- K. 3, black mats, 2'x4'x1" (when folded up), 4'x8'x3" (when laid flat)

See pictures below...

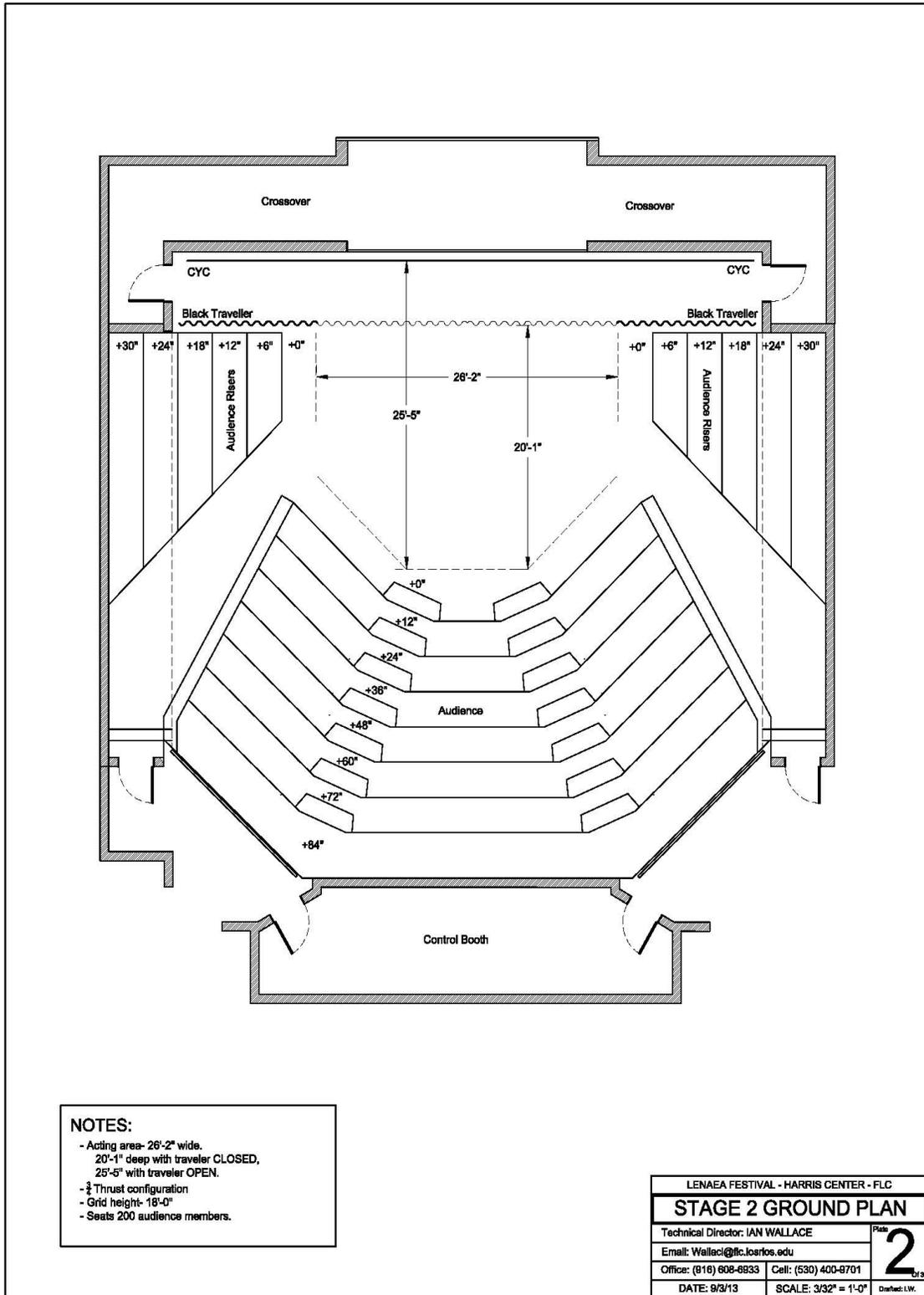


Stage Configurations
STAGE ONE (capacity: 850)



