



MAN OF LA MANCHA



DALE WASSERMAN
JOE DARION
MITCH LEIGH

*Artists boldly inspired
to dream the
impossible...*



UIL THEATRICAL DESIGN CONTEST 2021

#artbyartistico



by Stan
Prokopenko



by Vlad Petruchik



By Carlos
LaCamara



By Carlos
Lacamara



Art credits for 2020-21
UIL Theatrical Design
Contest Poster

By Octavio
Ocampo



By Christina
Munoz



MAN OF
LA
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DALE WASSERMAN
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*Artists boldly inspired
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By Juan
Gastelum



By Onix



By Leonardo Rodriguez



By Carlos Pereira Da
Silva



By Dennis Cox



2020-21 Theatrical Design Directorial Prompt

We will produce the musical, ***Man of La Mancha*** by Dale Wasserman, Joe Darion and Mitch Leigh in a way that it has not been produced before. The original story that inspired the musical, DON QUIXOTE by Miguel de Cervantes, is considered the first novel and one of the greatest pieces of literature of all time. It has been enjoyed in over fifty languages and has inspired artists of every medium to take a turn sharing their personal reaction, interpretation, or vision of the messages, characters and moments from the story. Some famous art, some obscure...they all become a visualization of the words of the universal story of Don Quixote and his quest. ***Man of La Mancha*** is described as the first true "concept musical," the kind of musical in which the overarching metaphor or statement is more important than the actual narrative—in which the method of storytelling is more important than the story. Playwright Dale Wasserman calls for a definite convention of theatrical production which you will follow, but you will look to artists who have captured their own vision of Don Quixote for visual inspiration.

The key conventional elements Wasserman specified were as follows:

- 1) The entire play takes place within the prison. All the theatrics of the "charades" are created from items taken from Cervantes' belongings and incorporated with found items from within the prison itself.
- 2) The prisoners stay on stage the entire production and become the characters in Cervantes' charades by adding items to their costumes from the trunk or found items.

Your designs should adhere to this convention.

Artistically, however, you will look to the artwork of others who have chosen Don Quixote as their subject. **You should select a single piece of visual art inspired by the story for your primary inspiration source and build your concept from there.** It may be any medium of visual art, but must be credited to the artist. This gives you a great deal of freedom to explore and apply creatively from the vast body of work from all over the world. It truly is fascinating to see the bountiful variety.

As always, your designs shall NOT reflect nor copy any other live or film, stage or broadcast versions of the play. You are encouraged to dig into the story and figure out what message you want your audiences to receive and how you can connect with them and make it relevant to a world that may just need a hero. Your quest is to make a production memory that will keep the story alive for another generation. Enjoy your creative journey!

"If there was a guiding precept for the whole endeavor it lay in a quotation I found long ago in Unamuno: 'Only he who attempts the absurd is capable of achieving the impossible'"

--Dale Wasserman

The official version of the play is the published libretto

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Please check the UIL website for new information and workshop opportunities.

<https://www.uiltexas.org/theatre/theatrical-design>

2020-21 UIL Theatrical Design **COSTUME** Challenge

Students designing costumes will submit a total of (5) plates plus their Justification Paper and Prompt Address Statement. They are outlined as follows:

Justification Paper Students will submit a **maximum two-page double-spaced** paper that includes the designer's production concept and justification from the script for artistic choices made. It should connect the script to the inspiration board and the finished products and explain how the concept is carried throughout the design because of the choices made.

Prompt Address Statement Students must also submit a **100-word maximum** explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

Plate #1 Students will still submit a **10" x 15"** Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

Plate #2 will be **10" x 15"** and will be a full color rendering with swatches. The designer will design **CERVANTES** and his transformation into **DON QUIXOTE**. The plate should be labeled with the play name, the character name and the act/scene.

Plate #3 will be **10" x 15"** and will be a full color rendering with swatches. The designer will design **MANSERVANT** and his transformation into **SANCHO PANZA**. The plate should be labeled with the play name, the character name and the act/scene.

Plate #4 will be **10" x 15"** and will be a full color rendering with swatches. The designer will design **ALDONZA**. The plate should be labeled with the play name, the character name and the act/scene.

