

**STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY (SDC) FELLOWSHIP
KCACTF, REGION II**

Direct at Festival. Cast & rehearse a scene at your home institution, travel & present it at festival.

SDC is an opportunity for students who have demonstrated success in directing to gain professional experience and explore the craft of directing with professional directors, educators, and peers. SDC is designed for student directors who wish to engage a formal rehearsal process with actors at their home institution and then showcase the work at festival for further development. Throughout the week, student directors attend workshops and explore the craft of directing with professional directors through discussion and constructive criticism. At festival, one student director finalist and an alternate will be selected to participate in the national festival at the Kennedy Center in Washington DC in April. This award includes travel, lodging, per diem expenses, and attendance at KCACTF National Festival workshops.

Candidate Eligibility: *To be eligible for the SDC Directing Fellowship Program, a student must:*

- Attend a school which has entered at least one production in the regional festival at either the associate or participating level;
- Be a bona fide student at the time of the regional festival;
- Be nominated by a faculty member at their school;
- Submit a completed registration packet by the registration date.

Registration Process:

Submit the following materials via email to **Arthur Adair (aadair@qcc.cuny.edu)** by **November 30, 2016.**

1. **A Statement of Intent** (1 page max.) addressing the reasons for your interest in the SDC Fellowship Program. Please speak to what you hope to achieve through your involvement in the process and how you believe it may contribute to your growth as a director. Please include a statement confirming your selected scene from the list of nationally selected scenes and why you chose this scene. Please affirm your ability to attend the entire festival (Festival 49: Tuesday, January 3 through Saturday, January 7, 2017 Montclair State University, Montclair NJ) and include if you or any member of your company will take part in the Irene Ryan Acting Scholarship Program as either a nominee or partner.
2. **Faculty/Nominator-of-Record Letter of Recommendation** which speaks to the student's directing accomplishments and potential. The letter should provide information about the student's record as a student of directing, including coursework and practical directing experience, imagination and artistic vision, communication skills, and ability to collaborate with others. In addition, the letter should provide the faculty member's assessment of how participation in this program may benefit the student. Please affirm the student director's ability to attend the entire festival.
3. **Complete The Festival 49: 2017 KCACTF/SDC Online Registration Form.**

What to Expect at the Regional Festival - The Total Experience:

- Daily workshops in directing.
- Rehearsal time in the space.
- Presentation of your scene followed by constructive feedback from a panel of respondents within the context of the SDC Fellowship Program.

What to Prepare - Scene Selection: Students participating in the SDC Directing Fellowship program must direct one scene from the list of scenes chosen by a committee at the national level of KCACTF and are from the "green light" list, which means students do not need to pay for the rights to perform the scene.

Scene Casting & Rehearsal:

- The scene must include bona fide student actors (see above), and be rehearsed at the director's institution for presentation in the preliminary round at the regional festival.
- Directors may not act or be otherwise involved in the production of their, or another's, scene.
- Directors are encouraged to consider non-traditional casting for any of the scenes selected as can be supported by your concept.

Stages of the Program

Prior to the Preliminary Round: All candidates are required to turn in a hard copy director's promptbook (see below) the first day of the festival, prior to the preliminary round.

Rehearsal: Candidates will be afforded limited rehearsal time in the space.

Preliminary Round: A closed round (*not open to the public*). All candidates are required to attend the entirety of the preliminary round presentations. Teachers/mentors who are the nominators-of-record 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 guest directors/respondent will respond to the work in front of the closed gathering of directors and teachers/mentors who are the nominators-of-record.

Interview Round: Candidates will attend closed individual interviews with the guest directors/respondents and coordinator. At this time, the director's promptbook (see below) and approach to the scene will be discussed. No teachers/mentors or actors are allowed to participate in this phase of the event. Following the interview, the guest directors/respondents will select the candidates who will advance to the final round.

Rehearsal: Candidates will be afforded limited rehearsal time in the space to incorporate changes based upon the preliminary round presentation, the response, and the interview session.

Final Round: Open to the public. All candidates are required to attend the entirety of the final round. The final round will consist of up to six (6) selected scenes and 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 and interview rounds. After the presentation, the guest directors /respondents will respond to the work with all directors, and may include teachers/mentors, actors and audience. The guest directors/respondents will then choose the recipient and alternate for the KCACTF/SDC Fellowship to represent Region II at the National Festival in April. This will be announced at the closing ceremony.

