

# FALL FESTIVAL – JUNIOR VARSITY DIVISION

## SETS/LIGHTS

### What do we have to do?

- You have to build TWO (2) sets for the designated category for the Fall Festival, draw an overhead ground plan for each set, make a light plot for one (1) of your two sets (not both), create a notebook and write a concept paper. These are MANDATORY. Details below.
- You should draw two (2) front elevations in color. These are not required, but they are highly recommended.
- You also need a verification form signed by your teacher that says students did all the work and didn't spend more money than allowed.  
*\*\*\*The Verification Form is the last page of this pdf.*

### What do we build the sets on?

- Your school may already have what's called a "black box stage" for building your presentation set on. If not, you will need to create one for your set. It's basically a piece of wood, metal or foam board, painted black, where you can create a 3-dimensional set.

### Do we need 2 black boxes for 2 sets?

- No. Just like on a real stage, you will move the pieces around to create the 2<sup>nd</sup> set.

### How big a set do we build?

- Maximum size is 18' high, 36' wide, 30' deep (18 feet high, 36 feet wide, 30 feet deep).
- The set for your presentation is created to a MANDATORY scale:  $\frac{1}{2}$  inch = 1 foot. (Therefore 1 inch on paper equals 2 feet, 3 inches represents 4½ feet, etc.) How many inches for 18 feet? 36 feet? 30 feet? Or the number of feet in your stage or performance area?
- Measure out the size of your stage for your "black box stage" and create walls, furniture, whatever you would need on stage for a performance of one particular scene from the designated play.
- Now do the same with the other set. Decide how much you need to move in and out or change to create the other set.

### How much money can we spend?

- You can spend no more than \$75 on materials for creating the sets.
- The black box does NOT get counted in the \$75.
- If someone gives you something to use in your set, you have to find the fair market value of it on the internet, print a page that proves what it would cost, and include that in the \$75 total.
- If you borrow things for the set, you still need to find fair market value and include them in the \$75 you're allowed.
- Save all your receipts and print-outs from the internet and bring them in case the judges ask for them.

**What's the overhead ground plan?**

- Pretend you're looking down at the stage from up above it. Draw all the items in your set design to scale. You should use  $\frac{1}{4}'' = 1'$  scale here (1/4 inch = 1 foot), although you can use  $\frac{1}{2}''$  scale if you have enough space on a sheet of white letter-size paper (8½" x 11").
- The ground plan shows the length and width of each item on the set.
- The ground plan for each set is required.

**What about those “highly recommended” front elevations?**

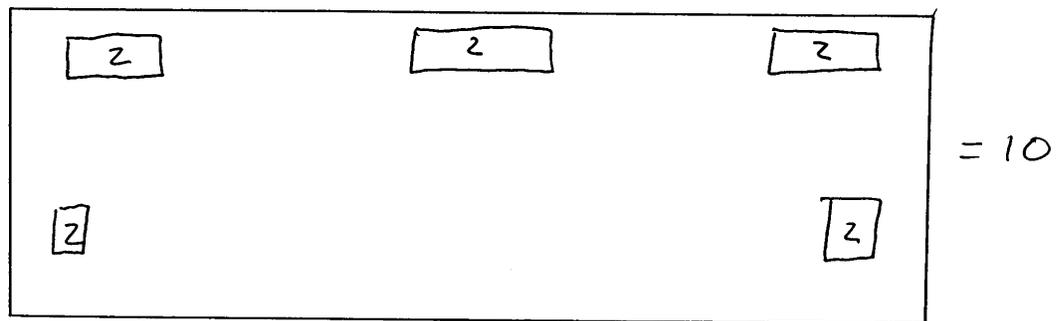
- Draw a scale model ( $\frac{1}{2}'' = 1'$  scale here (1/2 inch = 1 foot) of each of your sets.
- Show the set from the audience's point of view.
- Keep it to scale so you know how tall each item is.

