



LENIAEA

HIGH SCHOOL THEATRE FESTIVAL

2024 Festival Registration Packet

Festival Dates: February 2- 4, 2024

Presented in collaboration with the

Folsom Lake College Department of Theatre & Cinema Arts

About the Festival

Inspiring the next generation of theatre artists for the past 68 years!

The Lenaea High School Theatre Festival (the "Festival") is an annual three-day event that brings together high school students from throughout the West Coast to perform theatrical pieces, receive evaluation and feedback from theatre professionals, and attend workshops on numerous theatre topics.

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

Participating students may submit performance and design pieces in the following categories:

- Monologues*
- Duo Scenes*
- Musical Theatre Solos*
- One-Act Plays
- Original Script
- Student Direction
- Costume Design
- Scenic Design

Each submission is followed by a feedback session with a team of theatre professionals who serve as respondents. For individual performance categories (*marked with an * above*) these feedback sessions include active workshopping, allowing students to receive and implement the suggestions from our respondents and explore the results of trying different choices. This workshopping feature is a highlight of the Festival, setting it uniquely apart from other competitive festivals.

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

- Directiong
- Playwriting
- Acting
- Improvisation
- College Audition Prep
- Shakespeare
- Audition Technique
- Vocal Technique
- Stage Combat
- Immersive Theatre
- Dance & Choreography
- Scenic Design
- Costume Design
- Prop Design
- Lighting Design

In recent years, the Festival has served over 1,500 students from over 70 high schools ranging from Los Angeles to Alaska. For further information about the Festival and its history, please visit lenaea.org.

LENAEA

HIGH SCHOOL THEATRE FESTIVAL



Tip: Please read this guide in its entirety and share it with your students.



We will adhere to the most current Covid-19 guidelines set by the Harris Center for the Arts. To view the latest guidelines, [click here](#).



If you need additional assistance, feel free to email us at info@lanaea.org.



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Schedule of Events

Preliminary and subject to change

Time	Event	Venue
FRIDAY - FEBRUARY 2, 2024		
10:00am - 10:45am	Opening Ceremony	Harris Center and Live Stream
11:00am - 9:00pm	Student Performances & Presentations*	FLC Classrooms and Harris Center
11:00am - 9:00pm	Workshops**	FLC Classrooms and Harris Center
SATURDAY - FEBRUARY 3, 2024		
8:30am - 10:00pm	Student Performances & Presentations*	FLC Classrooms and Harris Center
10:00am - 10:00pm	Workshops**	FLC Classrooms and Harris Center
SUNDAY - FEBRUARY 4, 2024		
8:30am - 2:00pm	Student Performances & Presentations*	FLC Classrooms and Harris Center
9:00am - 3:30pm	Workshops**	FLC Classrooms and Harris Center
Schedule Pending	Scenic & Costume Design Public Viewing	Harris Center
Schedule Pending	Design Showcase	Harris Center
3:45 - 5:15pm	Command Performances	Harris Center
6:00pm	Closing Ceremony & Awards	Harris Center



*Student Performances & Presentations includes all events that are scored and eligible for awards including Monologues, Duo Scenes, Musical Theatre Solos, One-Act Plays, Student Direction, Original Script, Scenic Design and Costume Design. **Scheduling note:** Scenic Design, Costume Design, and Original Script categories are only active on Friday & Saturday. To participate in these categories, please provide availability for Friday and Saturday. **Lenaea offers a weekend full of exciting educational workshops in all disciplines of the theatre arts. The full schedule of workshops will be published on our website as the festival approaches.

Registration Details

To begin registration, visit lenaea.org.

Registration and scheduling are done on a first come, first served basis on when registration fees are received. Schools are advised to submit the **General Registration Form**, schedule availability, and registration fees as soon as possible to secure your preferred schedule requests. Assignments are not final until all applicable fees are received. All forms must be submitted electronically through the Program Directors' Portal.

In addition to the General Registration Form, **Category Registration Forms** are due by the Final Forms & Fees deadline for each category in which a school intends to participate. In order to complete these forms, you must also complete your **Participating Student Roster**, located in your Program Directors' Portal.

DEADLINES AND REGISTRATION FEES			
ITEM	DUE DATE	FEES	NOTES
General Registration Form	November 17, 2023	\$189 per school	
Participating Student Roster	January 15, 2024	N/A	Required to complete Category Registration Forms
Category Registration Forms	January 15, 2024	\$29 per student \$19 per chaperone	
Original Script Submission	January 15, 2024		
Liability Release Forms	January 15, 2024	N/A	Required for all attendees

Electronic payment is accessible through the Program Directors' Portal.

If you prefer to pay by check, please submit your payment and allow two weeks for processing:

Payable to: Lenaea High School Theatre Festival

Mail to: 1725 25th Street
Sacramento, CA 95816

Note that all fees are non-refundable. The only exception to this is if the festival is cancelled due to health pandemic and we are unable to host an in-person festival. In that event, all fees will be refunded.

Have questions or need additional support? Email us at info@lenaea.org.



General Guidelines

- Eligibility
- Performance Rights
- Important Reminders
- Sensitive/Explicit Subject Matter
- Time Limits
- Use of Prop Weapons
- Evaluation Criteria



Eligibility

The 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, including middle schools and junior high schools are not eligible.

