



2020

Registration Packet

February 7–9, 2020

Presented in collaboration with the
Folsom Lake College Department of Theatre and Cinema Arts
at the Harris Center for the Arts



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Lenaea Festival 2020 Schedule of Events

Preliminary and subject to change

Friday, February 7

10:00am – 10:45am	Opening Ceremony	Stage One
11:15am – 8:30pm	One-Act Plays	Stage One, Stage Two, Black Box
12:00pm – 8:30pm	Musical Theatre Solos	Stage Three, FLC classrooms
1:00pm – 8:30pm	Monologues	FLC classrooms
2:15pm – 8:30pm	Duo Scenes	FLC classrooms

Saturday, February 8

8:30am – 10:00pm	One-Act Plays	Stage One, Stage Two, Black Box
8:30am – 10:00pm	Musical Theatre Solos	Stage Three, FLC classrooms
8:30am – 10:00pm	Monologues	FLC classrooms
8:30am – 10:00pm	Duo Scenes	FLC classrooms
Schedule pending	Design – First Round Viewings (respondents & designers only)	TBD
Schedule pending	Design – First Round Viewings (public)	TBD

Sunday, February 9

8:30am – 4:30pm	One-Act Plays	Stage One, Stage Two, Black Box
8:30am – 12:30pm	Monologues	FLC classrooms
8:30am – 12:30pm	Duo Scenes	FLC classrooms
8:30am – 12:30pm	Musical Theatre Solos	FLC classrooms
Schedule pending	Design – Final Presentations	TBD
5:00pm – 6:30pm	Command Performances	Stage One
6:30pm – 8:30pm	Closing Ceremony & Awards	Stage One

In addition to our scheduled events above, Lenaea offers a weekend full of exciting educational workshops in all areas of the theatre arts. Please consult our website or Guidebook for additional information and scheduling details as the festival approaches.

About the Festival

The Lenaea High School Theatre Festival is an annual three-day educational event at which West Coast high school students come together to perform theatrical pieces, receive evaluation and feedback from theatre professionals, and attend workshops on theatre topics.

The Lenaea Festival has existed since 1956. Inspired by the Lenaea Festivals of Ancient Greece, this festival was originally established by Sacramento State College (now CSU Sacramento) to support and encourage theatre arts programs at the high school level. The Lenaea Festival incorporated as its own nonprofit entity in 2012, and is now held at the Harris Center for the Arts at Folsom Lake College.

Students from participating schools may submit performance pieces in four categories: One-act plays, monologues, two-person “duo” scenes, and musical theatre solos. Students may also submit set designs, costume designs, and student-written original scripts.

Student performances in each of these categories are followed by a session of feedback from a team of theatre professionals who serve as respondents. Performances in the monologue, duo scene, and musical theatre solo categories are also “workshopped,” allowing the students to implement suggestions from the respondents and explore the results of trying different choices. This interactive “workshopping” feature is an indispensable highlight of this festival, setting it uniquely apart from other theatre festivals.

The festival also offers lab-style workshops on theatre topics presented by theatre professionals of varying backgrounds including professional working actors, producers, and directors; college and university professors; and local actors, directors, producer s, and technicians. Recent workshop topics have included:

Directing	Stage Combat
Playwriting	Theatrical Make-Up
Acting Technique	Lighting
Shakespeare	Improvisation
Audition Technique	The Business of Show Business
Scenic Design	Vocal Technique

In 2019, the three-day Lenaea Festival served 1618 students from 68 high schools, with approximately 457 additional students and community attendees. The festival featured 605 student performances of monologues, duo scenes, one-act plays, and musical solos, plus 20 workshops presented by theatre professionals.

For further information about the Lenaea Festival and its history, please visit lenaea.org.

Festival Registration

Process

Festival registration is started by submitting a **General Registration Form**. This signifies your school's intention to participate and allows us to tentatively schedule you in your preferred categories:

One-Act Plays	Monologues
Musical Theatre Solos	Set Design
Duo Scenes	Costume Design

Registration and scheduling are done on a **first come, first served basis based on when registration forms and fees are received**. Schools are advised to submit the General Registration Form, indicating their availability, and to remit their registration fees as early as possible to secure their preferred scheduling requests. Tentative scheduling assignments are not final until all applicable fees are received. In the event of a scheduling conflict, schools whose forms and fees were received first are scheduled first.