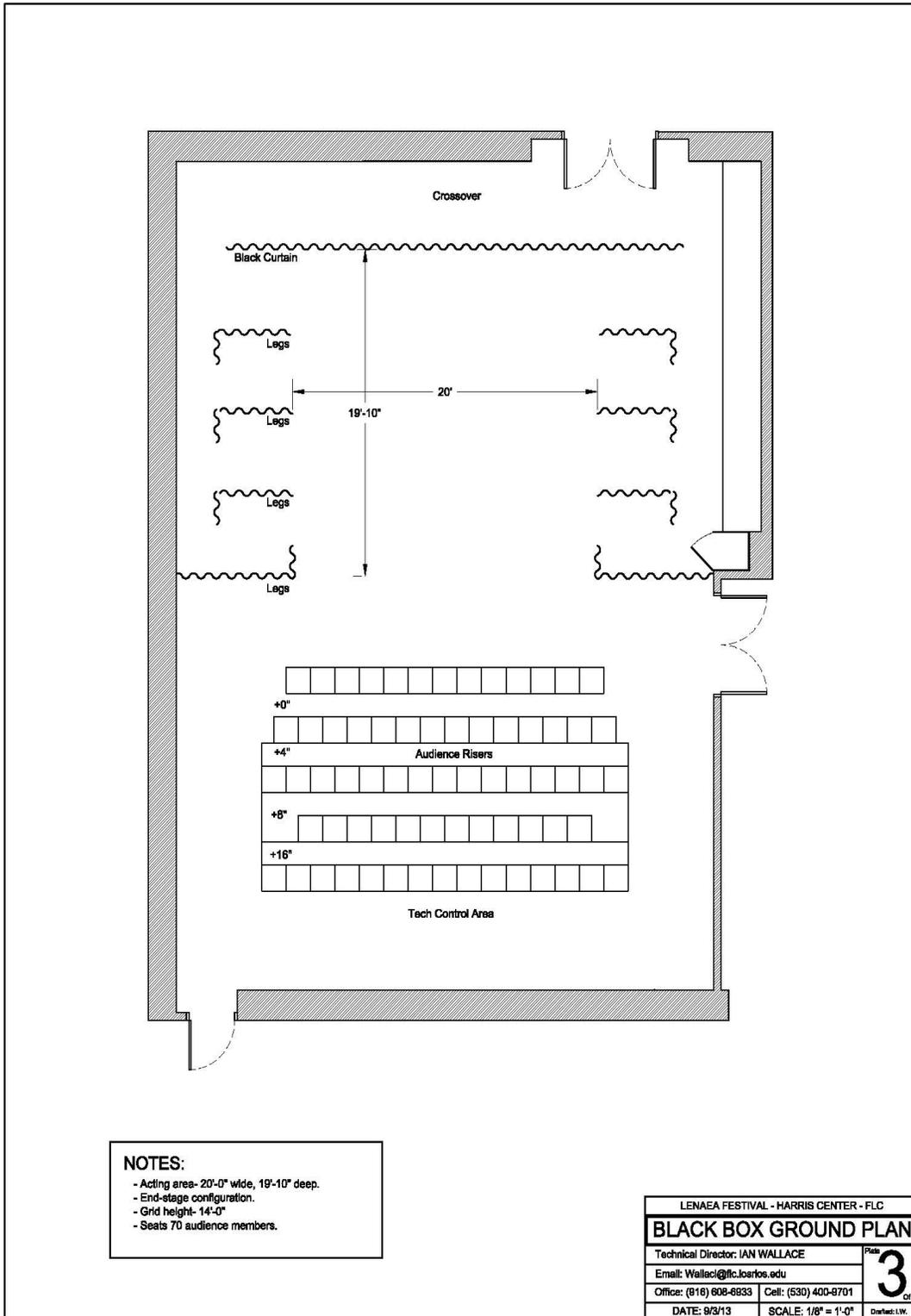
**Drawing Not to Scale. For scale version, see full page pdf posted on www.lenaea.org.*

STAGE TWO (capacity: 155)



*Drawing Not to Scale. For scale version, see full page pdf posted on www.leneae.org.

BLACK BOX (capacity: 50)



*Drawing Not to Scale. For scale version, see full page pdf posted on www.lenaea.org.