Performance Rights

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

Important Reminders

Festival Check-in: A Program Director or authorized chaperone must check in your school no later than one hour before your first scheduled event. Check in will occur in the lobby of the Harris Center.

Theatre Etiquette: Everyone must strictly observe 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, non-water beverages , photography, and use of any electronics are strictly prohibited in all performance spaces and during performances.

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.

Impromptu Performances: Folsom Lake College has strict policies allowing only scheduled events to take place. This includes performances of any kind and at any location on the campus.

Sensitive/Explicit Subject Matter

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.

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

Time Limits

All performance categories have time limits, and exceeding these limits will automatically trigger a penalty. Please review the category-specific time limits and penalties to ensure full understanding of this policy. **We suggest timing your pieces to leave a buffer at the end to avoid any unexpected deductions.**



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. All prop weapons must be surrendered to festival technical staff upon arrival at the festival for proper storage as follows:

- 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 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 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.**

Evaluation Criteria

Lenaea celebrates excellence in the theatre arts, and provides educational feedback to students by evaluating their skills relevant to each performance and presentation category. Respondents utilize a category-specific rubric and a standardized point scale to score each participant’s mastery of the different elements of their performances and presentations. At the end of the festival, these scores are used to confer awards to students.

Respondents look for successful execution of various elements that are tailored to each competition category. Generally, respondents’ evaluation is centered on the following concepts:

<p>Understanding</p>	<p>Respondents assess how well the student understands the piece or project that they have selected. For performances, they assess if the student knows the relationships of the character(s) to the world and their environment. For design presentations, they assess whether appropriate research been completed to fully conceptualize the presentation and if the script been properly analyzed.</p>
<p>Technical Execution</p>	<p>Respondents assess if the student is utilizing proper technique to perform or display their piece, whether it be singing technique, spoken technique, or visual art technique to effectively communicate their choices.</p>
<p>Pacing, Rhythm & Breathing</p>	<p>Repondents assess if the student making appropriate choices in the pacing, phrasing, and tempo of the piece performed, and utilizing proper breath support to do so.</p>
<p>Effective Choices</p>	<p>Respondents assess if the student is utilizing adequate and appropriate physical movement in the delivery of the piece. For design presentations, they consider if students are making appropriate choices to support the thematic content of the piece, and if they attentive to design principals.</p>
<p>Overall Success</p>	<p>Respondents evaluate whether the student made a personal investment in the performance, including an impactful emotional response. Have they brought their personal perspective to the reality of their character? For design presentations, is there a relationship between all of the elements including inspiration, research, and technical execution? Are performances and presentations polished, leaving a strong impression?</p>

To review the category-specific rubrics used for scoring, please visit lenaea.org/scoring





Category-Specific Guidelines

- One-Act Plays
- Individual Performance Categories
 - Monologues
 - Duo Scenes
 - Musical Theatre Solos
- Original One-Act Script
- Student Directed One-Act Play
- Costume Design
- Scenic Design

One-Act Plays

GENERAL

- One play is allowed per school.
- Each school is allowed 15 minutes load-in and 15 minutes load-out time. If your play involves stage combat, your fight call must occur within your load-in time. The house will open five minutes before load-in time is complete.
- You will have access to your dressing room one hour prior to, and for 45 minutes following your scheduled performance 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.
- Respondent feedback sessions will occur in assigned response rooms following each performance. These 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: One Act Plays have a 45 minutes time limit. A five minute grace period will be permitted. After this grace period, sound will be cut, lights will be brought to full, and the venue host will start the applause. Performance time begins immediately when the house lights go out. **If your performance exceeds 50 minutes total, a non-negotiable 10 point penalty will be deducted from your 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 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.

One-Act Plays

(continued)

- **Scenery/Props:** Each venue will have a set of stock set pieces for use in One-Act Plays. 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. **Please see the appendix for a summary of furniture available for your use.**
- **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

One Act Plays are scored using the [One-Act Play rubric](#).

ORDER OF EVENTS

At the scheduled start time, the following will occur:

- **1 hour** before performance time: Cast & Crew meet event host in the scene shop, escorted to dressing room
- **15 minutes** before performance: Host escorts load in crew to theatre. Any prop weapons checked in will be delivered to the Lenaea stage manager at this time. If your play includes fight choreography, a fight call must be completed during your load in time.
- **5 mins** before performance: House opens
- **Performance time:** Host welcomes audience, warns of any explicit material or effects that may exist in the production, and performance begins.
- **Performance ends:** Load out begins, remainder of cast and crew are taken to the response room. Prop weapons are retrieved by the Lenaea stage manager and returned to storage in the scene shop where they remain until schools depart the Festival.
- **After response session:** Participants escorted back to dressing room
- **No later than 2 hours** after performance start time: School vacates dressing room

Student-Directed One-Act Play

If your One-Act Play is student directed, the director will be scored for their efforts on a [separate rubric](#), along with an additional feedback session following the One-Act response session.