Plate #5 will be **11" x 17"** and will be in a colored illustration format (Swatches are optional, notes can be included). This plate will include **any male prisoner and a charade character he becomes and any female prisoner and a charade character she becomes**. All four costumes should be seen together and the plate should be labeled with the name of the play, characters' names, act/scene.

HINT: Remember that the playwright calls for all changes to occur before the audience by adding items from Cervantes' belongings and adding them to their existing clothing.

SUBMISSION DEADLINE: February 13th, 2021 by 11:59pm

2020-21 UIL Theatrical Design SET Challenge

The play, *Man of La Mancha*, will be performed on a single “Prison” set that is transformed by Cervantes for his different charades using items from his belongings and items already on hand around them. Students will create a rendering or model of the Prison setting and complete small sketches of their choice of 2 charade settings. Students will show the stage pieces and how the stage will change in the ground plan and describe the changes in their justification paper. Students entering set design will submit a total of (4) plates plus their Justification Paper and Prompt Address Statement. They are outlined as follows:

HINT: Wasserman’s convention calls for a lot of theatricality and creativity in transforming the space for each of the story moments. Pick two of your favorites and make some magic.

Justification Paper Students will submit a maximum two-page double-spaced paper that includes the designer’s production concept and justification from the script for artistic choices made. It should connect the script to the inspiration board and the finished products and explain how the concept is carried throughout the design because of the choices made.

Prompt Address Statement Students must also submit a 100-word maximum explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

Plate #1 Students will still submit a 10” x 15” Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

Plate #2 Students will submit an 11” x 17” plate showing **either** of the following options:

- a) Photographs of a scale scenic model illustrating the Prison setting. ...**OR**...
- b) Full color rendering of the Prison setting.

Be sure to label the photos or the renderings to indicate the name of the play and the act/scene when appropriate. Students should also include a figure(s) for size reference.

Plate #3 Students will still submit an 11” x 17” plate that includes (2) 5” x 7” colored concept drawings of the designer’s choice of two charade scene transformations. (**see sample**). The plate should be labeled with the name of the play and each sketch should be labeled with the scene number/location.

Plate #4 Students will submit an 11” x 17” drafted scale ground plan of their set design for the scene from their set rendering or model. The ground plan should also show any shifts required to actualize the looks for the other two charades. The ground plan must have a title block and should use USITT standards**. Stage dimensions for the stage to be used will be provided on the website under League High School Stage Dimensions.

****USITT Standards can be found at:**

<https://department.monm.edu/theatre/Rankin/Classes/.../draftingusittstandards2.pdf>

SUBMISSION DEADLINE: February 13th, 2020 by 11:59pm

SAMPLE OF CONCEPT SKETCH:

NOTE: This is not to scale, loosely drawn and suggestively colored. You should include figure(s) for size reference and may include actors used for creating the look. It should also be labeled with the name of the play and the act/scenes or location represented.



*HINT: THE PURPOSE OF THIS PLATE would be for the designer to use as a visual at a production meeting of how the set COULD change from scene to scene. **These ARE NOT final renderings.** They are illustrations to facilitate a discussion of your vision for the overall show.*

2020-21 UIL Theatrical Design HAIR/MAKEUP Challenge

Students designing makeup will submit a total of (7) plates plus their Justification Paper and Prompt Address Statement. They are outlined as follows:

Justification Paper Students will submit a maximum two-page double-spaced paper that includes the designer's production concept and justification from the script for artistic choices made. It should connect the script to the inspiration board and the finished products and explain how the concept is carried throughout the design because of the choices made.

Prompt Address Statement Students must also submit a 100-word maximum explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

Plate #1 Students will still submit a 10" x 15" Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

NOTE: Wasserman calls for CERVANTES to apply his stage makeup to become DON QUIXOTE on stage in front of the audience.

For Plates #2, #3 and #4 The student will create hair and makeup designs for a male character of their choice, a female character of their choice and for CERVANTES/DON QUIXOTE transformation. Each plate should be 10" x 15" and it should be labeled with the name of the play and the character name on each along with a product legend indicating the materials intended to create the design. In addressing the Don Quixote transformation makeup, the design should show what the actor has on first as Cervantes and then the design for what the actor will apply on stage.