**What's a light plot?**

- A light plot shows how you're going to light the stage so the audience can see what's happening.
- Use the  $\frac{1}{4}'' = 1'$  scale here too (1/4 inch = 1 foot).
- You need to include Circuitry, Instruments, and a Gel (Color) Schedule.
- Your designs must be appropriate for school use. That means, don't overload the circuits so you blow a fuse or flip a circuit breaker, and don't include the newest fanciest tech stuff that the school couldn't afford to buy.
- Your school probably already has lighting in place for shows. Use that as your base.

**What do you mean by circuitry?**

- The following are recommendations for circuitry:
  - 50 circuits available
  - each circuit is 1,500 watts
  - 3 electrics remain as is, with each one containing 8 circuits (24 total circuits for electronics)
  - Ante-Proscaenium (APs) will contain 16 circuits
  - There will be 10 floor pockets
  - The floor pockets will be located in the following positions and cannot be moved:



- The electronics and AP will allow for reposition of circuits to fit individual designs.

*\*\*\*An example of a circuiting chart, a sample light chart, and Common Lighting Symbols are on pages 5&6 of this pdf.*

**What if we're using a thrust stage or an area stage?**

- You still use this circuiting chart.

**What instruments should we use?**

- Instruments could include LED lights, ellipsoidals, Fresnels (pronounced “fer-NELS”), intelligent mirrors, Gobo projectors, beam projectors, strip lights, spotlights, image projects, gel scrollers, or any other instrument within reason and a school budget.

*\*\*\*Some sample instrument schedules are on page 7 of this pdf.*

**What is a Gel (Color) Schedule?**

- The light design for each set must include a color medium schedule. You will get samples of how to write this when you download the instrument schedules above.
- A color medium is any colored transparent material placed in front of a light beam, such as lighting gels.
- Examples of lighting gels can be found online through Olson Theatrical Lighting or Gamcolors.

**Does it matter which set we do the light plot for?**

- No. You can choose either set. But only do one (1). You could be disqualified for doing two, because that means you were not following directions.

**What about the notebook and concept paper?**

- You must have a notebook and concept paper, showing all the research you have done and the work that went into preparing your set design.

*\*\*\*Instructions for the Notebook and Concept Paper are on page 8 of this pdf.*

- You must identify each page with your school code and the title of the play.

**What will the judges expect?**

- Your presentation team will provide a brief synopsis of the selected play, if necessary, or a brief explanation of the scene selected, if the judges should know the play well.
- The team will also provide an explanation of your concept and how it fits your selected play and chosen set locations.
- Then the team will show the set design, ground plan, optional front elevation, and light plot for the first set, explaining the components (parts), and why those items were chosen.
- When you finish talking about the first set, continue with the second one.
- Your presentation team can have 1 to 6 persons.
  - The presentation can take up to 8 minutes. Remember your time limits!
  - The judges may or may not ask questions after your presentation.

**What if we don't have everything?**

- You'll still do the presentation, but you won't get as high a score.
- You will probably not be eligible for a trophy.
- You'll still get share sheets with judges' comments.

*continued*

**What do we say in our presentation?**

Talk about the following, but you can do it in any order that seems natural for you:

- Talk first about one set, then change the set you're showing the judges and talk about the 2<sup>nd</sup> set
- Why you chose this particular scene for your set design
- Why you need the items you have on the set – practical reasons including cost and ease of use as well as the actors' needs, plus what the set items show by way of emotion or meaning or style for that scene
- Why they are arranged as they are
- If you have particular colors or patterns, explain why they're important
- How your lighting plan works with the set you made it for – where the lights will be brightest or darkest, what colors you'll use, and why
- Problems you had, and how you solved them
- Who worked on what parts of the design and ground plan, and how you decided on responsibilities
- How many other students besides the presentation team were involved (if there were more – there might or might not have been)
- What you learned from working on this project