Individual Performance Categories

(applicable to Monologues, Duo Scenes and Musical Theatre Solos)

GENERAL GUIDELINES

- Costumes and stage makeup are not permitted. Comfortable, professional attire should be considered.
- Small hand props are permitted but not recommended. Props resembling weapons are **not permitted**.
- Performance materials may not be taken from a school's One-Act play performed at the Festival.
- Scenes & songs from published, scripted plays, or student-written materials are permitted. **Pieces from film or television scripts are not permitted.**
- Individual performance categories are performed in campus classrooms and furniture is limited. Chairs and a single table will likely be available. **Students are not permitted to bring their own furniture.**
- Students should slate with their name, school, title of monologue/scene/song, share the author of the piece and character name, and (if applicable) disclose that their performance includes sensitive subject matter/explicit language. Do not explain the performance piece.
- Recording of performances is permitted by one party in the room, and must not interfere with the performance.
- **For Musical Theatre Solos:**
 - An accompanist is provided, and warm up rooms will be available. Acapella (without music) performances are not permitted and will be disqualified from award consideration.
 - Performers should bring legible sheet music in their performance key, organized in a three-ring binder with start and stop points clearly marked. Performers will have a short time to review their piece with the accompanist before their performance.
 - There should be no dialog performed before or after the song.

ORDER OF EVENTS

- **Session Introduction:** At the start of each session, the Respondents will introduce themselves and remind all attendees of applicable guidelines to the session.
- **Performances:** Participants will perform their pieces, one after another, with a brief pause between performances so that Respondents can complete their scoring.
- **Response Sessions:** Following the final performance, the remainder of the scheduled time will be spent as a response session, equally divided amongst the participants. Response sessions are not mandatory, but often times, the Respondents' Choice award are based on what happens during a workshop session.



Individual Performance Categories

CATEGORY SPECIFIC INFORMATION		
CATEGORY	MAXIMUM # OF SUBMISSIONS	SCORING RUBRIC
Monologues	Four (4)	Rubrics available here
Duo Scenes	Two (2)	
Musical Theatre Solo	Three (3)	



Time Limit: Each category has a stated time limit, which is stated below. If your performance exceeds the time limit, **a non-negotiable 10 point penalty will be deducted from your score.** We recommend rehearsing your piece and timing yourself to ensure you leave adequate time to end your piece appropriately. Pieces are timed by an independent time keeper or Respondent.

TIME LIMIT INFORMATION		
CATEGORY	TIME LIMIT	TIMING DETAILS
Monologues	Four (4) minutes	Timing begins immediately after the performer finishes slating and ends with the last moment of acting (whether it is spoken or silent).
Duo Scenes	Seven (7) minutes	Timing begins immediately after performers finish slating and ends with the last moment of acting (whether it is spoken or silent).
Musical Theatre Solo	Four (4) minutes	Timing begins immediately after the performer finishes slating and ends with the last moment of music (whether sung, or in the piano accompaniment)

Original One-Act Script

The Original One-Act Script (“Original Script”) category offers young writers the opportunity to hone their skills and receive feedback from professional playwrights. Below are the criteria for eligibility as well as tools to support a successful submission.

ELIGIBILITY CRITERIA

- The script must be entirely student-written.
- The script must conform to guidelines [outlined in this sample format](#).
 - Format: Times New Roman in 12-point font, with 1-inch margins on all sides
 - Title should have its own page, and the Title should be centered and capitalized with playwright’s name appearing double-spaced below the title, not in all caps
 - Second page should list the cast of characters (with a brief description of each) and time/setting.
 - Title page and cast of characters page are not numbered and do not count toward the page number limit. Page numbers begin on the first page of dialogue in the upper right-hand header.
 - Act and Scene headings should be centered
 - Character’s names should be centered and capitalized
 - Stage directions should be indented one tab and italicized. Parenthetical stage directions are used for small actions within dialogue.
 - Plays should be submitted electronically in PDF format.
 - Not to exceed 35 pages in length (starting from the first page of dialogue)
- The script must be original, not an edited version of any previous work. Adaptations of works by others are not eligible unless the adaptation is a substantial reimagining of an original story with predominantly new dialogue.
- If there is a dispute on eligibility, the final decision will be made collaboratively by Lenaea staff and Respondents
- Though smaller formatting deviations will not necessarily incur a point penalty (detailed below), students are encouraged to follow all guidelines as stated above in preparation for the expectations they will encounter in the industry.

ORIGINAL ONE-ACT PLAY CATEGORY SPECIFICS			
MAX # OF SUBMISSIONS	FORMAT	DUE DATE	SCORING RUBRIC
Two (2)	Scripts should conform to this sample format, and submitted as a PDF	January 15, 2024	Original Script Rubric



Penalty: Students will incur an **automatic 10-point penalty** for not conforming to the following guidelines:

- Font larger or smaller than size 12
- Font not Times New Roman
- Exceeding 35-page limit

Scenic & Costume Design

GENERAL GUIDELINES

- Scenic and Costume Designs designed individually or collaboratively by more than one student are eligible.
- Designs may be from One-Act Plays presented at Lenaea, from realized productions performed at the school, or from unrealized productions. If the design is from a new or obscure show, you are encouraged to send a script ahead of time to Lenaea for Respondents to review.
- Minimum requirements for submissions are noted in the table below.
- Design Space: Design presentations should fit within a 30"x30" space.
- Each student will have access to set up their presentation 45 minutes before their response session time. Each entry will have a 20 minute private session that will include both their presentation and Respondent feedback. Designers, Respondents, and the participating school students, staff and chaperones are welcome to attend that session. Additional viewers will be permitted if space allows. Students will have 45 minutes following their session to remove their presentation materials.



DESIGN SHOWCASE

Finalists will have the opportunity to present their designs in the Design Showcase on Sunday morning. Finalists will be notified by Saturday evening if their presentation has been selected for the showcase.

