

KCACTF Region VIII

Stage Directors & Choreographers Society (SDC)

Regional Student Directing Event Guidelines

2010

One student director (either graduate or undergraduate) from each region will be selected to participate in the National Kennedy Center American College Theatre Festival in Washington DC each April. This award includes travel, lodging and per diem expenses, as well as attendance at KCACTF National Festival workshops and performances. Unique educational opportunities will be planned for the award recipients at the National Festival.

- Candidates:** Nominated by the individual institutions, students who have demonstrated success in direction. The Institution must have entered either an associate or participating production for the regional festival. A faculty mentor from the student's school is required to fill out the online form to start the nomination process. Once the nomination process has been started by the faculty member, the director will be emailed a questionnaire which they are required to submit and will determine their eligibility to participate. Nominations are due by December 15, 2009.
- Event:** Preliminary and Final presentation of a rehearsed, nationally selected scene. The scene will include bona fide student actors, and will be rehearsed at the institution for presentation at the regional festival. On the first day of the regional festival the nominee will turn in a prepared prompt book and director's statement that reflects their analysis of the scene. If an institution has more than one director, actors may not participate in more than two scenes. Directors may not act or be otherwise involved in the production of the scenes, and are required to be available to observe all of the presentations. Directors are required to observe all scenes and participate in responses as scheduled. The number of participating student directors will be limited to a maximum of 16 at the preliminary round, and a maximum of 6 at the Interview/Final rounds.
- Scene:** All nominees will prepare one scene from a list to be selected at the national meetings in August under the guidance of the national member at large who oversees direction. The scenes will be announced to all of the regions at the end of the summer meeting.
- Responses:** Both the preliminary and final rounds of the event will have respondents who respond to the work immediately following the presentations. The respondents are skilled directors who have a strong track record of responding to directing. The same individuals will respond to both rounds of presentations.
- Judges:** Out of region colleagues or local professionals who are not affiliated with regional institutions. Judges will make the decisions on which student director will attend the National KCACTF in Washington DC. At least one member of the team must be a SDC member. The same individuals will judge both rounds of presentations.
- Evaluation:** Directors will be evaluated through the preliminary scene presentation, interview process, written materials, and final presentation.
- Prompt Book:** A Prompt Book including a Director's Statement is required to be turned-in on the first day of the regional festival at a time and place to be determined.
- Preliminary Round of Scenes:** Open to the public. All of the nominees (directors only) are required to attend all preliminary round presentations. Mentors are encouraged but not required to attend. After the presentation the respondents will react to the work in front of the closed gathering of directors.

Interviews: Directors who are selected for the final round attend individual interviews with the respondents and adjudicators. At the interview the director's statement and approach will be discussed along with other directing experiences and goals. A current resume (required) and additional materials (optional) are requested for the interview.

Final Round of Scenes: Open to the public. All of the nominees (directors only) are required to attend all final round presentations. Mentors are encouraged but not required to attend. After the presentation the respondents will react to the work in front of the closed gathering of directors. Directors are expected to incorporate feedback from the preliminary round into the final presentations.

NOTE: Failure to read and adhere to the current published guidelines for the SDC Student Directing Event may result in disqualification of the student director.

SCENES

SDC Nationally Selected Scenes for Festival XLII (2010)

All regional student directing candidates must present a scene at festival from the following list:

1. *Boys Life* by Howard Korder

Dramatists

Scene 2 - Phil, Karen, Man (seen briefly)

p. 8-14

Beginning with Phil: "Well, there you are."

Ending with Man: "You want to reimburse me for cab fare or what?"

2. *Eurydice* by Sarah Ruhl

1 m 1 w and a chorus of 3 "stones"

p. 295-300 of Divine Fire – Eight Contemporary Plays Inspired by the Greeks Edited by Caridad Svich (And elsewhere...)

Beginning with Stones: "We are a chorus of stones."

Ending with Stones: "There are no rooms!"

3. *In the Blood* by Susan-Lori Parks

American Theatre Magazine (And elsewhere too)

Scene 4: "With the Welfare"

Beginning with Welfare: "Are they clean?"

Ending with Welfare: "Take the buck, K? And the cloth. And go."

4. *Machinal* by Sophie Treadwell

Episode 4 "Maternal"

1 m 1 w and "Doctors and Nurses"

Plays by American Women

Pages 201-206

Begins with the top of the scene with Nurse: "How are you feeling today?"

Ends with the end of the scene Woman's: "'I'll not submit."

5. *The Shape of Things* by Neil LaBute

Broadway Play Publishing

2W 1 M

Begin Page 59 Begins top of scene in coffee shop, Evelyn's: "... and you, everything's good?"

Ending page 67 Jenny: "I'm just gonna, yeah."

What are the judges looking for in the prepared scenes?

1. **Storytelling.** Does the scene have a dramatic arc? Can we clearly follow the action of the scene? Does the scene begin and end with purpose? Is there a unity of approach and execution of artistic choices?
2. **Staging and use of space/ground plan.** Is the space thoughtfully and imaginatively used to tell the story of the scene? Does the staging help clarify the story or does it impose something on the scene? Does the director understand the fundamentals of staging?
3. **Theatricality.** Does the director solve the challenges presented by the scene in an inventive and purposeful way?
4. **Casting.** Was the scene well cast?
5. **Actor Coaching.** Are character relationships clear and compelling? Are the actors/characters in the same dramatic world?
6. **Communication, collaboration and understanding.** Is there evidence of collaboration and communication within the company? Is there evidence of clear dramaturgy regarding the playwright, the play, and the nature of the scene?

