

KCACTF NEWSLETTER

Welcome!

ISSUE 4, 10.07.08

Welcome to the Directing Initiative for Region II! We are excited to have such strong offerings for student directors in our region this year. Our Directing Initiative Regional Task Force worked hard to address the needs of both beginning and more advanced students of directing.

The Student Directing Lab is open to all regardless of level of previous experience. The SSDC/KCACTF Scholarship Competition is for students who have taken at least one directing class and who have directed a fully mounted production. However, SSDC/KCACTF is more than just a competition, it is equally an educational experience. Both SDL and SSDC/KCACTF amount to an exciting 4 day workshop in the art and craft of directing.

As a Region we strive to keep the focus on collaboration and on the learning process so we've assembled a group of dedicated, skilled and knowledgeable mentors ready to support directors at any stage of development. We hope you'll consider participating this year!

Steve Satta

*Coordinator, Directing Initiative
Regional Task Force*

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Student Directing Lab

a.k.a Student Directing Institute

A Directing Seminar available to all students at KCACTF Region II Festival

Learn about DIRECTING at the FESTIVAL!!! No experience necessary, but all experience levels welcome!

At the festival you will:

- **participate in four workshops directly related to the process of directing**
- **discuss and engage in the process of directing through text analysis, auditions, and creating a staged reading**
- **rehearse with actors**
- **receive guidance from an experienced director**
- **enhance development of your directing process**
- **present a short staged reading for the public and receive a response from experienced directors**

Qualifications:

- **you are a registered student at a college or university participating in KCACTF in 2008**
- **you will be attending the Region II KCACTF Festival at University of the Arts in Philadelphia, January 13-17, 2009**
- **you have a deep interest in learning about directing (no previous experience necessary, although it is helpful)**
- **you apply and are accepted in the Directing Lab**

Application procedures

- # **fill out the attached application**
- # **include a short description of your reasons and desires to participate in this program**
- # **procure and submit a short letter of recommendation from a faculty member of your home campus, supporting your interest and delineating your commitment to achievement through directing**
- # **submit completed applications by November 17th!!!!**

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KCACTF Region II continues a directing initiative for students in the form of providing a laboratory for directing experience. Students who wish to participate in the series of workshops, auditions, and staged readings must apply to Becky Prophet, Miller Performing Arts Center, Alfred University, Alfred, New York OR to fprophet@alfred.edu.

This year participants will be limited to eight. In order to qualify, students must apply to Dr. Becky Prophet, Miller Performing Arts Center, Alfred University, Alfred, NY 14802. Please use either the application attached or go to the Region II website and download the application and the procedures.

Include in your application a letter of recommendation from a faculty member who is familiar with your interest in and previous experience in directing. Also, please include a short essay describing why you are interested in directing and what you hope to learn from the Directing Initiative at KCACTF. Students interested must be able to attend the Region II Festival in Philadelphia, Jan. 13-17. Applications must be postmarked by Nov. 17th and sent to Becky Prophet at the above address, or successfully e-mailed by Nov. 17th to fprophet@alfred.edu.

Accepted applicants will choose from four or five short scripts, the titles of which will be sent to them upon acceptance to the program. Participants in the Student Directing Lab will be expected to attend and participate in four workshops spread throughout the festival. These workshops will be on text analysis; character development; and composition and the use of space. The Directing Lab students will also attend the New Play Productions (NPP) auditions and have the opportunity to cast their chosen scenes from the pool of actors, once ALL of the new plays have been cast. Upon successful casting of their scene, students will develop a rehearsal schedule and carry that out with the actors whom they have cast. During the rehearsals, directors will be mentored by experienced faculty directors to bring their work to a high level of staged reading. On the last full day of the festival, the student-directed scenes will be read for a panel consisting of the directing mentors, and the chair and vice-chair of the Directing Lab. While this program does not make a student director eligible for the SSDC scholarship, success in the directing experience may yield such an opportunity the following year and/or place you in better position to direct a full-length production some time after the festival.