SDC Guest Directors/Respondents: The respondents are skilled directors who have a strong track record of responding to directing and are out-of-region colleagues or local professionals who are not affiliated with regional institutions. They will respond to the rounds of presentations, will participate in the interview round, and will decide which candidate advances to the final round, and which will attend the national festival in Washington DC. At least one member of the respondent team will be an SDC member.

Technical Considerations: Candidates are afforded 20 minutes to set up, introduce, present, curtain call, and strike. The festival will provide **Set** elements which consist of basic furniture items (two chairs, one table) and 4-6 rehearsal cubes (approx. 24" X 24" X 24"). There is no **Sound/Lighting** technical support. You may provide your own sound with your own equipment – no speakers or amps are provided (the director may not run the sound). There will be no light cues, you will be supplied a simple wash. **Setup/Strike** should be rehearsed and may be integrated into the storytelling. All **Props/Costumes** must be supplied by the company.

The Director's Introduction to the Scene - Paint the Picture for Us: Candidates will introduce themselves and their scene. Introductions should be made without reference to school. It is expected that the director will speak to the given circumstances, setting, environment, and atmosphere of the scene as well as 'fill-in-the-gaps' for the audience due to the technical limitations; paint the picture for us. It is suggested that you rehearse your set-up and introduction with your company incorporating a cue for them to begin the piece.

The Promptbook - Quality of work, not quantity of work: Candidates must prepare a written analysis of their scene in the form of a director's promptbook. The promptbook is the director's way of presenting their perspective of the scene and how the scene functions within the play. It should contain essential elements that articulate the process of selecting, researching, preparing, visualizing, analyzing, designing, and rehearsing the scene. The director's promptbook will be turned in to the KCACTF/SDC Fellowship Coordinator on the first day of the festival, prior to the preliminary round. The promptbook is an important factor in deciding who will advance to the final round of presentations. The promptbook will be returned to the candidate following the interview round.

Essential elements to be included in your promptbook:

A Cover Page with your name only, name of play, the scene presented, and a cast list (character and actor names).

A Resume

Director's Statement: The director's written statement provides the personal, analytical and intuitive framework for the scene. It is a combination of script analysis, research, creativity and personal connection to the text. The statement should address the themes, images and specific lines of text that guide the director's work, including the context of the scene; where/how the scene fits into the play. Please include the following:

- *Your directing philosophy and goals as a director.
- *Why you chose this particular scene/play.
- *What you are trying to achieve with your approach to this scene?
- *How would you present a fully produced version of the play?
- *What were your successes and challenges as a director in regards to this endeavor.

Identification:

- * Title of play, playwright, date of writing, date of publication, first production, production history, relevant playwright biography.
- * A simple, one sentence telling of the story of the play.
- * A metaphor that expresses the essence of the play.

Given Circumstances (of the play and the scene):

- * Place.
- * Time: Date: year, season, time of day.
- * Environment: Social, Political, Cultural, Economic.

Plot (action/beats) & Working Script:

- * Provide a copy of your script divided into units of action and beats. Give a title for each beat.
- * Detailed breakdown of the action. Separate the action into beats and provide an active present-tense verb for each character within each beat. (Example: A entraps and B pleads.)
- * Indicate the key events for the scene (discoveries, complications, reversals, etc.)

Dramatic Action:

- * Describe the scene's basic conflict in a concrete sense.
(example: Edna wants Joe to join the striking cab drivers but Joe is afraid).
- * Provide a concise analysis of the events of the scene.
- * Describe any significant previous action that occurs before the scene begins.
- * 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 an exploration of the struggle of the working class against capitalist greed, etc.).

Character:

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

Language:

*Discuss how choice of words, images, phrases, sentence structures, the pace and sound of the dialogue, etc. reveal character, contribute to the storytelling and provide meaning within the scene.

Vision/Concept:

- *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 thought and/or ideas that the playwright intends to communicate to their audience through the play as a whole?

Spectacle/Design:

*Visual materials (ground plan, blocking diagrams, image portfolio, etc.)

*List a series of imagistic words (or other communication) that conveys your aesthetic sense of the look, sense and “feel” of the scene and the play. These words could include colors, textures, ornamentation, relevant metaphoric images, light and shadow, composition, degree of detail, etc.

Additional materials may include a rehearsal journal and research.

What are the Respondents Looking for in the Prepared Scenes?

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?

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? Does the director understand the fundamentals of staging?

Theatricality. Does the director solve challenges presented by the scene in an inventive and purposeful way?

Casting. Was the scene well cast?

Actor Coaching. Are character relationships clear and compelling? Are the actors/characters in the same dramatic world

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?

For more information about the KCACTF/SDC Fellowship Program, contact:

Arthur Adair

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