

STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY (SDC) DIRECTING INITIATIVE GUIDELINES - KCACTF, REGION II

SDC is an opportunity for students to explore the craft of directing with professional directors, educators, and peers. In Region II students participate in closed workshops with professionals in the field while showing work and receiving feedback – all virtually in 2021!

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 D.C. 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.

In addition, finalists receive a one-year Associate Membership in SDC. SDC underwrites the National Award(s), which is the result of a unique collaboration between SDC and KCACTF. Associate Membership in SDC introduces each regional finalist to the national community of professional stage directors and choreographers. Additionally, they receive the monthly E-Newsletter, a subscription to SDC Journal (the Union's quarterly magazine), free or discounted admission to SDC Foundation's events, and specially negotiated discounts. For more information about SDC, please visit the website at SDCWeb.org.

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 Sunday, December 1, 2020.

Application Process:

Submit the following materials via email to Suzanne Delle, SDC Coordinator, at directing@kcactf2.org by **Sunday, December 1, 2020**.

A Statement of Intent (1-page max.) addressing the reasons for your interest in the SDC Directing Initiative Program. Have you directed in the past? What successes and challenges have you faced? How will participating in this program contribute to your growth as a director? If you haven't directed in the past, why are you interested in directing and what do you hope to learn in the program? Please affirm your ability to attend the festival virtually (Festival 53: Tuesday, January 11 through Saturday, January 16, 2021).

A copy of your updated theatre resume.

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 virtual festival.

Complete [the Festival 53: 2021 KCACTF/SDC Online Registration Form](#)

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

- ✓ Workshops in directing – just for you.
- ✓ Presentation of your pre-recorded scene followed by constructive feedback from a panel of respondents within the context of the SDC Directing Initiative Program.
- ✓ Presentation of a new scene written to be directed virtually followed by constructive feedback.

Scenes: [The scenes for the 2020 KCACTF Region 2 Festival](#) are listed below and at the national website linked at the beginning of this section. Each scene is linked as well. You may only choose one of the scenes listed below for the preliminary round.

Hype Man: a Break Beat Play by Idris Goodwin (*Playscripts*)

Shoe (Choose Option 1 or Option 2) by Marisela Treviño Orta (*script acquired for restricted use for SDC only from Kelly Quinnett by emailing kellyq@uidaho.edu*)

Do You Feel Anger? by Mara Nelson-Greenberg (*Samuel French*)

Twelfth Night adapted by Dr. Emily Rollie (*NPX*)

The Day We Were Born by Jaisey Bates (*NPX*) (*Note from the Playwright: BIPOC cast -- Indigenous preferred but not required -- all roles open to female-id or NB.*)

Black Super Hero Magic Mama by Inda Craig-Galvan (*NPX*)

Good Kids by Naomi Iizuka (*Playscripts*)

Orange by Aditi Brennan Kapil (*Samuel French*)

Three Sisters adapted by Maiya Corral (*script acquired for restricted use for SDC only from Kelly Quinnett by emailing kellyq@uidaho.edu*)

The Revolutionists by Lauren Gunderson (*Dramatists Play Service*)

No cuts may be made to the scene selected. Directors are encouraged to consider non-traditional casting for any of the scenes selected as can be supported by your concept.

Rounds:

Preliminary Round:

A. Each student artist for SDC will submit a **10 minute pre-recorded presentation** based on one of the plays/scenes from the 2021 list. This prerecorded presentation should be created by the student and sent as a link with other supporting materials required by the region to directing@kcactf2.org or shared as a Google doc to this email. *This is due no later than January 1, 2021.*

1.The first 5 minutes-

You have five minutes to present your ideal production to the respondents (they will be familiar with your play). Within the five minutes, answer the following:

- . Who are you? What play did you choose?
- . Why does this play need to be done RIGHT NOW?
- . Why are you the artist to do this play, and what will you, specifically, bring to the production?
- . What does your ideal production look/feel/sound like?

Other questions if you want them.

- . What space do you want to do the play in?
- . What is your big wish for the production?
- . What impact do you want your production to have?
- . How can you succinctly tell the story of this play?

2.The second 5 minutes-

Present your 5 minute emotional response to the play using **images, music, collage, vision boards, short film, other persons, things**- anything which will help you express how you feel about the play. You may choose to focus on the scene itself. This is for you to use all your creativity to reflect the heart and soul of the piece.

B. You will also be asked to send your book as one PDF, which should include your analysis of the scene and any concept work and research (see below).

Interview Round:

Candidates will attend individual interviews with the guest directors/respondents and coordinator. At this time, the director's promptbook, video and approach to the scene will be discussed. Following the interview, the guest directors. No teachers/mentors or actors are allowed to participate in the interviews. After the interviews, the respondents will select up to six (6) students for the final round.

Final Round:

Students will select a [10-minute play](#) written specifically for social distancing / quarantine issues. The final round will occur at least two days following the semi-final round to allow the director and actors time to work. Teachers/mentors may advise the student directors during these rehearsals. A response session will follow the final round. The response session will be a closed session. All finalists are required to attend. Mentors and all directors who participated in the preliminary round are invited to attend.

Director's Binder:

The PDF of your Director's Binder is due January 10, 2021 and should include the following:

- 1) 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 limit this statement to a single page (single space, 12pt font). Director's name (name only, not school) must appear on the page.***

- 2) Play Overview
 - i) A metaphor which expresses the essence of the play.
 - ii) A simple, one sentence telling of the story of the play.
 - iii) Given Circumstances: Address the following:
 - (1) Geographical location, including climate
 - (2) Date: year, season, time of day
 - (3) Economic environment
 - (4) Political environment
 - (5) Social environment
 - (6) Religious environment
 - iv) Characters: provide the character's objective for the scene, their obstacles (both internal and external) and discuss what the character learns (or how they change/evolve) in the scene.
 - v) Language: discuss how choice of words, images, phrases, sentence structures and the sound of the dialogue help to reveal character and provide meaning within the scene.
 - vi) Scene Analysis
 - (1) Dramatic Action: Include the following:
 - (a) Provide a concise analysis of the scene's basic conflict.
 - (b) The previous action (to the scene)
 - (2) Provide a copy of your script divided into units of action and beats. Give a nominative phrase as a title for each beat. Example: *A* entraps and *B* pleads.
 - (3) Indicate the key events for the scene (key discoveries and turning points, etc.)
 - vii) Additional materials: provide any additional research material, images, etc., that helped you find the core of the scene.

Note: *The PDF should identify the student director by name only, and omit student contact information and the name of the student's institution.*

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 each scene in the preliminary round and semi-final round, will run the “interview round,” and will decide which student director will attend the events in Washington D.C. after seeing the final round. At least one member of the respondent team will be an SDC member.

Note: Students chosen to attend events at the national festival in Washington D.C. are not chosen to work on original scripts.

What are the Guest Directors/Respondents Looking?

Analysis and understanding. Is there evidence of clear dramaturgy regarding the playwright, the play, and the nature of the scene?

Action & 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?

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

For more information about the KCACTF/SDC Fellowship Program contact Region II Coordinator, Suzanne Delle at directing@kcactf2.org