***Please see attached word document for Application Form**

SDDC / KCACTF REGION II EVENTS

The Society of Stage Directors and Choreographers / Kennedy Center American College Theater Festival (SSDC / KCACTF) Scholarship Competition is an exciting opportunity for more advanced students of directing to further their skills. Participants will interact with professional directors and educators from within and without Region II, as well as their peers from other institutions within the region.

The Region II SSDC / KCACTF experience includes workshops and roundtables designed specifically for participants in the competition. Possible workshops include: the actor / director relationship; collaborating with designers; staging / use of space; new play development; and others still being developed. We are also hoping for roundtables with directors and production teams of invited productions so participants can discuss work they've seen as a group.

If you accept an invitation into the SSDC competition, be prepared to be BUSY throughout the Festival! Our intent is to give you as much to feed your passion for directing as the schedule allows!

All participating students will receive constructive critique of their work intended to enhance their education from a carefully chosen panel of professionals. Students advancing beyond the preliminary round of the competition will be expected to actively integrate feedback, under the mentorship of members of the Directing Initiative Regional Task Force, and then present their scene a second time for additional feedback.

For students who do not advance beyond the preliminary round – *your time with SSDC is not over!* You are still involved in the Directing Initiative workshops and roundtables, learning new skills from regional professionals and collaborating with your peers!

Who is Eligible?

To participate in the SSDC Competition, a student must:

- Attend a school which has entered at least one production for the regional festival at either the associate or participating level;
- Be nominated by a faculty member at their school;
- Have taken at least one class in directing for the theatre;
- Have directed a fully mounted production – defined as a full-length play mounted with full production values created by a team of designers;
- Submit a completed application by November 17th.

How To Apply

The following documents must be submitted by November 17th to:

Steven J. Satta
Coordinator, SSDC / KCACTF Region II Scholarship Competition
Department of Theatre Arts
Towson University
8000 York Road
Towson, MD 21252

Electronic submission: ssatta@towson.edu

1. Faculty letter of nomination and recommendation which speaks to the student's:
 - a. Organizational abilities;
 - b. Imagination and artistic vision;
 - c. Communication skills;
 - d. Ability to collaborate with others.Also include all faculty contact information.
2. If the nominating faculty member did not directly supervise the student's fully mounted production, then a letter of recommendation from that faculty member is required in addition to the letter of nomination.
3. A resume that focuses on your experience and training as a director. Please include all your home contact information - e-mail, address, and all phone numbers - as well as the name and location of your school.
4. Statement of interest by the student, addressing the reasons for his / her interest in the competition and what he / she hopes to achieve and learn through *involvement in the process*; this must also include a statement of your intent to attend the entire Festival and participate fully in all aspects of the SSDC / KCACTF program.
5. A director's statement of concept or approach, **and**, if possible, some visuals from a fully mounted production the student directed. Visuals may include images from visual research and / or sketches from designs or photos from the final production and must be accompanied by a brief explanation that connects the visuals to the directorial concept or approach.

Applications will be reviewed by a panel comprised of the SSDC Scholarship Competition Coordinator and other members of the Directing Initiative Regional Task Force. This panel will select students to participate in the preliminary round of the competition. A range of twelve to sixteen students will be invited.

What to Prepare

Students chosen to participate in the competition must direct one scene from the list below.

These scenes are chosen by a committee at the national level of KCACTF and are from the "green light" list, which means students don't need to pay for the rights to perform the scene.

The scene must include bona fide student actors, and will be rehearsed at the director's institution for presentation in a preliminary round at the regional festival. If more than one director participates from the same institution, the directors are discouraged from sharing actors for their projects, and the directors are **prohibited** from acting in each others' scenes.

All participants must prepare a written analysis of their scene. The analysis must use the guidelines articulated below. All participants must also bring a prompt book from a fully mounted production they directed; the prompt book will be discussed in the Interview section of the competition.

Scenes should be focused exclusively on acting values and not production values. The Festival will provide basic furniture items or rehearsal cubes. All essential props must be supplied by the directors. Set dressing is not required and strongly discouraged. No sound or lighting cues of any kind are permitted. Costuming should be kept simple.

Selected Scenes For 2009

***A Raisin in the Sun* - Lorraine Hansberry**

in the Samuel French edition:

Act 1, Scene 1 pp. 20 - 27

Ruth, Walter & Beneatha (1 m, 2 w)

Begin: Walter: "You know what I was thinking 'bout in the bathroom this morning?"