Musical Theatre Solos

General Guidelines

- Maximum of three entries per school, one student per performance.
 - Only solo performances will be seen. No duets, trios, etc.
- Warm-up rooms will be available prior to performance times.
- Time Limit: **3 minutes per entry**. There will be a one-minute grace period. Exceeding the time limit may result in a drop in score.
- An accompanist will be provided. Performers must bring sheet music from a published musical, legible, and in their key. Sheet music should be organized in a three-ring binder with start and stop points clearly marked.
- There should be no major dialogue prior to or following the song.
- Do not plan on having access to furniture other than possibly a single chair.
- Small hand props are permitted, but not recommended.
- Costumes and stage makeup are not permitted. This should be treated as an audition, and comfortable, professional attire should be considered.
- Students should slate with their Name, School, Title & Song of Musical, Author of Musical, Character Name, and (if applicable) sensitive subject matter/explicit language. Do not explain the song or musical.

Evaluation Criteria

Musical Theatre Solos are scored based on the following criteria:

- **Understanding:** Does actor(s) comprehend the objectives, obstacles, text (script) of the piece? Has actor(s) asked all the necessary questions? Does actor(s) know relationship to character(s), to the world, to the period, social status, environment?
- **Voice & Diction:** Does performer speak and sing in the manner, dialect, social strata, 'accent' of the character for this piece and is there appropriate 'shading' of the voice tones? Is there adequate and appropriate volume of the voice? Are the words clearly understood?
- **Breathing & Tonality:** Does the performer utilize enough breath support throughout the piece? Does breathing occur in the appropriate places? Is the phrasing of the piece appropriate? Is the singing on pitch? Does the tonality reach its desired effect and appropriateness for the singer and piece?
- **Movement & Presence:** Does posture, physicalization, place, position, manner of moving, bearing, carriage, 'beingness' support the piece? Does quality of poise and effectiveness enable actor(s) to achieve relationships with audience and/or other characters?
- **Total Effect:** What is overall effect, essence, distinctive impression, condition actualized of the entire, whole, complete piece? What is the effect of charisma, sparkle, magic?

Duo Scenes

General Guidelines

- Maximum of two entries per school, two students per performance.
- Time Limit: **6 minutes per entry**. There will be a one-minute grace period. Exceeding the time limit may result in a drop in score. Pieces that extend beyond the grace period will not be eligible for Command Performances.
- Duo Scenes may not be taken from the One-Act play that the same school has also entered for the same year's festival.



- Only scenes from published, scripted plays or student-written original duo scripts will be eligible for awards. Pieces from film or television scripts will not be eligible for awards.
- Duo Scenes will be performed in campus classrooms, so furniture will be limited. Chairs and a single table will likely be all that is available. Performers are NOT allowed to bring in their own furniture.
- Small hand props are permitted, if necessary for the piece.
- Costumes and stage makeup are not permitted. This should be treated as an audition, and comfortable, professional attire should be considered.
- Students should slate with their Name, School, Title of Play, Author of Play, Character Names, and (if applicable) sensitive subject matter/explicit language. Do not explain the scene or play.

Evaluation Criteria

Duo Scenes are scored based on the following criteria:

- **Understanding:** Does actor(s) comprehend the objectives, obstacles, text (script) of the piece? Has actor(s) asked all the necessary questions? Does actor(s) know relationship to character(s), to the world, to the period, social status, environment?
- **Voice & Diction:** Does actor(s) speak in the manner, dialect, social strata, 'accent' of the character for this piece? Is there appropriate 'shading' of the voice tones? Is there adequate volume and support of the voice? Are the words clearly understood?
- **Pace & Rhythm:** Does 'it' (tempo, meter and effects created by P&R) relate to temporal (sequential, time-related) development of action/match 'texture' of piece? Do P&R clearly support actor(s) understanding of piece?
- **Movement & Presence:** Does posture, physicalization, place, position, manner of moving, bearing, carriage, 'beingness' support the piece? Does quality of poise and effectiveness enable actor(s) to achieve relationships with audience and/or other characters?
- **Ensemble:** Is it clear who character(s) are talking/listening to? Are actor(s) aware of and working with and supporting the presence of the other actor(s)? Is group (of actors) producing single effect?
- **Total Effect:** What is overall effect, essence, distinctive impression, condition actualized of the entire, whole, complete piece? What is the effect of charisma, sparkle, magic?