Other Considerations for Evaluation

- Does the **Prompt Book** reflect the director's work and understanding of the scene?
- Does the **Director's Statement** reflect a clear, articulate explanation of the director's vision?
- How effectively did the director communicate a coherent and compelling vision of the play and scene in the interview, rehearsal, and performance aspects of the process?
- Did the director demonstrate a comprehensive understanding of how to realize a unified vision of the play and scene?
- Does the Director's work demonstrate an understanding of the play and scene?
- How well does the director communicate their ideas?
- How successfully does the director incorporate the feedback received in order to further develop the scene?

Presentation of Scenes

- Directors are encouraged and expected to assist their actors in setting up and striking the set for their scene in the preliminary round.
- Directors may opt not to assist the actors for the final presentation.
- Set up and strike for scenes should be rehearsed and happen quickly, with respect for preceding and following scenes.
- Each director will introduce themselves, their scene, and their actors. Introductions should be made without reference to school. It is suggested that you rehearse the introduction with your actors giving them a signal to begin the piece.
- Directors are required to observe all scenes and attend all response sessions.
- If possible, a short amount of time will be arranged for the directors prior to the preliminary scene so that they (and their actors) can walk the space. No rehearsing is allowed at this time, but vocal checks for volume may be performed.
- If possible, rehearsal time will be arranged in the performance space at festival between the preliminary and final presentations to allow directors to incorporate feedback. If it is not possible to arrange formal rehearsal time for all of the participants, or if the director cannot attend the arranged rehearsal time because of conflicts, the director will be responsible for rehearsing their scene on their own. Rehearsal time may be observed and evaluated by respondents.

INTERVIEW

Interview questions may include discussions about the director's scene at festival, previous directing experiences, future goals in the field, prompt book and other written materials.

WRITTEN MATERIALS

(Note: The name of your school and contact information should only be included on the Contact Information page. Your name only should be included on all other materials.)

Students nominated to participate in the SDC Student Directing Event are **required** to bring the following materials to the regional festival:

- **Prompt Book and Director's Statement** (Due on the first day of festival)
- **Current Resume** (Due at the interview)
- **Other Supporting Materials** - Optional (Due at the interview)

PROMPT BOOK (Required)

Those nominated to present scenes are required to present a detailed prompt book. Failure to provide the Prompt Book, including the prepared Director's Statement, on the first day of festival (time and place to be announced) will result in disqualification. The Prompt Book is an important factor in deciding who will advance to the interview and final round of presentations. The Prompt Book will also be reviewed as part of the interview phase of the process.

The Prompt Book is the director's way of presenting their vision and point-of-view on the scene and play they have selected. The Prompt Book should reflect the dramaturgical and academic approach to the subject of directing. It should contain essential elements that articulate the process of selecting, researching, preparing, visualizing, analyzing, designing, rehearsing, and fine-tuning the text.

The Prompt Book Should Include

- Contact Information (This page will be seen by the coordinator only)
 - Nominee's Name, School, Current Email Address, Cell Phone Number
 - Faculty Advisor's Name, Email Address
 - Name of Play/Scene Being Presented
 - Actors Names
- Director's Statement (a written statement that reflects analysis of the scene – see below)
- Visual Materials (ground plan, blocking diagrams, etc.)
- Critical Materials (dramaturgical research, text, language, character analysis, etc.)
- Working Script (for the text with notes, breakdown, analysis, edits, etc.)

DIRECTOR'S STATEMENT (Required)

The director's statement is a prepared written statement that reflects the research, planning and approach to the direction of the scene.

Questions to consider when writing the Director's Statement

- Your directing philosophy and goals as a director.
- Why did you choose this particular scene/play?
- What are you trying to achieve with your directing approach to this scene?
- How would you present a fully produced version of your play?
- What are your strengths and challenges as a director, and in regards to this particular project?

CURRENT RESUME (Required)

- A current resume focused on directing and theatre-related activities.

ADDITIONAL MATERIALS (Optional)

You may bring one additional Production Notebook or Portfolio to the interview. These Additional Materials should be representative of your work on previous productions as a director, and will be returned after the final presentation of scenes. Be selective and choose quality over quantity. Suggestions for Additional Materials:

- Production Script, Journal, Notes, Blocking, Scene Breakdown
- Production Photographs, Research Images
- Directing Statements, Character Analysis
- Research or Dramaturgical Materials
- Design Process, Research, Notes (Set, Costume, Lights, Make-up, Props)

Videos, dvds, tape recordings or other audio-visual materials will not be accepted.

TECHNICAL PARAMETERS

- **There will be no technical rehearsals for these scenes.**
- **There is no technical support for these scenes.**

Theatre Space

- The scenes will be presented in a *[TBA]* configuration. Playing space: *[TBA]* deep.

Set

The following black furniture will be supplied at festival:

- *To be announced.*

Lights

- There will be no light cues. Lighting for the stage will be preset as a wash and cannot be changed. There will not be any lights up or down.

Costumes, Props

- The director is responsible for any costume pieces, set dressing and hand props needed for their presentation.

Sound

- The director is allowed use sound. However, there are no tech rehearsals. There will not be a sound board operator.
- If the director elects to use sound, the director must supply a sound source (boom box).
- If the director elects to use sound, the director may not operate the sound. No directors will be allowed to operate the sound. Actors or other students may operate the sound.

Any additional questions can be directed to the Region VIII SDC Student Directing Coordinator, Carrie Klewin at [kcactfsdc8 \(at\) gmail.com](mailto:kcactfsdc8@gmail.com)