SUCCESSFUL SUBMISSION TIPS

We have prepared some guidance on how to prepare a successful presentation. This includes recommendations on preparation, guidance on presentation materials, etc. The ultimate presentation is completely up to you - these are simply recommendations that support the categories being evaluated by Respondents.

Successful submission tips are available in the Appendix.

DESIGN CATEGORY SPECIFICS			
CATEGORY	MAX # OF SUBMISSIONS	REQUIREMENTS	SCORING RUBRIC
Scenic Design	Three (3)	Full design for a single-set production. For a multi-location piece or musical, one location is ok as the minimum, with thought given to how the other locations should be staged.	Rubrics available here
Costume Design	Three (3)	Designs should include three (3) or more characters from a production.	



Workshops

The Festival also offers a full weekend of workshops on theatre topics presented by theatre professionals of varying backgrounds including professional working actors, producers, directors, designers, college and university professors, and technicians. Recent workshop topics have included:

- Directioning
- Playwriting
- Acting
- Improvisation
- College Audition Prep
- Shakespeare
- Audition Technique
- Vocal Technique
- Stage Combat
- Immersive Theatre
- Dance & Choreography
- Scenic Design
- Costume Design
- Prop Design
- Lighting Design

Our schedule of workshops will be published in January, and we encourage all students to review the schedule and attend as many of these unique immersive classes as possible. Workshops attendance is on a first come, first served basis and some workshops may have space limitations.



Command Performances

SELECTION PROCESS

Respondents in the Duo Scenes, Monologues, and Musical Theatre Solo categories will select and recommend one piece from each track and shift for a Command Performance at the end of the festival.

Command Performances are not necessarily selected based on scores. They are an opportunity 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 when pieces are selected. Due to time constraints, any piece that exceeded the time limit during its initial performance is not eligible for a Command performance.

PERFORMANCE INFORMATION

Selections will be posted by 3:00pm on Sunday afternoon in the Harris Center Lobby. Students and/or the program director must be available to accept the invitation to perform. Program Directors will be contacted via phone if contact cannot be made in person.

Monologue and Duo Scene command performances will be performed on Stage One and Stage Two immediately preceding the Closing Ceremony. Musical Theatre Solo command performances will be performed during the Closing Ceremony.



Scoring and Awards

- Scoring Process
- Awards
 - Score-Based Awards
 - Outstanding Performance Award
 - Respondents' Choice Award
- Bob Smart Spirit of Lenaea Award

Scoring Process

Awards are given at the Closing Ceremony to the participants achieving award-eligible scores. Respondents use a performance-based assessment rubric to score competitive categories. [All rubrics are available at lanaea.org](https://lanaea.org).

- Performances and presentations are scored using a category-specific rubric and a standardized point scale of one (1) to ten (10) for each of the elements defined on the rubric.
- If warranted, any incurred penalties are deducted from the total score.
- Respondents' scores are averaged to arrive at a final score.

Awards

SCORE-BASED AWARDS

Awards are given at the Closing Ceremony on Sunday evening to participants achieving a qualifying score for each category. The final score is used to award recognition according to the following criteria:

Category	Gold Level	Silver Level	Bronze Level
This category has a potential score of 80 points			
One-Act Play	63 - 70	56 - 62	50 - 55
The categories below have a potential score of 60 points			
Monologues Due Scenes Musical Theatre Solos Scenic / Costume Design	54 - 60	49 - 53	44 - 48
The categories below have a potential score of 50 points			
Original One-Act Script Student Direction	45 - 50	41 - 44	37 - 40

OUTSTANDING PERFORMANCE AWARDS

Respondents for each track and shift will select an Outstanding Performance in a One-Act Play in that track and shift. This award is chosen by the Respondents and reflects an outstanding performance by those students in their One-Act Play.

RESPONDENTS' CHOICE AWARD

The Respondents' Choice award is an opportunity to recognize individuals who did not necessarily earn a Gold, Silver, or Bronze medal based on their scored performance, but who stood out for reasons of the Respondents' own choosing. Often, the award is based on the discoveries and growth that occurs during the workshopping period.

Bob Smart Spirit of Lenaea Award

The Lenaea High School Theatre Festival is built on a rich and memorable set of values and traditions. We honor these traditions and the hard fought efforts of the Festival’s founders and former mentors by presenting special awards in their names at the culminating ceremony.

Each year, we ask teachers to nominate a student worthy of receiving the **Bob Smart Spirit of Lenaea Award**. Bob Smart was and will always be thought of as the guiding force behind Lenaea. He was a loving man with a heart of gold who would move mountains to ensure every last performance was seen and that Lenaea stayed strong.

The Spirit of Lenaea Award honors those students who have demonstrated above-and-beyond qualities of leadership and commitment to overcome significant obstacles in planning, rehearsing, and bringing a performance piece to the Festival. If you have a student with story reflecting their hard work and dedication that has impacted your school’s attendance at this year’s Festival and to the values that we strive to honor and celebrate, please feel free to nominate that student.



In addition to the description above, your nomination should consider the following criteria:

- Level of determination and effort demonstrated by this student,
- Contribution toward success of getting your school to the festival this year, and
- Student’s attitude toward and involvement within the theatre program at your school.

The nomination form for the Bob Smart Spirit of Lenaea award is [available here](#), and on our website at lenaea.org. Nominations are due by the start of the Opening Ceremonies, and the award will be presented during Closing Ceremonies.