Monologues

General Guidelines

- Maximum of four entries per school, one monologue per student.
- Time Limit: **3 minutes per entry**. There will be a one-minute grace period. Exceeding the time limit may result in a drop in score. Pieces that extend beyond the grace period will not be eligible for Command Performances.
- Monologues may not be taken from the One-Act play that the same school has also entered for the same year's festival.
- Only monologues from published, scripted plays or student-written original monologues will be eligible for awards. Pieces from film or television scripts will not be eligible for awards.
- Monologues will be performed in campus classrooms, so furniture will be limited. Chairs and a single table will likely be all that is available. Performers are not allowed to bring in their own furniture.
- Small hand props are permitted, if necessary for the piece.



- Costumes and stage makeup are not permitted. This should be treated as an audition and comfortable, professional attire should be considered.
- Students should slate with their Name, School, Title of Play, Author of Play, Character Names, and (if applicable) sensitive subject matter/explicit language. Do not explain the scene or play.

Evaluation Criteria

Monologues are scored based on the following criteria:

- **Understanding:** Does actor(s) comprehend the objectives, obstacles, text (script) of the piece? Has actor(s) asked all the necessary questions? Does actor(s) know relationship to character(s), to the world, to the period, social status, environment?
- **Voice & Diction:** Does actor(s) speak in the manner, dialect, social strata, 'accent' of the character for this piece? Is there appropriate 'shading' of the voice tones? Is there adequate volume and support of the voice? Are the words clearly understood?
- **Pace & Rhythm:** Does 'it' (tempo, meter and effects created by P&R) relate to temporal (sequential, time-related) development of action/match 'texture' of piece? Do P&R clearly support actor(s) understanding of piece?
- **Movement & Presence:** Does posture, physicalization, place, position, manner of moving, bearing, carriage, 'beingness' support the piece? Does quality of poise and effectiveness enable actor(s) to achieve relationships with audience and/or other characters?
- **Total Effect:** What is overall effect, essence, distinctive impression, condition actualized of the entire, whole, complete piece? What is the effect of charisma, sparkle, magic?

Set & Costume Design

General Guidelines

- Maximum of two entries per school, one SET DESIGN and one COSTUME DESIGN.
- A successful Set Design display may contain some of the following: a binder of research images, scale ground plan or other drafting, scale model or renderings (handmade or computer generated), photos of the final product (if from a realized production).
- A successful Costume Design display may contain some of the following: a binder of research images, color costume renderings with fabric swatches, photos of the final product (if from a realized production), a sample of the finished product such as a mask or an example of a costume displayed on a dress form (if from a realized production).
Be advised that dress forms are not provided by Lenaea.
- Student designs may be from unrealized paper projects, from realized productions performed at your school, or from one-act plays presented at Lenaea. Student designs need not be from a show that has been previously performed. However, if the design is from a new or obscure show, the school is encouraged to send a script ahead of time to Lenaea for Respondents to look over.
- Each school must deliver presentations to the designated display location upon school check-in and have them fully set up no later than 3:00 pm on Saturday for Respondents to review in advance of the first round viewings. Schools must set up and remove their own design displays during allotted set-up and removal time periods.
- Each school will be provided with one 6' table total. If both a Set and a Costume Design are entered from one school, due to space constraints, then they must share the one 6' table.

First Round Viewings

- All student designer participants will be able to display their work for public viewing and informal conversations about their work during the viewings (similar to an exhibit).
- First round viewings will take place Saturday between 3:30 pm and 4:45 pm. Although highly recommended, it is not required that student designers be present for the first round viewings.
- All designs must be set up no later than 3:00 pm on Saturday and removed by 5:30 pm on Saturday by a school representative.

Final Round Presentations

- A list of up to six finalists per design category will be posted following the first round viewings.
- Final round sessions will take place in an assigned room from 10:00 am to noon on Sunday, and will consist of a 5-minute presentation by the student designer followed by a 10-minute period of feedback and discussion with Design Respondents.
- Final round time slots will be assigned in 15-minute increments for all finalists.
- All final round entries are invited to display their designs in the lobby of the Harris Center on Sunday afternoon at 3:00 pm. Designs will remain on display for public viewing throughout the Awards Ceremony, and must be struck at the end of the evening.