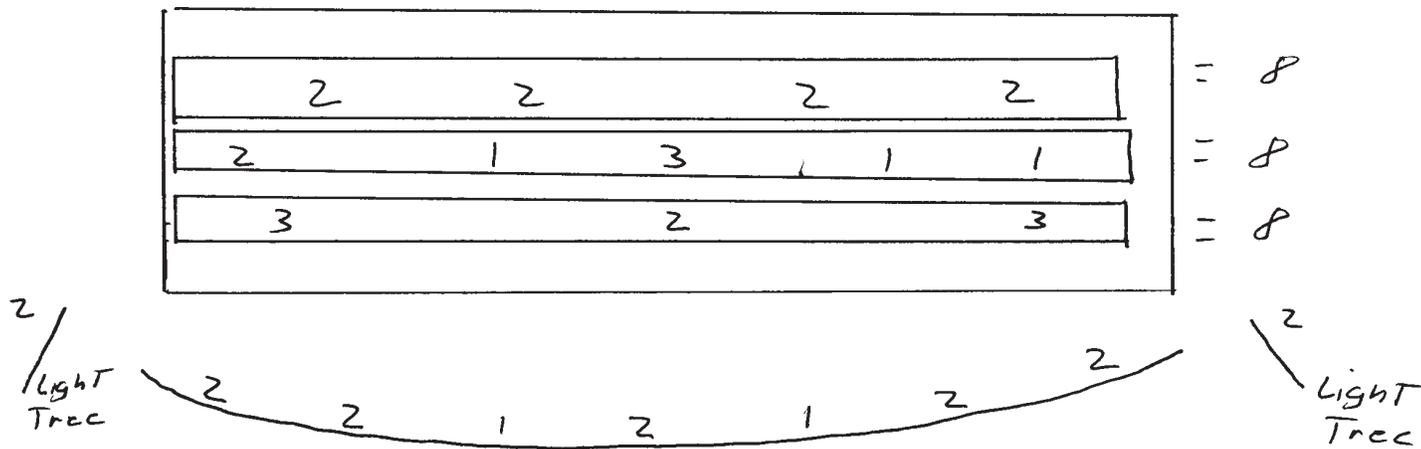
**What are the judges likely to ask us?**

- If the judges ask questions, they might ask some of the following:
  - “If you were to actually build this set on a real stage, what materials would you use to build a full sized set?”
  - “How will you get your sets on and off stage? How many people will you need? How long will the set shift take? Will this occur in front of the audience?”
  - “How does your set fit your concept?”
  - “Do you feel this is safe for actors to use?”
  - “Have you considered audience sight lines?”
  - “Is the majority of your Light Plot used for general illumination, or are you creating mood and tone, as if the lights were characters themselves?”
- If the judges don't ask questions, don't worry. You may have answered everything in your presentation.