All registration forms must be submitted online with the exception of liability release forms, which can be submitted electronically or sent by mail in advance of the Final Forms and Fees deadline.

Please visit lenaea.org/festival/registration to begin the registration process.

If you have questions or need support, please e-mail info@lenaea.org.

Deadlines

General Registration:	No later than December 6, 2019
Final Forms and Fees:	No later than January 10, 2020
Liability Release Forms:	No later than January 10, 2020

Registration Fees

Institution Fee:	\$165 per school
Student Fee:	\$20 per student
Chaperones:	\$15 per chaperone
Walk-up Attendees: (sold at the Harris Center box office)	Single Day: \$17 adult, \$11 children 12 and under Weekend Pass: \$23 adult, \$17 children 12 and under

All fees are non-refundable.

If paying by check, make check payable to the Lenaea High School Theatre Festival. Mail in advance of the deadline to: Lenaea High School Theatre Festival, 1725 25th Street, Sacramento, CA 95816.

If paying by credit card, please visit lenaea.org/festival/registration/.

Required Registration Forms by Category

In addition to the **General Registration Form**, the following forms are due by the Final Forms and Fees deadline above for each category in which a school intends to participate:

One-Act Plays (one entry per school)

- One-Act Play Registration Form
- An electronic copy of the cast list
- If the play is student-written, an electronic copy of the script
- Technical Questionnaire

Musical Theatre Solos (up to three entries per school)

- Musical Theatre Registration Form

Duo Scenes (up to two entries per school)

- Duo Scene Registration Form

Monologues (up to four entries per school)

- Monologue Registration Form

Set Design (one entry per school)

- Set Design Registration Form

Costume Design (one entry per school)

- Costume Design Registration Form

Liability Release Forms

Liability release forms are required for every student as a condition of participation in the festival. They may be submitted electronically or sent by mail in advance of the Final Forms and Fees deadline. Liability release forms must be properly completed and signed. **Schools with missing or incomplete liability release forms may experience a delay at check-in.**

The Liability Release Form can be found at lenaea.org/festival/registration.

General Festival Guidelines

Program Eligibility

The Lenaea High School Theatre Festival serves West Coast high school theatre arts programs. For this purpose, “high school” means “a public or private school that can confer a high school diploma to its graduating students.” Students enrolled in grades nine, ten, eleven, or twelve of a participating high school may participate in the festival. Students in lower grade levels are not eligible. Middle schools and junior high schools are not eligible.

Performance Rights

Schools are responsible for obtaining performance rights for every piece they bring to the festival for which rights are required. Schools may be asked to provide proof that they have obtained the required rights.

As a festival we are required, and want, to do our part to protect the creative intellectual property of the artists who have worked hard to get their material published. Although we are an educational festival, there are no automatic or blanket exemptions or exceptions if performance rights are required for pieces performed at the festival. Requirements may differ for each piece you perform. We encourage you to inquire early with any organization that may control the rights to your chosen work to confirm the requirements that apply to you. It is critical that we all do our part in honoring the rights of the artists whose work we perform.

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 any performance piece contains sensitive subject matter, stage business, and/or explicit language,

- Check YES on registration forms when prompted to indicate whether or not sensitive subject matter and/or explicit language is contained in your festival entries.
- If a printed program for your One-Act Play is provided by your school, you must include a printed disclaimer clearly on the cover.
- 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 Festival a safe, welcoming, and educational environment for all participants and audience members.

Use of Prop Weapons

No props resembling any kind of weapon are permitted in Monologues, Duo Scenes, or Musical Theatre Solos. If weapons are necessary to a One-Act Play performance, they must be non-functioning prop weapons. **NO ACTUAL WEAPONS ARE ALLOWED** including BB guns, knives, or any object that can cause harm to another party. Any items resembling weapons must be surrendered to festival technical staff upon arrival at the festival for proper storage. To surrender the prop weapons:

- Immediately after check-in, surrender any prop weapons to festival technical staff in the Scene Shop. Your prop weapons will be catalogued and stored properly until your load-in time.
- Your One-Act Play host will confirm the list of prop weapons surrendered prior to your performance. Festival technical staff will deliver your prop weapons to your stage at the time of your load-in.
- Upon completion of your One-Act Play, return your prop weapons to your stage manager, who will deliver them back to festival technical staff for proper storage until you remove your materials from the building.