End: Ruth: "Fifty cents? Here, take a taxi."

***Our Lady of 121st Street* - Stephen Adley Guirgis**

In the Faber & Faber edition of *Our Lady of 121st Street & Jesus Hopped the A Train & In Arabia, We'd All Be Kings*:

pp. 16 - 25

Scene 3 - Flip, Gail & Inez (1 m, 2 w)

***Tallgrass Gothic* - Melanie Marnich**

In *Humana Festival 2001: The Complete Plays*, pp. 147 - 153

Lucy & Guy & Brian

Lucy's monologue to Lucy and Brian saying "Good." (2 m, 1 w)

***Prelude to a Kiss* - Craig Lucas**

In the Broadway Play Publishing edition, pp. 39-43

Rita, Peter, waiter (2 m, 1 w)

***The Distance From Here* - Neil LaBute**

In the Overlook Press edition, pp. 63-69

Tim, Darrell, Jenn (2 m, 1 w)

Darrell: "Listen you got like 20 bucks..." to end of scene

Questions for Written Analysis

Identification:

1. List title of play, name of author, and date of writing, first production, or both.

Plot:

2. Briefly describe any significant previous action that occurs before the scene begins.
3. Describe the major event(s) of the scene.
4. Describe the scene's basic conflict in a concrete sense (example: Edna wants Joe to join the striking cab drivers but Joe is afraid).
5. Describe how this scene's basic conflict integrates with the basic conflict of the play in an abstract sense (example: Edna and Joe's conflict reflects the basic conflict of *Waiting for Lefty* which is the struggle of the working class against capitalist greed... etc., etc.).

Character:

6. List the characters, and provide an overall character objective and an objective for the scene.
7. Identify the obstacles between each the characters and each of their objectives in the scene.
8. How do the characters change over the course of the scene?

Vision / Concept

9. What is the importance of the scene to the play as a whole? How does this scene reveal, highlight, detail, or expand upon one or more of the ideas that the playwright hopes to communicate to her / his audience? (Please understand that the last part of this question asks you to identify at least one of the playwright's ideas or purposes in writing the play.)

Spectacle/Design

10. List a series of imagistic words that capture your aesthetic sense of the scene's look and "feel" of the play. These words could include colors, textures, ornamentation, relevant metaphoric images, light and shadow, composition, degree of detail, etc.
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What To Expect

The Total Experience:

- Daily workshops in directing with regional faculty and professionals
- One-on-one mentorship with members of the Directing Initiative Regional Task Force
- Roundtables with directors of invited productions
- Discussion panels with other student directors
- Presentation of your prepared scene followed by constructive feedback from a panel of respondents within the context of the SSDC / KCACTF Scholarship Competition

Stages of The Competition:

Preliminary Round: A closed round. All of the candidates (directors only) are required to attend all of the first round presentations. Teachers and mentors who are the nominators-of-record for the student directors are encouraged, but not required, to attend. Other than for the scene in which they are performing, actors are not allowed in the room. After the presentation, the respondent(s) will react to the work in front of the closed gathering of directors, teachers and mentors.

At this point, the regional panel will choose between six and eight competitors to advance to the interview and final round.

Interview Round: Directors who are chosen for the final round will attend closed individual interviews with the respondent(s), in which the director's statement of approach and prompt book can be discussed. No teachers, mentors or actors are allowed to participate in this phase of the event.

Students who advance beyond the preliminary round must have a prompt book from a fully mounted production which they directed. This book should include notes, research and visuals from the process and production, and will provide the regional panel with another example of the director's work and another point of discussion.

Final Round: Open to the public. A small number of final round presentations is encouraged (six or less). The final round occurs a day or two following the preliminary round, to allow the director and actors to work on the scene based on the feedback from the preliminary round. *Directors will be mentored in this work by the Directing Initiative Regional Task Force members, all of whom are professional directors and dedicated educators.* A response session will follow which must include the scene directors, and may include teachers, mentors, actors and audience.

At this point, the regional panel will choose a winner of the competition. The regional winner will represent Region II at the National Festival in April.