

DIRECTING

THESIS OBJECTIVES:

- To analyze, interpret and evaluate a play from a director's point of view.
- To apply directorial practices and use critical language as it applies to their own process and technique.
- To experiment with techniques/tools to assist actors in discovering objectives, beats, tactics and relationships.
- To demonstrate/model the importance of cooperation through collaboration.
- To cultivate a professional and creative rehearsal and performance process.
- To deepen and develop your own personal approach to directing.
- To reflect on the process and production experience and describe an artistic approach through the creation of a portfolio with post-graduate connections.
- (or) To reflect on the process and production experience and describe an artistic approach through academic writing.

PART I. STATEMENT OF INTENT & PROPOSAL

Statement of Intent: Prior to being invited by the department, students must submit their written statement of intent and proposal, including the preferred semester of their capstone work, by **February 1st of their Junior year.**

Submit a 4-7 page proposal stating as clearly as possible:

1. **Statement of Purpose:** What are your directing goals (your ongoing development as a theater artist), and how can this creative project serve them?
2. **Propose three plays** in order of preference that you'd like to direct with a rationale as to why this play and why do you feel it's relevant to direct this play for this community at Bates now? Include practical considerations such as cast size, production goals, challenges and any preliminary research you've conducted. Include pdfs/links of/to each play. Make your case.
3. **Tools/Techniques:** What are the tools/techniques you'll be employing throughout your process and how do you foresee your approach to your rehearsal/creative time (reflect on your 360 experience)?
4. **Projected Timeline:** Outline a timeline for your theater project including research, dramaturgy, script analysis, audition information and rehearsal process (note: all preliminary work must be satisfactorily completed and submitted to your **Advisor before the end of the previous semester.** Failure to do so may result in losing your directing slot and completing a written thesis instead.)
5. **Double Majors:** Inform us if you're a double major and any pertinent information regarding what semester you hope to complete it, other thesis requirements, etc.

PART II. THEATER PROJECT: During Fall and/or Winter of Senior Year you will complete a project in acting, designing, directing or playwriting; the parameters of which are

developed in conversation with your adviser. This is the core content and experience of the thesis.

- Discussion of venue, format, and timeline of the project will be decided in collaboration with the advisor and the department by April 1st of your Junior year.

PART III. WEBSITE/PORTFOLIO OPTIONS

DIRECTING Students:

The portfolio will comprise, *as appropriate*, most or all of the following:

- **Artist Statement (one page): Some possible points:**
 - What matters to you as a theater artist?
 - What were your artistic goals with your creative project?
 - Your overall vision.
 - What you expect from your audience and how they will react.
 - How your current work relates to your previous work.
 - Sources and inspiration for your images.
 - Theater artists you have been influenced by or how your work relates to other artists' work. Other influences.
 - How a certain technique is important to the work.
 - Your philosophy of art making or of the work's origin.
- **Dramaturgy:**
 - research placing the project in historical and theoretical context
 - script analysis
 - character analysis
 - process analysis
- **Methodology & Creative Process Reflection.** Discuss how you pursued your goals and honestly self-evaluate your creative process. For example:
 - What did you do in the rehearsal process to create your project?
 - How did you prepare for rehearsal and how did this relate to your artistic goals?
 - Critical evaluation of your theatre process, including collaborative aspects of the creative process and your product.
 - Outcome of your piece in terms of performance objectives and audience response (if applicable).
 - What would you do differently in any area if you could do it over again, and why?
- **Bates Journey & Beyond:** How would you describe your artistic journey here at Bates in how you approach your respective area and how this might impact your future.
- **Appendices.** Supporting materials contributing to an understanding of your creative project. For example:
 - **Visual Research- Spectacle/Design:** Create a series of images and list a series of imagistic words that capture your aesthetic sense of the look and "feel" of the play. These images and words might include colors, textures, ornamentation, relevant metaphoric images, light and shadow, composition, degree of detail, etc.

- **Innovative practice samples (dramaturgy, script analysis, other techniques, etc.)**
- **Poster**
- **Program**
- **Photographs & Video Clips**
- **Samples of rehearsal/performance journals**
- **Scored Script Analysis**-scan your score of two scenes using the appropriate tools such as -objective, obstacles, tactics, beats, notes, blocking, design considerations, applied methodology, sketches, key images.
- **Director's Note**

The portfolio (and its format) should be as creative, varied and inspired as the creative project.