If any prop weapons are used in a performance that have not been properly checked in and catalogued, the performance will automatically be disqualified from award consideration.

Time Limits

All performance categories have time limits. Exceeding these limits will automatically trigger a penalty. Please review the category-specific time limits and penalties to ensure your selected pieces do not run overtime.

During the Festival

Festival Check-in: All schools should check in upon arrival. Check-in by the Program Director or an authorized chaperone is required no later than one hour before the school's first scheduled event. Check-in is located inside the lobby of the Harris Center. Upon arrival, review 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, beverages other than water, photography, and use of any electronic devices are strictly prohibited in all performance spaces and classrooms during performances. During Command Performances and Closing Ceremony only, videotaping and photography from a seated position is permitted 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 onstage or backstage are prohibited. Please refrain from using matches, lit cigarettes, lighters, etc. If using prop weapons for your One-Act Play, they must be in the custody of festival technical staff until your load-in time as described in Use of Prop Weapons, above.

Impromptu Performances: The 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.

Category-Specific Guidelines

One-Act Plays

General

- One play is allowed per school.
- Each school is allowed **15 minutes load-in and 15 minutes load-out** time. Schools whose One-Act Play involves stage combat must fit their fight call within their 15-minute load-in time. The house will be open 5 minutes before the end of the load-in time.
- Dressing room access is 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 are 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 items left in dressing rooms.
- Student-written original scripts must be submitted by the Final Forms and Fees deadline in order to be eligible for Student-Written Original Script awards.
- Respondents will present verbal feedback critiques in assigned response rooms following each performance. These One-Act respondent sessions are not open to the public. Only the program director, students of the cast and crew, and approved chaperones are admitted.
- Students in the cast of the One-Act play may also perform in the Monologue, Duo Scene, and Musical Theatre Solo categories. However, material from the One-Act Play may not be used in their Monologue, Duo Scene, or Musical Theatre Solo performances.
- Time Limit: **45 minutes** followed by a five-minute grace period, after which sound will be cut, lights will be brought to full, and the venue host will start the applause. The time limit begins immediately when the house lights go out. Exceeding the time limit plus the grace period will result in a deduction of 10 points from the overall score.

Technical

- **Lighting:** General area lighting and technicians are 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 theatre. 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-Act Plays (see below for details). Each school must provide its own additional hand props. Any items resembling weapons must be submitted upon arrival at the festival to festival technical staff for proper storage (see Use of Prop Weapons, above). **NO EXCEPTIONS.** You are also welcome to bring your own scenery, but be mindful of the very quick 15-minute load-in / load-out time.
- **Labeling:** All items you bring must be labeled with the name of the school, the program director, and a contact phone number during the festival. You must take all sets, costumes, and props with you after completion of your One-Act Play performance unless you have made arrangements for longer storage in the Scene Shop. You are not allowed to dispose of anything in the dumpsters on campus. Any items left in the Scene Shop after the festival will be discarded.
- **Load-In Contact:** All schools are required to make contact with the festival's Technical Director in the Scene Shop immediately after check-in at the festival to make final arrangements for your load-in. 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:

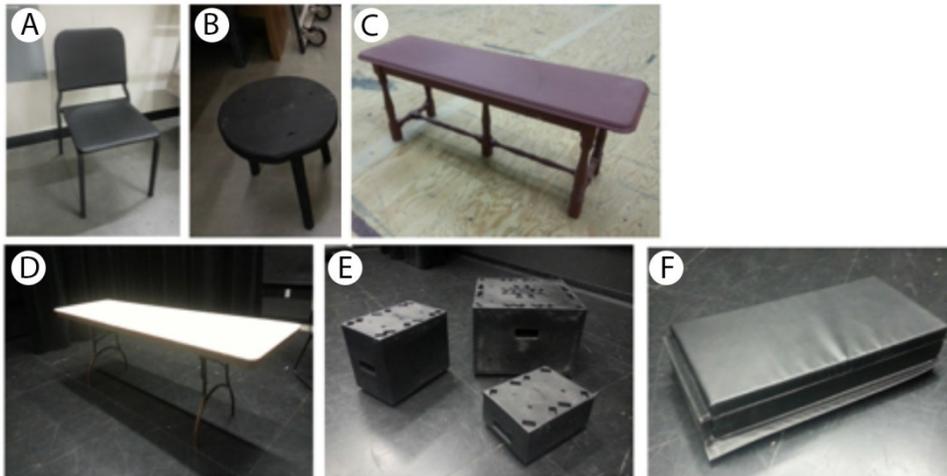
- **Understanding:** Does actor(s) comprehend the objectives, obstacles, and text (script) of the piece? Has actor(s) asked all the necessary questions? Does actor(s) know relationship to character(s), to the world, to the period, social status, environment?
- **Voice & Diction:** Does actor(s) speak 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?