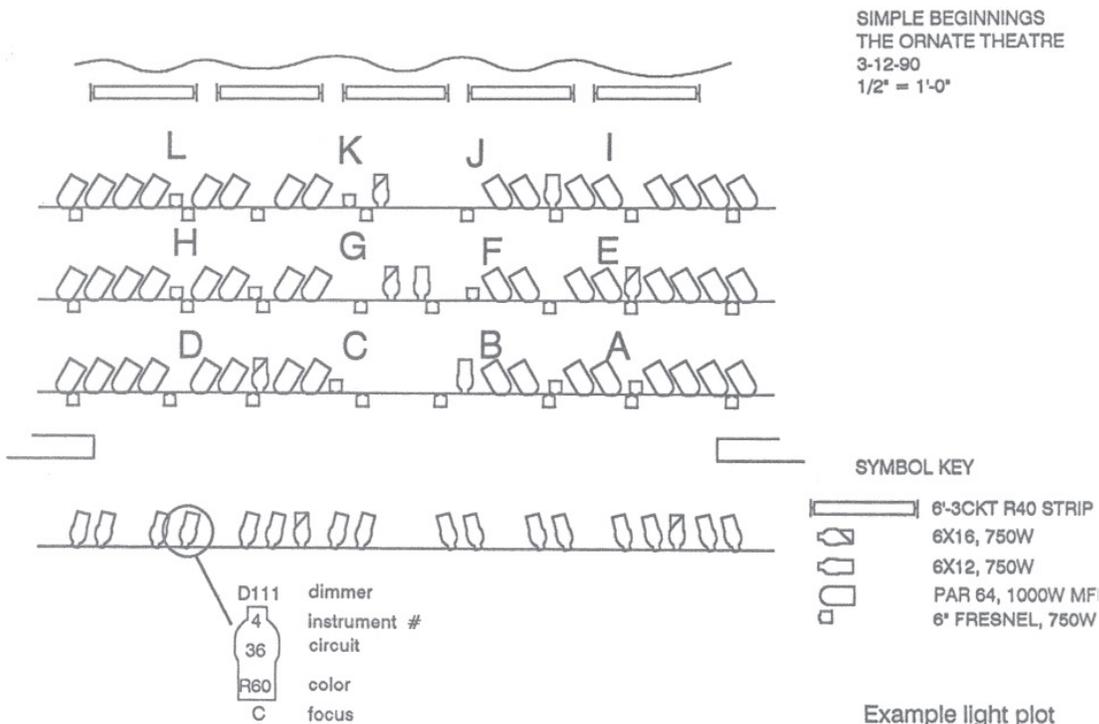
**What happens after our presentation?**

- The judges may want more time to look at your set and your notebook. If so, leave them there and pick them up later in the day.

The electricians and AP will allow for repositioning of circuits to accommodate individual designs. This is an **EXAMPLE OF A CIRCUITING CHART**:

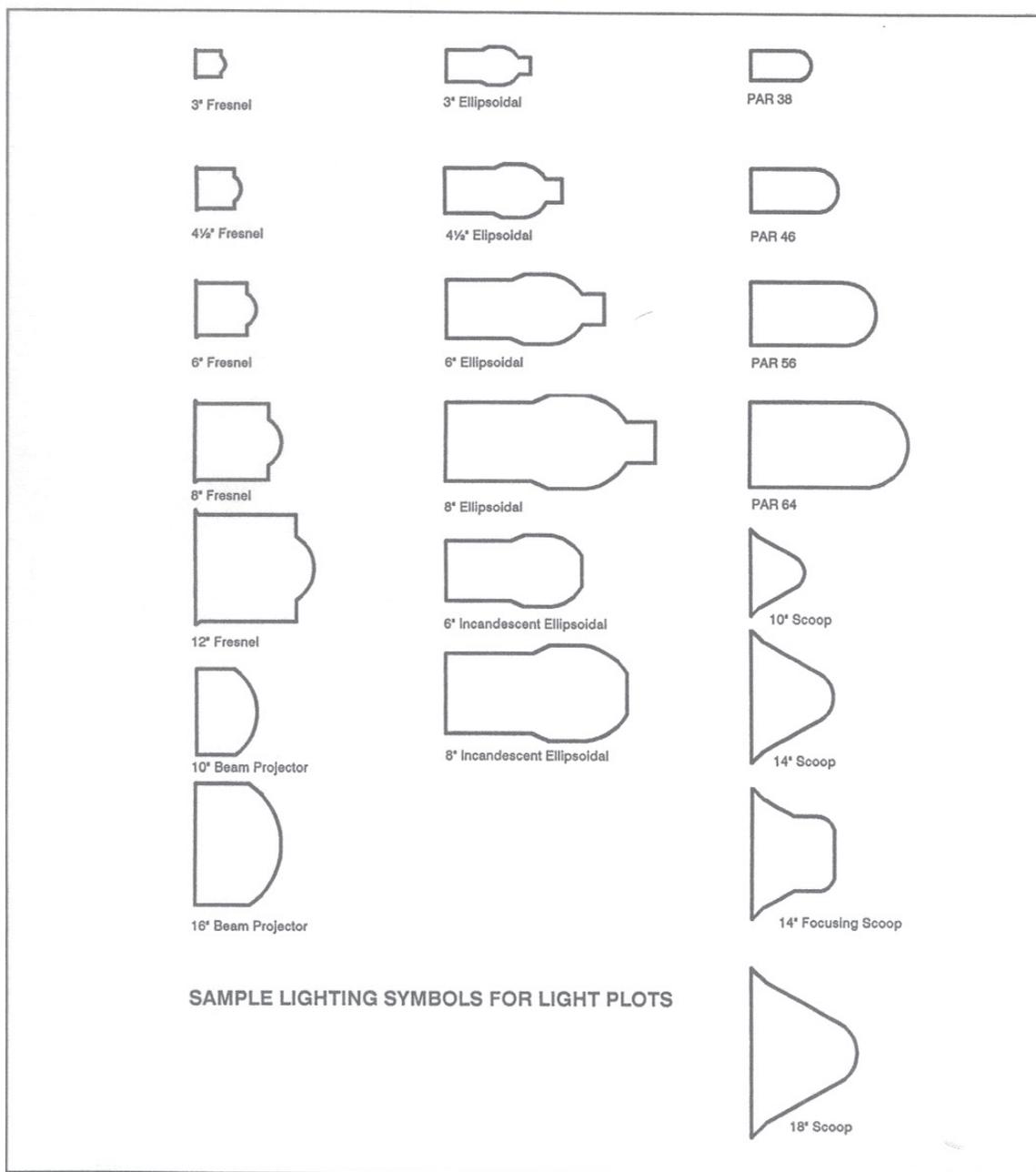


**Sample Light Plot**



*This theatrical light plot is the plan used to hang the show's lighting.*

# Common Lighting Symbols



## Sample Instrument Schedule (abbreviated) (includes color medium schedule)

### Instrument Schedule

(All Layers)

8/28/2005 15:53

Venue: McFarlin Auditorium

Show: Repertory

Designer: Jeannine Stegin

Assistant: Rhonda Miller

#### 1st Electric

Unit	Channel	Dimmer	Type	Lens	Wattage	Purpose	Colour	Gobo
1	19	48	Source 4	36 Degree	575	L1 WARM P R58		
2	25	49	Source 4	36 Degree	575	L1 COOL PI R68		
3	19	50	Source 4	26 Degree	575	L1 WARM P R58		
4	25	51	Source 4	26 Degree	575	L1 COOL PI R68		
5	118	52	Source 4	26 Degree	575	SPECIAL R51		
6	14	53	Strand Cent		750	US PINK W/ R35		
7	16	54	Strand Cent		750	US BLUE W R78		
8	18	55	Strand Cent		750	US AMBER R9		
9	117	56	Source 4	26 Degree	575	SPECIAL R51		
10	14	57	Strand Cent		750	US PINK W/ R35		

### Step 2-c: Instrument Schedule (includes color medium schedule)

POSITION	CHANNEL	DIMMER	TYPE	FOCUS	LOAD	COLOR
EL 2 #1	11	7	6" FR	C	500W	R64
EL 2 #2	2	8	6" FR	B	500W	R68
EL 2 #3	1	9	6" FR	A	500W	R68
EL 2 #4	8	10	S4 36°	D	575W	R08
EL 4 #1	4	17	6" FR	D	500W	R68
EL 4 #2	3	19	6" FR	C	500W	R68
PIPEA #1	10	1	6" FR	B	500W	R64
PIPEA #2	12	11	6" FR	D	500W	R64
PIPEB #1	9	2	6" FR	A	500W	R64
PIPED #1	6	4	S4 36°	B	575W	R08
PIPEE #1	5	5	S4 36°	A	575W	R08
PIPEE #2	7	15	S4 36°	C	575W	R08
FLOOR #1	13,14,15	16,21,22	STRIP	CYC	500W	R66
FLOOR #2	13,14,15	23,24,20	STRIP	CYC	500W	R66