“This festival is unique in that the coaching and feedback for students make this an educational experience and not just a competitive atmosphere. I loved the interactions between the seasoned respondents. I didn't feel like a competition, just genuine camaraderie.” -- *Program Director*

“Lenaea always encourages me to work even harder. Seeing the immense talents of my fellow students is not only mind-blowing, but motivating.” -- *Student Participant*

“There is nothing that equals the Lenaea experience... I have seen first-hand the difference it can make, and the special feelings it can create for those who give their time toward the festival.” -- *Volunteer Respondent*

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 by November 18, 2022.
- ✓ Book your hotel rooms in Folsom! Sponsor hotels will be listed on our website.
- ✓ Circulate this packet to your students for their review.
- ✓ Obtain performance rights for all pieces that require them.
- ✓ Complete your Student Roster in your Program Director Portal by January 15, 2024.
- ✓ Complete your Category Registration Forms by January 15, 2024.
- ✓ Submit any Original One-Act Play Scripts by January 15, 2024.
- ✓ Confirm all Liability Release Waivers are submitted by January 15, 2024.
- ✓ Submit your nominations for the Bob Smart Spirit of Lenaea Award by 10am on February 3, 2024.
- ✓ Attend the Program Directors' Town Hall (Date TBD)
- ✓ Have an amazing Festival!

Questions?

For questions on anything in this packet, or anything else pertaining to the Festival, please email info@lenaea.org.



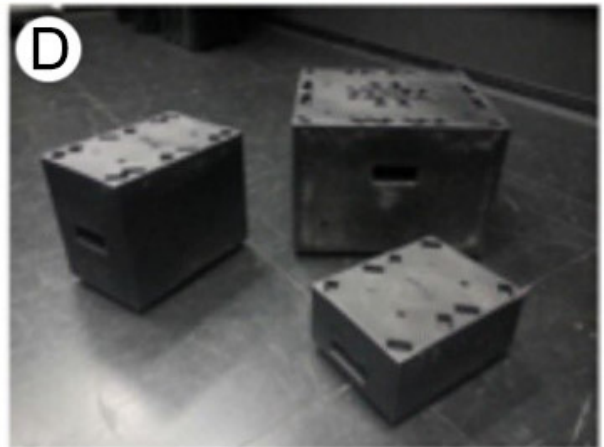
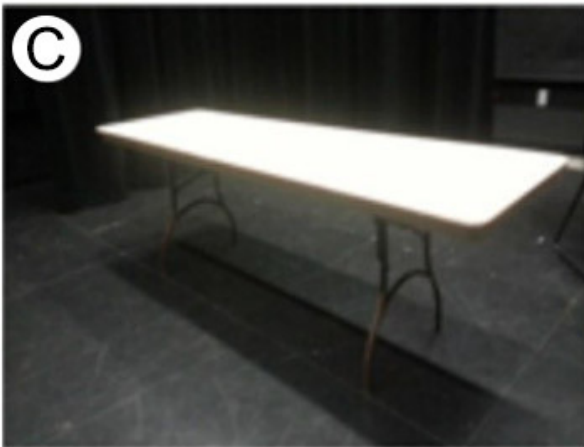
APPENDIX

- Set Piece Listing: Available for use during One-Act Plays (A)
- Stage Configurations for One-Act Plays (B)
 - Stage One (capacity 850)
 - Stage Two (capacity 155)
 - Black Box (capacity 50)
- Tips for a Successful Design Submission (C)
 - Costume Design
 - Scenic Design

Set Piece Listing

The following scenery and furniture are available for use in each of the One-Act Play venues, courtesy of Folsom Lake College:

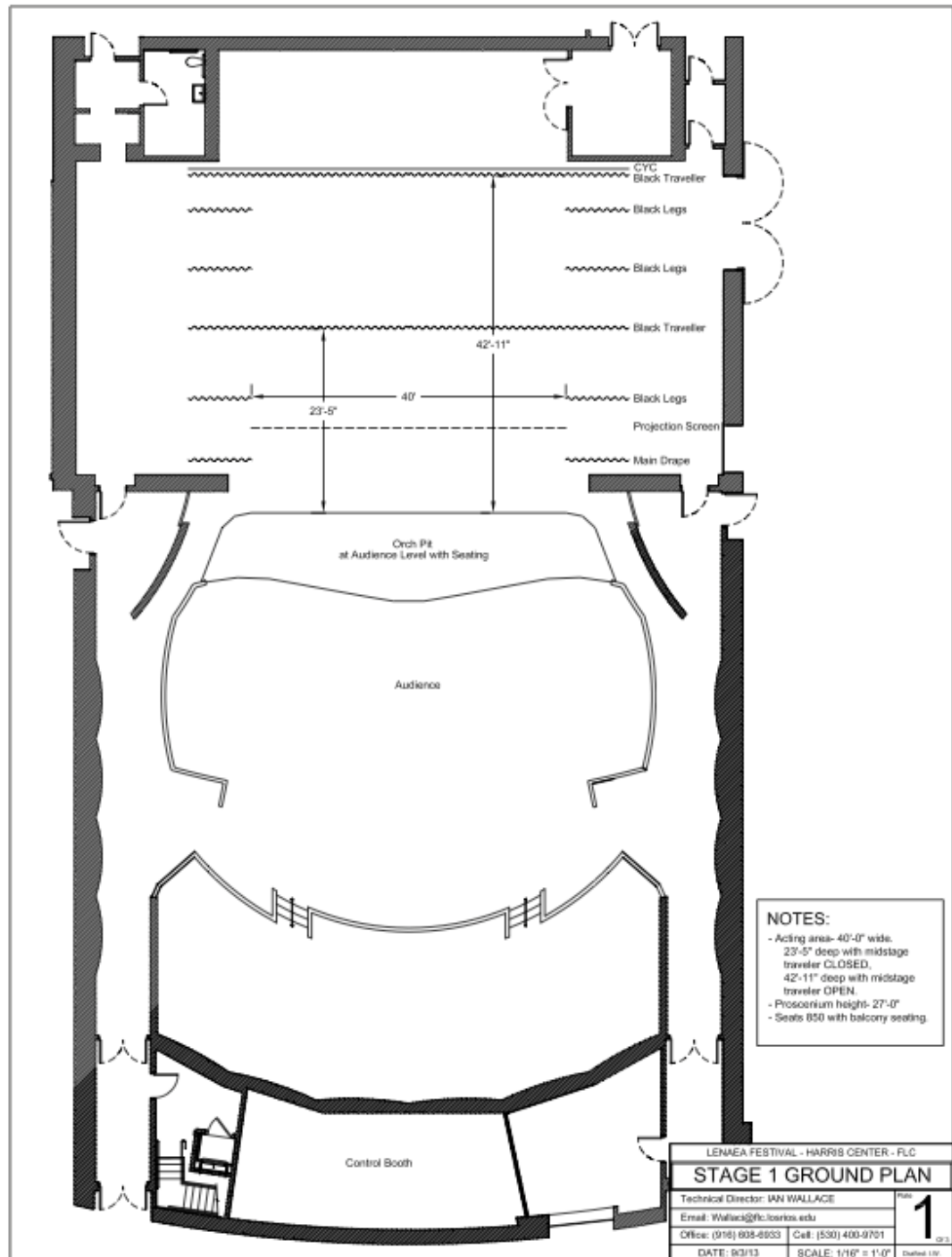
- A: Qty 6 - black chairs
- B: Qty 1 - bench (4' length, 18" height)
- C: Qty 1 - 6' folding table
- D: Qty 3 - black acting cubes (1 large - 24"x24"x18", 1 medium - 12"x18"x16", 1 small - 12"x16"x8")



Stage Configurations for One-Act Plays

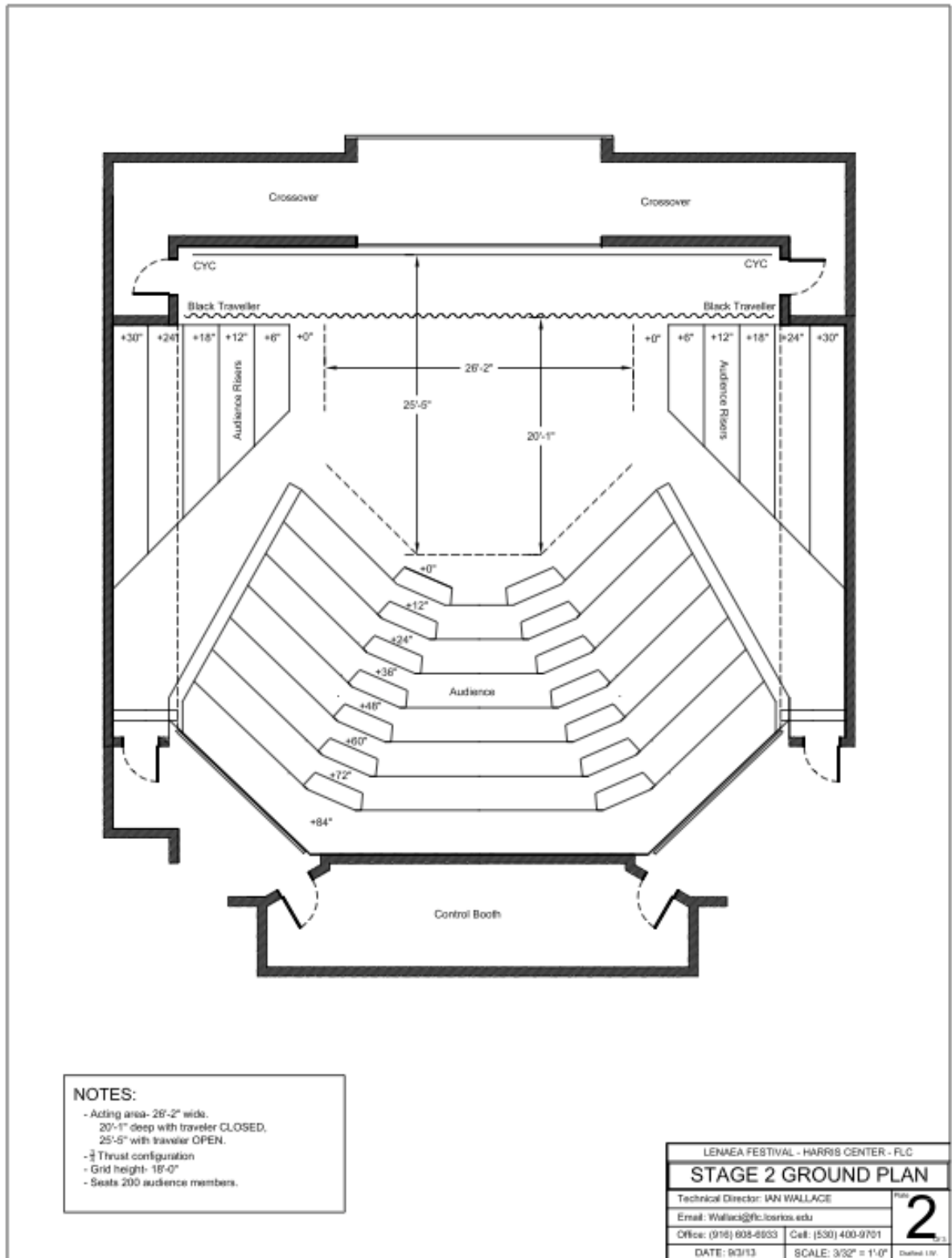
Three venues are available for One-Act Plays. You will be asked for a preferred venue on your One-Act Play category form, however we cannot guarantee you will be scheduled in your preferred venue. Venues will be assigned on a first-come, first-served basis when all forms and fees are received.