Set Piece Listing

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 Play venues:

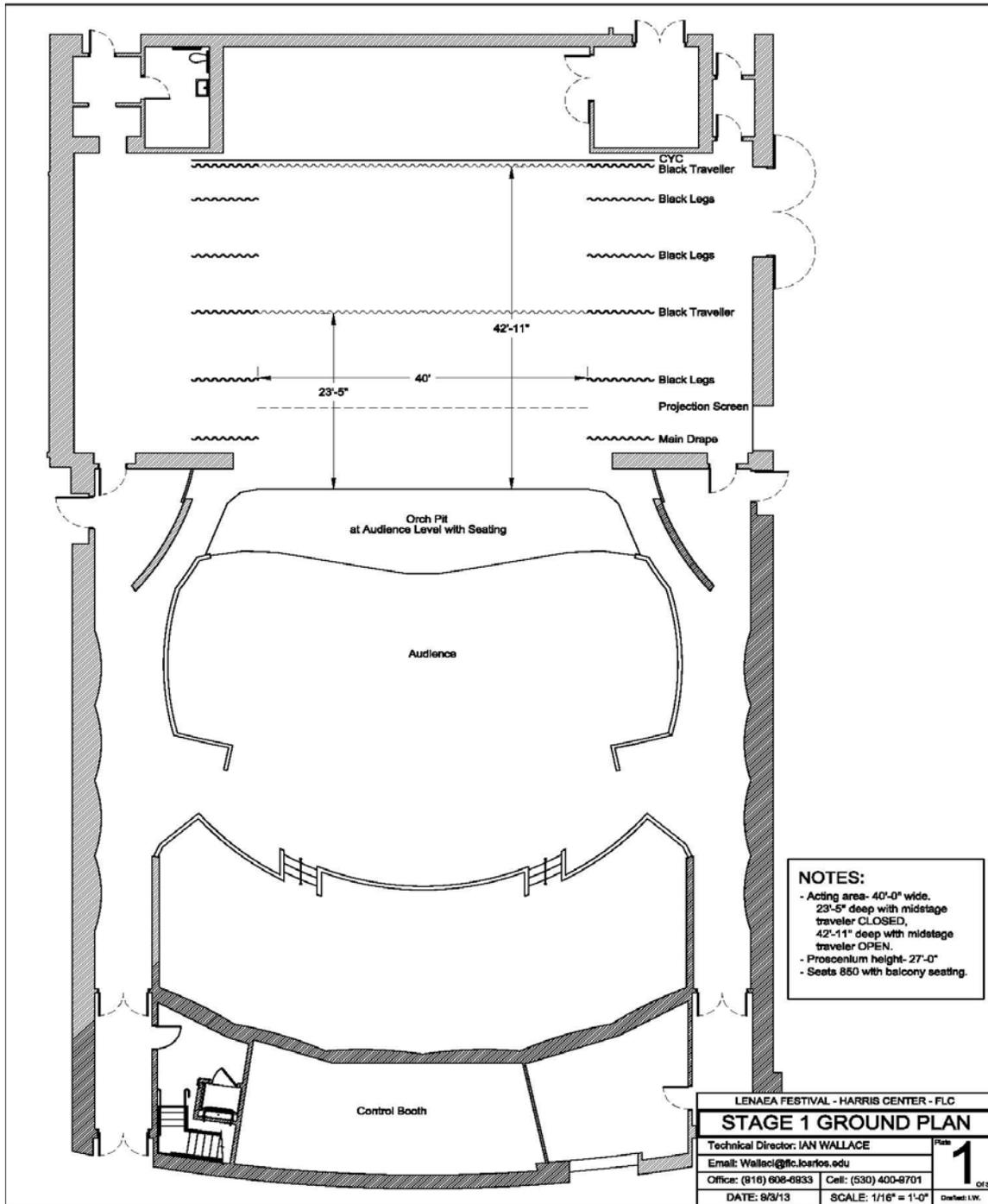
- A. 6, black chairs
- B. 2, small round stools, 12" round, 16" height
- C. 1, bench, 4' length, 18" height
- D. 1, 6' folding table
- E. 6, black acting cubes (2 large – 24"x24"x18", 2 medium – 12"x18"x16", 2 small - 12"x16"x8")
- F. 3, black mats, 2'x4'x1" (when folded up), 4'x8'x3" (when laid flat)