### Step 2-b: Light Lab Sample Hook-Up (includes color medium schedule)

HOOK-UP Light Lab Sample

page of

CHANNEL	DIMMER	POSITION	TYPE	FOCUS	LOAD	COLOR
1	9	EL 2 #3	6" FRES	A	500W	R68
2	8	EL 2 #2	6" FRES	B	500W	R68
3	19	EL 4 #2	6" FRES	C	500W	R68
4	17	EL 4 #1	6" FRES	D	500W	R68
5	5	PE #1	S4 36°	A	575W	R08
6	4	PD #1	S4 36°	B	575W	R08
7	15	PE #2	S4 36°	C	575W	R08
8	10	EL 2 #4	S4 36°	D	575W	R08
9	2	PB #1	6" FRES	A	500W	R64
10	1	PA #1	6" FRES	B	500W	R64
11	7	EL 2 #1	6" FRES	C	500W	R64
12	11	PA #2	6" FRES	D	500W	R64
13	16,23	FLOOR #1+2	STRIP	CYC RED	500W	R26
14	21,24	FLOOR #1+2	STRIP	CYC BLUE	500W	R67
15	22,20	FLOOR #1+2	STRIP	CYC GREEN	500W	R91

# SETS/LIGHTS:

## A GUIDE TO THE

# NOTEBOOK AND CONCEPT PAPER

### I. TITLE PAGE

1. School Code
2. \_\_\_\_\_ Division Festival
3. Title and author of play

### II. TEACHER'S SIGNATURE SHEET (see E3–26)

### III. CONCEPT PAPER (1–2 pages maximum)

Please write in short, simple sentences.

#### A. Essential Play Information

1. Title (again)
2. Author (again)
3. Genre (tragedy/comedy, etc.)
4. Historical period/cultural context
5. Settings and time passage
6. Style (romantic, etc.)

#### B. Interpretation of Play

1. Very brief plot summary — key conflict/resolution
2. Significant roles played by key characters
3. Dominant theme or message
4. Playwright's intent — How play reflects author's purpose

#### C. Designers' intent — Values of the play/playwright that the designers are committed to expressing through their designs

1. Mood, emotional tone, meanings
2. Stylistic and/or practical design goals

### IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

- A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.
- B. Drawings/sketches/renderings/models/plots (Explain in more detail how they support the play based on number and sequence of settings, time passage, script requirements, and authentic research)
- C. Practical choices — cost, time, materials, ease of use, ease in staging
- D. Artistic choices — color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects
- E. Artistic license — unique choices based on an artistic vision (visual metaphors)
- F. Special design problems faced and how you resolved them
- G. Changes that you would make a second time and why
- H. Your greatest successes/personal rewards and why

CA Theatre Arts Standard  
3.2 - Advanced  
Students design theatre pieces in specific theatrical styles including classics by such playwrights as Shakespeare.

# SETS/LIGHTS VERIFICATION FORM

One copy of this sheet must be filled in and signed for the set/lights design entry. The participant must include it in the mandatory notebook.

SCHOOL CODE: \_\_\_\_\_

CREATOR'S NAME(S): \_\_\_\_\_

TOTAL COST OF DESIGN: \_\_\_\_\_

I verify that the accompanying set/lights design was conceptualized and created by student(s) enrolled in the above school indicated by code. I further verify that this design has never placed in any DTASC competition prior to this date and that it does not exceed the amount allowed for my division.

\_\_\_\_\_  
Signature of Creator/Designer

\_\_\_\_\_  
Signature of Director/Sponsor

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