HINT: You may use a photo of the actor's face for the base of your renderings. Professional artists refer to this type of chart as a schematic as it shows the actual plan specific to the performer

For Plates #5, #6, and #7, the student will display **non-filtered photographs** of the realized designs that were rendered on plates #2, #3 and #4. Each plate should be 10" x 15" and include a photo of the full-face. It may include detail shots at the designer's discretion. It should be labeled with the name of the play and the character name on each. The Cervantes/Don Quixote plate should show both photos.

SUBMISSION DEADLINE: February 13th 2021 by 11:59pm

2019-20 UIL Theatrical Design MARKETING Challenge

Students entering marketing will submit a total of (5) plates plus their Justification Paper and Prompt Address Statement. They are outlined as follows:

Justification Paper Students will submit a maximum two-page double-spaced paper that includes the designer's production concept and justification from the script for artistic choices made. It should connect the script to the inspiration board and the finished products and explain how the concept is carried throughout the design because of the choices made. Additionally, this paper should outline the marketing strategy and justify why it will work to bring audiences to the production.

Prompt Address Statement Students must also submit a 100-word maximum explanation of how they addressed the prompt. They should also include the picture they used for inspiration (See example)

Plate #1 Students will still submit a 10" x 15" Inspiration Board showing the direction their art piece inspiration took them and the additional images that most shaped their final designs. Items contained in the Inspiration Board should give an overall impression of what the designer wants to see reflected most in their production design.

Plate #2 Students will submit a 10" x 15" marketing calendar showing when all planned aspects of the marketing campaign should occur.

Plate #3 Students will submit an 11"x17" original poster design advertising the plays. They should use League High School as the producing organization and include the required information from the publisher as well as all the information needed to attend the show (when, where, how much, how to get tickets) ***The publisher guidelines will be included in the 2020-21 Theatrical Design Handbook.***

The performances should take place May 6th, 7th, and 8th at 7:00pm.

Plate #4. Students will submit a program that is playbill sized (8.5"x 11" folded in half or 5.5" x 8.5 finished size) The playbill must include the cast and crew information for the play. The playbill should be a minimum of four pages and include information about the inspiration piece and the artist.

Plate #5 Students will submit an original *Man of La Mancha* Study Guide for high school students to enhance their production experience. The Study Guide will be mounted on a 10" x 15" plate and should be removable for viewing. It should be no more than 8 pages total including the cover.

FOR PLATES 3,4 and 5, all images must be original or the designer must have legal rights to use them. You can address this in the Justification/Strategy paper.

SUBMISSION DEADLINE: February 13th, 2021 by 11:59pm

Some Notes on Inspiration Boards

NOTE: Your primary inspiration artwork is included in your prompt address statement. Your Inspiration Board reflects what ideas and images you pulled from it and built your own concept on. What ideas did your inspiration art spark in your mind and then where did your process go from there?

Examples:

If I liked the color pallet....I might look for materials to use in those colors

If I liked the time period captured....I might do some historical research

If it captured a feeling....what can I use to do the same in my designs?

Perhaps I liked the lines or shapes and want to see them repeated?

Perhaps the artist reinterpreted, or reset the hero and it inspires me to do the same...

Maybe my inspiration came from something I found out about the artist who created my inspiration piece that made me think of the play in a different way. This might go into my paper, but then what I would like to use to honor that in my production could be included in my inspiration board...

ULTIMATELY, the inspiration board is a collection of all the things I want to incorporate into my design. In this case it starts with a central image but I take from that image what it means to me and I build on that to create the design for this play that is MY truth.

PRODUCTION CONCEPT STATEMENT SAMPLE

Please NOTE....it must credit the artwork with the name of the artist.

My production designs for “Man of La Mancha” were inspired by this artwork by Octavio O’Campo. This painting captured the feeling of seeing things through Don Quixote’s eyes. It literally creates the experience of seeing something at first glance that changes and grows deeper in meaning when you look more closely. In keeping with the playwright’s convention of creating the charades of Cervantes entirely from what is on stage and in his theatrical trunk, my set design incorporates people into the illusions of set pieces such as the windmill. I also pulled colors from the painting in creating the pallet for my design.