See set piece illustrations below:



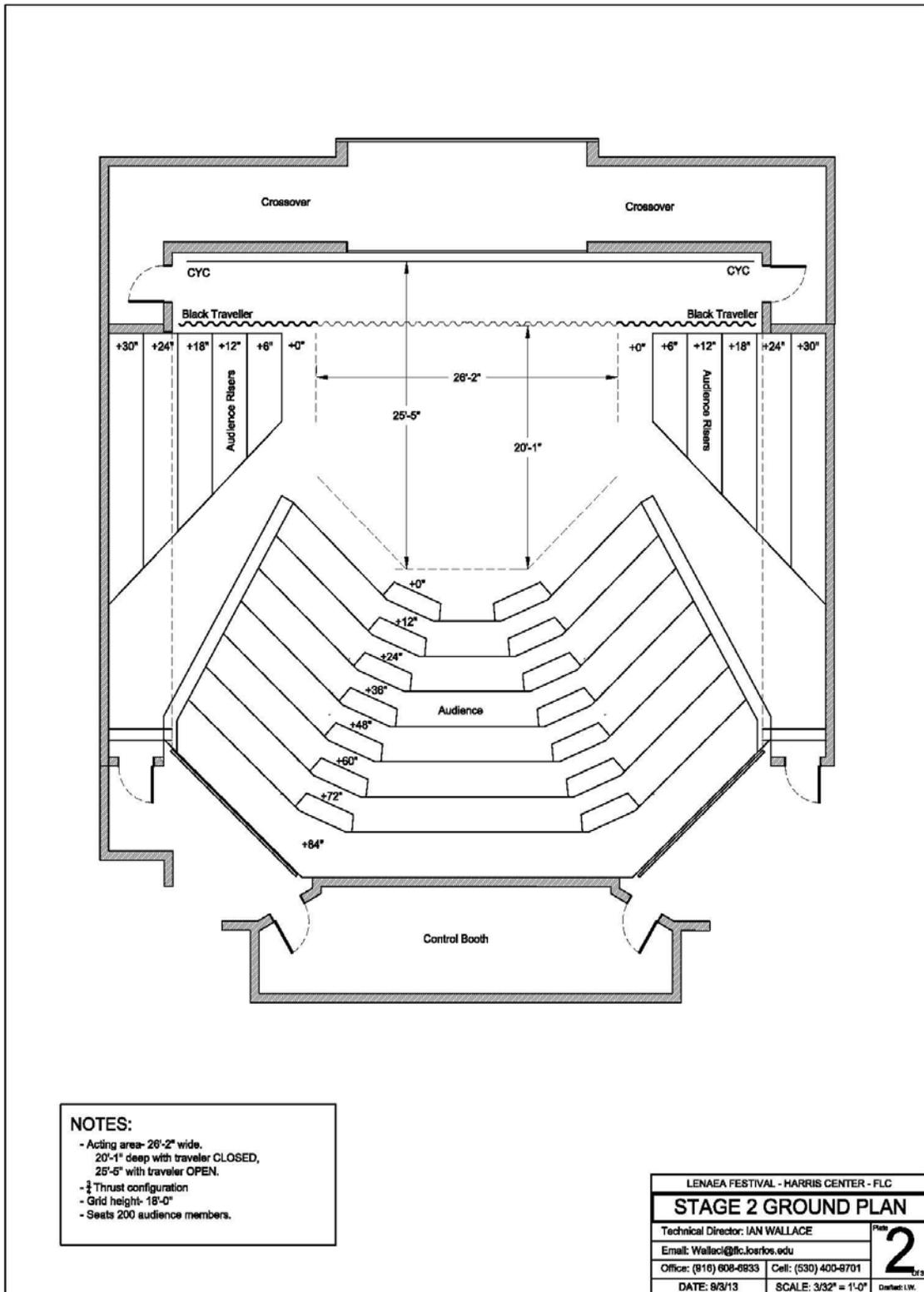
Stage Configurations

STAGE ONE (capacity: 850)