Evaluation Criteria

Design entries are scored based on the following criteria:

- **Research:** Is there evidence of appropriate research? Is there conceptual/emotional/mood research? Is there period/detail research? Is there evidence of appropriate inspiration for color/texture choices? Is it well organized and thorough (research, collage boards, notebooks, etc.)?
- **Script Analysis:** Does the designer demonstrate an understanding of the themes, symbols, and/or metaphors of the text? Has designer asked all the necessary questions? Does the designer know the relationships between the character(s), to the world, to the period, social status, and environment?
- **Design Choices:** Is there attention paid to design principles (color, shape, texture, space, form)? Do the design choices support the thematic content and character relationships of the play? Do the design choices address the physical needs of the production? If a realized production, does the design reflect/support the vision of the director and creative team?
- **Technical Skill/Execution:** Is there command of technical skills in visually communicating the design intent (costume rendering, drafting, perspective rendering, model building, etc.)? Is there utilization of area-specific organizational and design communication tools (scene breakdown charts, action charts, costume plots, preliminary sketches, fabric swatches, painter's elevations, ground plan, section drawing, elevation drawings, etc.)?
- **Overall Presentation:** Is the relationship between inspiration, research, early sketches and resulting design choices clear? Does the display guide the viewer through the design process? Is it visually organized? Is it polished, professional, and leaves a strong impression?

Awards

Awards will be handed out to top scoring participants at the Closing Ceremony on Sunday evening. Final awards are based on individual scores; however, awards are determined in comparison to schools randomly scheduled in each shift of a given track.

There are two shifts of Respondents for each track in the Monologue, Duo Scene, Musical Theatre Solo, and One-Act categories. There are four tracks (rooms) for each of the Monologue and Duo Scene performance categories; three tracks (venues) for One-Act plays; and three tracks (rooms) for the Musical Theatre category. Given this arrangement, and in efforts to provide consistency, the Lenaea Festival offers awards for each shift within each track for all performance categories. The final number of awards depends on the number of tracks and shifts per venue.

Award Breakdown:

- **One-Acts**
 - 6 Gold, 6 Silver, 6 Bronze production awards (2 per venue, for 3 venues)
 - 6 Gold, 6 Silver, 6 Bronze individual acting awards (2 per venue, for 3 venues)
 - Up to 3 student written script awards (all venues)
 - 3 student director awards: 1 Gold, 1 Silver, 1 Bronze (all venues)
- **Musical Theatre Solos**
 - 6 Gold, 6 Silver, 6 Bronze medals (1 per shift, 2 per track)
 - 6 Respondents' Choice awards (1 per shift, 2 per track)
- **Duo Scenes**
 - 6 Gold, 6 Silver, 6 Bronze medals (1 per shift, 2 per track)
 - 6 Respondents' Choice awards (1 per shift, 2 per track)
- **Monologues**
 - 6 Gold, 6 Silver, 6 Bronze medals (1 per shift, 2 per track)
 - 6 Respondents' Choice awards (1 per shift, 2 per track)
- **Design**
 - 1 outstanding Set Design
 - 1 outstanding Costume Design
- **Special Recognition**
 - Synergy awards (1 per One-Act venue)
 - Bob Smart Spirit of Lenaea (1 recipient)

Command Performances

The top scoring pieces from each track/shift for Duo Scenes and Monologues will be invited to perform their piece on Stage One during the Command Performances, which immediately precedes the Closing Ceremonies. Results will be posted by 4:00pm on Sunday afternoon in the Harris Center Lobby. Students and/or Program Director must be present to initial and accept the invitation to perform. Command Performances are open to the public, no ticket required. Due to time constraints, pieces that have exceeded the time limit and grace period will not be eligible for Command Performances, despite having won an award.

The three top-scoring Musical Theatre Solos (overall) will be selected to perform their piece during the Closing Ceremonies. Results will be posted by 4:00pm on Sunday afternoon in the



Harris Center lobby. Students and/or Program Director must be present to initial and accept invitation to perform.

If any piece contains sensitive subject matter/explicit language, this must be disclosed immediately upon accepting the invitation to perform.

Questions?

For any and all questions related to the contents of this Registration Packet and/or anything else pertaining to the festival, please email info@lanaea.org for the quickest response.



1725 25th St.
Sacramento, CA 95816
Phone/Fax: (916) 451-1560
info@lanaea.org | <http://lanaea.org>