

THEA 360 Production: Independent Study-Directing

Semester/Year _____

Student: _____ Advisor: _____

Production Dates: _____ Rehearsal Period _____ Tech Week: _____

I. PROCESS-50%-goals, preparation, weekly meetings, rehearsals (working with actors, preparation), rehearsal reflections, incorporating adjustments, leading the room

Expectations:

1. The director will create and nurture a professional atmosphere throughout the process.
2. The director will be open to discovering the process of directing a production and receiving feedback.
3. The director will be a model collaborator with the cast, design team and advisor.

Learning Objectives:

1. To be able to describe, analyze, interpret and evaluate a play.
2. To be able to offer techniques/tools to assist actors in discovering objectives, beats, tactics and relationships.
3. To be able to apply directorial practices and use critical language as it applies to their own process and technique.
4. To be able to demonstrate/model the importance of cooperation through collaboration.

II. PRODUCTION-35%

Expectations:

1. The director will realize their production concept to the best of their ability.
2. The director will support the entire production company.
3. The director will continue to take notes through the course of the run.

Learning Objectives:

1. To be able to gain proficiency in theatrical directing and clarity of storytelling.
2. To be able to unify all of the elements that go into directing a play with a distinct voice.
3. To be able to employ a variety of stage compositional techniques/visual elements that best serves the play/playwright.
4. To be able to imaginatively incorporate production elements that contribute to the story.

III. REFLECTION PAPER/PORTFOLIO-15%

- A. 7-10 page written reflection on director's approach, collaborative experience, discoveries, working with actors, working with designers, serving playwright, challenges using "Daily Check-In" format
- B. Script & Character Analysis, Director breakdown of play
- C. Visuals-Images, sketches, pictures of journal/process
- D. Sample of one scored scene-including objectives, beats, tactics, sketches, blocking notes
- E. Complete the 360 Rubric with comments.

TIME MANAGEMENT & SELF CARE:

- You must be able to balance your semester and commit to your academic obligations at Bates all the while taking care of yourself. Other club/personal commitments (Robinson Players, jobs, etc) must not interfere due to the rigorous demands and timetable that this warrants. Taking a “sabbatical” or temporary leave while in process is suggested.

TIMELINE: (Be sure to be allow ample time after each observation for feedback.)

WEEK # 1 _____

Meeting(s):

Rehearsal Observation(s):

WEEK # 2 _____

Meeting(s):

Rehearsal Observation(s):

WEEK # 3 _____

Meeting(s):

Rehearsal Observation(s):

WEEK # 4 _____

Meeting(s):

Rehearsal Observation(s):

WEEK # 5 _____

Meeting(s):

Rehearsal Observation(s):

WEEK # 6 _____

Meeting(s):

Rehearsal Observation(s):

Reflection Paper/Portfolio:

This should be an on-going reflection throughout the rehearsal period, but it does not need to be submitted until the end of the semester.

Final Draft-due _____ (or sooner)

Final Conference: _____

Notes:

Student Directors and their casts/crews are responsible for scenery/costume/prop strike and clean-up either directly after the final performance.

GUIDELINES & INFO

360 DIRECTING OBJECTIVES:

- Describe, analyze, interpret and evaluate a play from a director's point of view.
- Offer techniques/tools to assist actors in discovering objectives, beats, tactics and relationships.
- Apply directorial practices and use critical language as it applies to their own process and technique.
- Demonstrate/model the importance of cooperation through collaboration.
- Cultivate a professional and creative rehearsal and performance process.
- Deepen and develop your own personal approach to directing.

PLAY SELECTION:

- Plays must be no longer than 30-40 minutes in length with 2-4 characters.
- This is about you working with actors and using your directorial tools to realize a play. That is the emphasis.
- Design elements and concerns should be **minimal** reducing the amount of time/energy needed during "tech week."

PREPARATION:

- **All preparation (scored script, dramaturgy,) needs to be completed *before* auditions and a copy of these materials need to be submitted to your advisor. Failure to do so satisfactorily will result in a delay in your audition/rehearsal process.**
- You must adhere to the Production Timeline mapped out on the following pages.
- Working with your advisor and the Technical Director you will want to secure a Stage Manager the semester before. Stage managers must be approved by the Department.