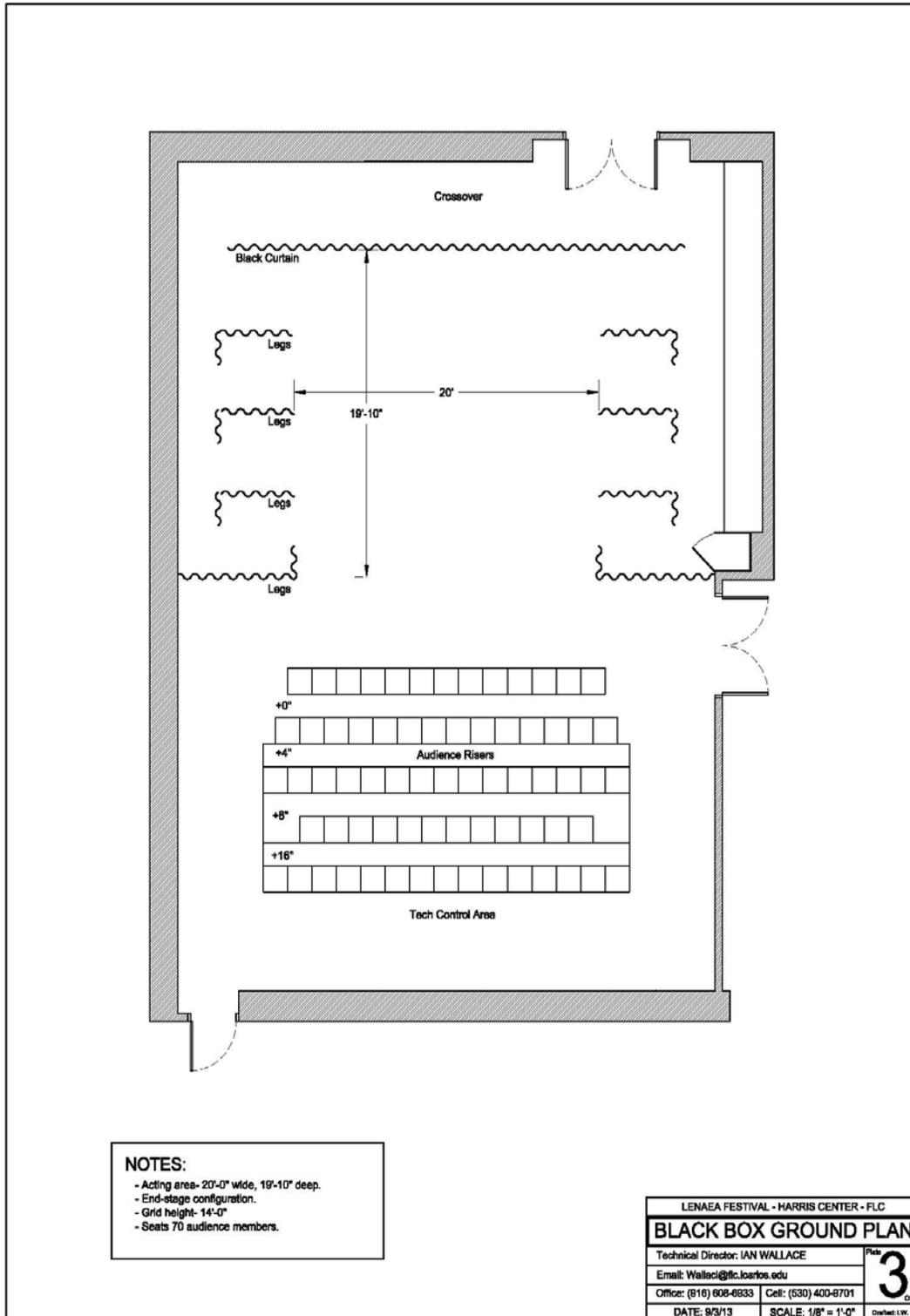
*Drawing Not to Scale. For scale version, see full page pdf posted in the FAQ section at lenaea.org.