STAGE ONE | Capacity: 850



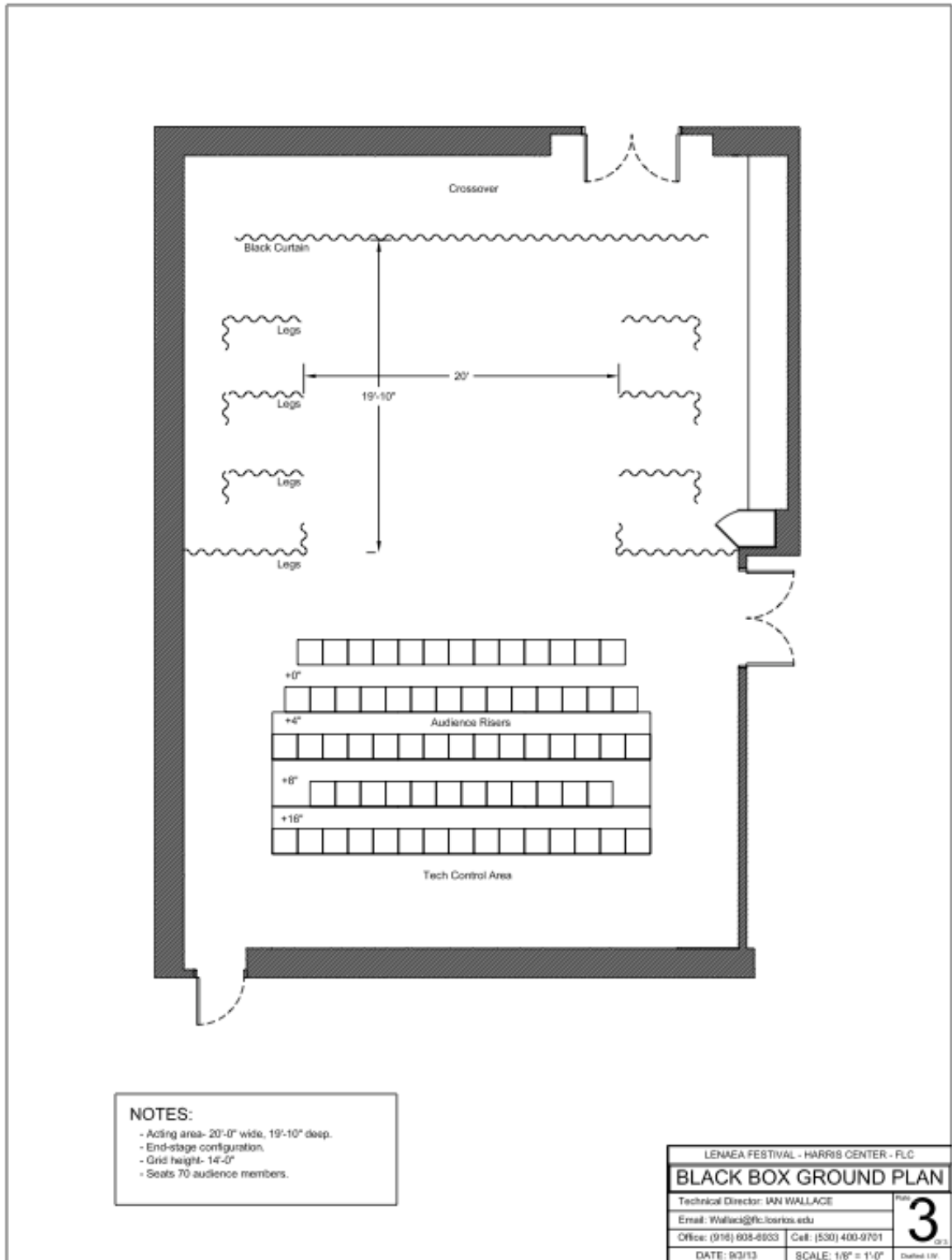
Stage Configurations for One-Act Plays

STAGE TWO | Capacity: 155



Stage Configurations for One-Act Plays

BLACK BOX | Capacity: 50



Tips for a Successful Design Submission

The elements below are important to ensure the success of a design submission:

GENERAL SUGGESTIONS:

- **Research:** Do your research! Ensure you understand the nuances of the play's concept, emotion, mood and period and that you reflect it in your research. Document your inspiration for your color and texture choices, and ensure that your research is well organized and thorough.
- **Script Analysis and Concept Statement:** Demonstrate that you understand the themes, symbols and metaphors of the text of your play. Ensure your concept statement communicates your approach meaningfully and supports your design choices.
- **Visual Communication of the Design:** Provide materials that demonstrate your technical skills in communicating your design.
 - For Costume Design, consider color renderings and other appropriate and effective means of depiction, or production photos or actual built pieces if your design was realized.
 - For Scenic Design, consider a ¼" scale ground plan and other drafting such as center line section, elevations, and paint elevations, or production photos if your design was realized.
- **Technical Drawings and Documentation:** Utilize organizational and design documents to document your process. Consider costume plots, a costume bible, storyboards, quick-change charts, etc, or production photos if your design was realized.
- **Design Choices:** Ensure that you pay attention to design principals (color, shape, texture, space, form, etc.) and that your choices support the thematic content and character relationships of the play. Be sure that your choices address the physical needs of the production.
- **Overall Presentation:** Ensure that the relationship between your inspiration, research, early sketches and resulting design choices are clear. Your submission should guide the viewer through the design process, be visually organized, and be polished and professional, leaving a strong impression.

(additional information on the following pages)



Tips for a Successful Design Submission

(cont'd)

MATERIALS:

Students should present materials which most closely show the design process. Supporting materials that would be most useful include combinations of the following items. This is not a definitive list - choose elements that best articulate and document your conceptual approach and process. Remember - all your design choices should help tell the story of the play.

- **Brief design concept statement (approx. 250 words):** The concept statement should contain a visual vocabulary. It should communicate the essence of your design approach stated in meaningful terms, against which to evaluate the design decisions you made. It is helpful to create a concise written statement about the play as a way to make your feelings about it clear. Use descriptive words. If you are struggling to begin, consider these tips:
 - Make a list of adjectives that describe to you the moods, ideas, and places in the play can be a good exercise. Adjectives such as dark, hard, and gloomy are perhaps useful, but more specificity in the choice of adjectives might lead to better examples. Adjectives such as fragile, brutal, labyrinthine, or fractured conjure up stronger visual ideas.
 - Consider using adjectives in the text itself, or that the playwright uses to describe things in the play.
 - What are the colors and textures? What feeling or mood does the design evoke? Remember, your concept statement should support the play.
 - **For Costume Design:** What do the costumes look like (of the main characters)? What are the shapes, styles, colors and textures used? What about shoes, and hair? Are the garments new, or old? Tattered, neatly ironed and starched, exaggerated, tight-fitting? Describe it in detail.
 - **For Scenic Design:** What does the set look like in detail? What do you see onstage? Describe it in detail – is it old, new, dilapidated, peeling paint, granite, formidable, looming, etc. Is it an old and overgrown foggy mossy forest? Is it a neglected run-down cracker-box house build in the 1930's? Be descriptive!
- **Research Collages:** Arrange images carefully, making your main (key) images prominent. Choose a background that helps tell the story. Make sure your images are cropped to feature the elements you want to show, and are cropped neatly and of appropriate resolution. Don't forget to add your name and the name of the play. *Do not* use photos of other people's designs, or renderings created by other designers.
 - **For Costume Design:** Find images that support your concept, including images of garments and clothing your characters might wear. Find clothing specific to the time, location, and status of your characters, including any shoes, hats, and hairstyles they may have. Find the colors and patterns they may wear. Make sure the images you find gives someone a clear idea of what the main characters might be wearing onstage.
 - **For Scenic Design:** Find images of architectural elements you want onstage, be it a seaside cliff, a medieval castle gate, a worn-down back porch in Pittsburgh from the 1950s. Find detail elements you may want such as images of architectural details, peeling paint, plants, doors or windows, textures such as castle stones, props, etc. These images should give someone a clear idea of what they will find onstage for your set.

Tips for a Successful Design Submission

(cont'd)

- **Production Photos:** If your designs were realized in a production feel free to include them.
- **Verbal Presentation:** As a designer, you should be able to communicate both visually, in writing, and verbally. Remember not to give a summary of the play unless it is a critical component of your presentation. Your verbal presentation should include a full slate, presentation of your concept supported by your research images, and how you took the concept and research, and created your design! Be sure to practice your verbal presentation so you are comfortable and confident! Your verbal presentation should be no more than five (5) minutes to allow for time for questions and feedback from your Respondents.
- **Additional Materials:** The following additional materials would be appropriate for design submissions:
 - **For Costume Design:**
 - Costume bible: This is a resource that details all elements needed to fulfill your design
 - Storyboards: A storyboard is your roadmap when you are designing a production. Like a script, your storyboard visually guides you throughout the production process. By planning your costume plot, you know which looks you need to create and how to create them when production begins. You can get others' feedback early on and make simple adjustments to your storyboard, rather than making major changes while in production.
 - Color costume renderings with fabric and trim swatches
 - Costume plot: A list of characters, showing the costumes to be worn in a production, scene by scene.
 - **For Scenic Design:**
 - Preliminary sketches
 - ¼" = 1'0" scale model (with a figure) or color sketches: A 1/4" scale means that each 1/4" (inch) on the plan counts for 1' (feet) of actual physical length.
 - Scale ground plan and other drafting sections
 - Paint elevations