PRODUCTION GUIDELINES:

- **OVERVIEW:** All set pieces, costumes and props should be pulled from stock as much as possible. Lighting should be up/down. Sound is for pre-show/transitions. You will work with the TD and Shop Help eliminating the need for a full design team. You can always consult anyone in the Department for assistance or questions. ***There will be more of an emphasis of working with designers and on design elements in your thesis project.***
 - **BUDGET-**You are allotted a budget total of no more than **\$500** that must cover all expenses. **Performing rights/licensing and publicity which will be covered by the Department.**
 - **SET DESIGN-** A member of the Theater Faculty will meet with you and craft a ground plan.
 - **SET CONSTRUCTION-**You will work with the Technical Director. (\$100-\$200)
 - **LIGHT DESIGN-** A member of the Theater Faculty will meet with you to discuss the rep plot for the Black Box Theater.
 - **COSTUME DESIGN-**In coordination with the Costume Shop Supervisor and/or student costume designer you will pull costume items from our stock and/or see if actors can bring items in when applicable. (\$50-\$150)
 - **PROPS-**You and your stage manager will be responsible for composing a prop list and pulling items from our stock. Should items need to be purchased you will be reimbursed from your budget. (\$50-\$100)

- **PLEASE NOTE:** The Theater Department may assign design students to your production based on availability in any given semester.

Timetable for 360 Production

DR=360 Director

A=Advisor

TD=Technical Director

SET/PH = Student Set Point Person/Student Props Head

S=Student Sound Point Person

L=Student Lighting Point Person

C=Student Costume Point Person

SM=Student Stage Manager

CSM=Costume Shop Manager

CAST=Student Actors in production

WHO	WEEK	TASK
DR/A	4 months out	Initial Play Selection —30-40 minute play
DR/A/TD	May/Fall-Dec/Winter	Begin development of Staging Ideas-Ground Plan received
DR/A/TD/SM	1 week b4 1st rehearsal (or sooner)	Presentation of Initial Staging Ideas
DR/SM	1 week b4 1st rehearsal	Research any copyright conflicts/needs
DR/TD/A/S/SM	1 week b4 1st rehearsal	Using established sound system in Black Box, decide upon additional/necessary sound needs for show—discuss with TD/A
DR/TD/A/SET/SM	1 week b4 1st rehearsal	Using established furniture stock, props, platforms of Department, decide upon additional/necessary set needs for show—discuss with TD/A
DR/TD/A/L/SM	1 week b4 1st rehearsal	Using established lighting plot in Black Box, decide upon additional/necessary lighting needs for show—discuss with TD/A
DR/A	1 week b4 1st rehearsal	Scored Script & Preliminary Blocking Due & Meeting
DR/A	Week 5	Advisor attends at least one rehearsal a week and gives notes that day or the following meeting.
DR/SM/SD/TD/SET	Week 5	Begin gathering of set pieces, props
SM/DR/TD/A	Day b4 1 st rehearsal	Tape out Stage Floor
DR/SM/ C/ CSM	Week 5	Integration of Costume Pieces, Rehearsal Props/Furniture/ Sound, etc.
DR/SM/TD/A	Weeks 5,4,3,2 & 1	Check-In with TD/A (Production Meetings)
ALL (except crew)	Monday Week 2	Deadline for Changes/Additions
DR/SM/PH	Monday Week 2	Deadline for Prop additions/changes
S/DR/SM/TD	Week2	Set Up Sound Cues in Theater Sound System
C/CSM/SM/DR	Weeks 2-1	Generate Dressing/Quick Change Lists & Load-in costumes to dressing rooms
L/SM/DR	Week 1	Finalize all lights, sound, set costume decisions/Dry Tech
ALL	Sunday b4 opening	Start Tech/Run Throughs
ALL	Day b4 opening	Invited Dress Rehearsal/Production Photos
ALL	Fri-Sun	Performances
DR/SM/CAST	Sun/Monday	Initial Strike of set pieces, props, costumes, clean space

PLEASE NOTE:

- The 360 Production Team is always invited to attend weekly production meetings for Thesis and Mainstage Productions.
- You will have weekly meetings with your Advisor, TD and SM. All interested collaborators are also invited to attend.

Petty Cash Receipts for Bates College

Production: _____ Date of Advance: _____

Fund# _____ Org# _____ Activity# _____

Petty Cash Transfer of Funds Form

Date:

Production:

Recipient:

Source of Funds:

Percent of Budget:

I, _____ acknowledge receipt of \$_____ for production expenses at Bates College, and will provide receipts to account for the total of the amount listed above.

Signed: _____ Date: _____

Witnessed by: _____ Date: _____