STAGE TWO (capacity: 155)



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

BLACK BOX (capacity: 50)



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

Musical Theatre Solos

General

- Up to three entries per school, one student per performance and one performance per student.
- Only solo performances may be entered. Duets, trios, etc. are not allowed.
- Warm-up rooms will be available prior to performance times.
- 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. Props resembling weapons are not allowed in Musical Theatre Solo performances.
- 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 Musical & Song, Author of Musical, Character Name, and (if applicable) sensitive subject matter/explicit language. Do not explain the song or musical.
- Time Limit: **3 minutes per entry** followed by a one-minute grace period. The time limit begins immediately after the student finishes slating. Exceeding the time limit plus the grace period will result in a deduction of 10 points from the overall score.

Order of Events

At the start of each session, the respondents will introduce themselves and remind all attendees of guidelines applicable to the session. Participants will then perform their pieces, one after another, with brief pauses between performances so that respondents can complete their scoring. Following the final performance, the remaining time will be divided between the participants in the workshop session. Respondents will give feedback to the students and workshop their pieces. This portion of the session is not mandatory for all students, but is recommended. Often, the Respondents' Choice awards are based on what happens during these workshopping periods.

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

- Maximum of two entries per school, two students per performance and one performance per student.
- Duo Scenes may not be taken from the One-Act Play that the school has entered for the same year's festival.
- Only scenes from published, scripted plays or student-written original duo scripts are eligible. Pieces from film or television scripts are not eligible.
- Duo Scenes are performed in campus classrooms, so furniture is 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. Props resembling weapons are not allowed in Duo Scene performances.
- 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.
- Time Limit: **6 minutes per entry** followed by a one-minute grace period. The time limit begins immediately after the student finishes slating. Exceeding the time limit plus the grace period will result in a deduction of 10 points from the overall score.

Order of Events

At the start of each session, the respondents will introduce themselves and remind all attendees of applicable guidelines to the session. Participants will then perform their pieces, one after another, with a brief pause between performances so that respondents can complete their scoring. Following the final performance, the remaining time will be divided between the participants in the workshop session. Respondents will give feedback to the students and workshop their pieces. This portion of the session is not mandatory for all students, but is recommended. Often, the Respondents' Choice awards are based on what happens during these workshopping periods.

Evaluation Criteria

Duo Scenes are scored based on the following criteria:

- **Understanding:** Do actors comprehend the objectives, obstacles, text (script) of the piece? Have actors asked all the necessary questions? Do actors know relationship to character(s), to the world, to the period, social status, environment?

- **Voice & Diction:** Do actors 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 actors' 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 actors to achieve relationships with audience and/or other characters?
- **Ensemble:** Is it clear who characters are talking/listening to? Are actors aware of and working with and supporting the presence of the other actors? Are 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

- Maximum of four entries per school, one monologue per student.
- Monologues may not be taken from the One-Act Play that the school has entered for the same year’s festival.
- Only monologues from published, scripted plays or student-written original monologues are eligible. Pieces from film or television scripts are not eligible.
- Monologues are performed in campus classrooms, so furniture is 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. Props resembling weapons are not allowed in Monologue performances.
- 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 Name, and (if applicable) sensitive subject matter/explicit language. Do not explain the scene or play.
- Time Limit: **3 minutes per entry** followed by a one-minute grace period. The time limit begins immediately after the student finishes slating. Exceeding the time limit plus the grace period will result in a deduction of 10 points from the overall score.

Order of Events

At the start of each session, the respondents will introduce themselves and remind all attendees of guidelines applicable to the session. Participants will then perform their pieces, one after another, with a brief pause between performances so that respondents can complete their scoring. Following the final performance, the remaining time will be divided between the participants in the workshop session. Respondents will give feedback to the students and workshop their pieces. This portion of the session is not mandatory for all students, but is recommended. Often, the Respondents’ Choice awards are based on what happens during these workshopping periods.

Evaluation Criteria

Monologues are scored based on the following criteria:

- **Understanding:** Does actor comprehend the objectives, obstacles, text (script) of the piece? Has actor asked all the necessary questions? Does actor know relationship to character(s), to the world, to the period, social status, environment?
- **Voice & Diction:** Does actor 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 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 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 Design and Costume Design

General

- Maximum of one Set Design and one Costume Design entry per school.
- Set Designs and Costume Designs designed collaboratively by more than one student are eligible.
- 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 the 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 review.
- Each school must deliver design presentations at the designated time and place 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 is provided with one 6’ table. If both a Set Design and a Costume Design are entered from one school, due to space constraints, they must share the one 6’ table.

First Round Viewings

- Student designers 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 on Saturday afternoon (schedule to be published). The first 90 minutes is reserved for respondents and student designers only. It is recommended, but not required, that student designers be present for the first round viewings.

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 on Sunday (schedule to be published) and will consist of a 10-minute period including the student's presentation and respondent feedback and discussion.
- Designers of final round entries are invited to display their designs in the mezzanine of the Harris Center lobby following the Final Round presentations. Designs will remain on display for public viewing throughout the Closing 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 does it leave a strong impression?

Command Performances

Respondents in the Duo Scenes, Monologues, and Musical Theatre Solos categories will select and recommend one piece from each track and shift for a command performance at the end of the festival. Monologue and Duo Scene command performances will be performed on Stage One immediately preceding the Closing Ceremony. Musical Theatre Solo command performances will be performed during the Closing Ceremony.

Command performances are not necessarily selected based on scores. They are an opportunity for the festival to showcase a cross-section of the variety of works brought by students. Command performances are open to the public. As such, suitability for a general audience is taken into consideration. Due to time constraints, any piece that exceeded the time limit plus the grace period during its initial performance is not eligible for a Command performance.

Selections will be posted by 4:00pm on Sunday afternoon in the Harris Center Lobby. Students and/or the program director must be available to accept the invitation to perform.

Awards

Awards are given at the Closing Ceremony on Sunday evening to the top-scoring participants within each track and shift of each performance category. Awards are based on individual scores within each track and shift. Schools are randomly assigned to tracks and shifts during scheduling.

The final number of awards depends on the number of tracks and shifts in each category. There are normally four tracks of two shifts each for each of the Monologue and Duo Scene categories; three tracks of two shifts each for One-Act plays; and three tracks of two shifts each for the Musical Theatre Solos category.

Awards are described in detail on the following page.

Awards Breakdown

ONE-ACT PLAYS	Stage One Venue		Stage Two Venue		Black Box Venue	
	Shift A	Shift B	Shift A	Shift B	Shift A	Shift B
Outstanding Production <i>(to a school)</i>	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze
Outstanding Performance <i>(to a student)</i>	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze
Outstanding Student Director	Gold, Silver, Bronze					
Outstanding Student-Written One-Act Script	Up to three awards given					

MUSICAL THEATRE SOLOS	Sondheim Track		Tesori Track		Miranda Track	
	Shift A	Shift B	Shift A	Shift B	Shift A	Shift B
Outstanding Performance	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze	Gold Silver Bronze
Respondents' Choice	Award	Award	Award	Award	Award	Award
Command Performance	Selected	Selected	Selected	Selected	Selected	Selected

DUO SCENES	Miller Track		Shakespeare Track		Hansberry Track		Stoppard Track	
	Shift A	Shift B						
Outstanding Performance	Gold Silver Bronze							
Respondents' Choice	Award							
Command Performance	Selected							

MONOLOGUES	Aeschylus Track		Wilson Track		Hwang Track		Morriseau Track	
	Shift A	Shift B						
Outstanding Performance	Gold Silver Bronze							
Respondents' Choice	Award							
Command Performance	Selected							

DESIGN AWARDS	
Outstanding Set Design	Up to three awards given
Outstanding Costume Design	Up to three awards given

SPECIAL RECOGNITIONS	
Synergy Award <i>To a school whose cast and production crew demonstrated exemplary cooperation and professionalism in their interactions with festival staff and each other</i>	One award per One-Act Play venue
Bob Smart Spirit of Lenaea Award <i>To a student who demonstrated over-and-above commitment and leadership in enabling his or her school to participate in the festival</i>	One recipient chosen from all nominations received

Final Checklist

Be sure to review the list below to ensure you have a smooth check-in process and festival weekend!

- ✓ General registration form complete
- ✓ Individual category registration forms complete
- ✓ All technical questionnaires complete
- ✓ Liability waivers complete
- ✓ All fees paid (don't forget, scheduling is not complete until fees are paid)
- ✓ Nominations submitted for the Bob Smart Spirit of Lenaea Award
- ✓ Hotel reservations made (if applicable)
- ✓ Performance rights obtained for all performance pieces that require them
- ✓ Download the Guidebook app for easy festival scheduling

Questions?

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