

# EXPECTATIONS FOR STUDENT PRODUCTIONS

## **PURPOSE**

Student productions are an educational opportunity for students of the different artistic and production areas to independently experiment and gain practical theatre experience. Productions are wholly dependent on qualified students to work and learn from their experience.

## **DIRECTING**

Directing in a production is a privilege and a responsibility. Like all directing opportunities, it requires a substantial commitment of time and focus to align the goals and concept of the production into a performance-worthy project. The emphasis for all Student productions is on the process of directing and working with actors.

Opportunities to work with designers, stage managers, crew, and other production personnel, is not an expectation. If the Design/Tech Faculty are unable to assign or approve qualified designers for some or all of the production areas, the production will receive support as detailed below. Directors may not engage personnel without the approval of the Design/Tech Faculty.

## **PRODUCTION AREAS**

In the event that a designer or designers are available and prepared to work on a production, the expectations of that design area are outlined in the Student Designer Handbook.

**Qualified designers must be assigned or approved by the respective design faculty member before design work may begin. Without approval, designers are not permitted to work on Student productions.**

If a qualified designer for some or all of the production areas is unavailable, the production may expect the following support:

### *Lighting and Sound Design*

In the absence of a qualified Lighting Designer, the Faculty Lighting Designer will work with the Director to record a reasonable number of cues.

### *Costume Design*

In the absence of a qualified Costume Designer, the Director should work with the actors to develop character-based clothing for the production. The Director is encouraged to meet with the Faculty Costume Designer for advice. Emphasis should be placed on simplicity and character illustration. Costume stock is available for production use; Mainstage productions take precedence. A list of garments and source must be created for strike. Help will be provided for crew training at load-in.

### *Scenic Design and Props*

In the absence of a qualified scenic designer, Student production directors should work with the Faculty Scenic designer to coordinate and discuss scenic and prop elements.

### *Shop Support*

Scene Shop Staff are not permitted to work on Student productions during paid hours. Shop Staff are paid to work on Mainstage productions, unless instructed otherwise by the Faculty Technical Director. The shop, stock scenery, scrap materials and tools are available for use anytime that a Scene Shop Staff member may supervise their use. Prior to any use, however, please see George Matthews, Scene Shop Supervisor.

### *Stage Management*

In the absence of a willing Stage Manager, the Director must act as their own. Volunteer Stage Managers must be approved by the Head of Stage Management prior to involvement.

### *Crew*

Crew is assigned by the Technical Director with priority to Mainstage productions; secondarily on Student production areas with qualified designers. If crew or Stage Management is not available, volunteers may be solicited by the Director provided they are available for all technical rehearsals and performances.

## PURPLE MASQUE STAGE PROPOSAL COVER SHEET

Please discuss your proposal with a member of the faculty before submitting

<b>Name/Email</b>	
<b>Previous Directing Experience:</b>	
<b>Relevant Coursework:</b> Please list the semester and year taken, of if completed elsewhere, list the location and equivalent course number and name.	THTRE 261 Fund. of Acting _____ THTRE 289: Script Analysis _____ THTRE 368 Fund of Tech _____ THTRE 369 Fund. of Design _____ THTRE 565 Directing _____ Advanced Relevant Coursework _____
<b>Title of Play:</b>	
<b>Author(s) of Play</b>	
<b>Publisher of Play</b>	
<b>Type of Play</b>	
<b>Preference:</b> If more than one play proposed	1 <sup>st</sup> Choice    2 <sup>nd</sup> Choice    3 <sup>rd</sup> Choice
<b>Preferred Time Slots:</b>	<b>Purple Masque #1</b> (Early Oct.). <b>Purple Masque #2</b> (Early Nov.) <b>Purple Masque #3</b> (Feb.). <b>Purple Masque #4</b> (Early Oct.)
<b>Number of Characters</b>	# of Female identifying characters _____ # of Male identifying characters _____ # of Non-Binary Characters _____

Potential Collaborators	
List personnel suggestions, if any. <i>ALL DESIGN/PRODUCTION PERSONNEL are assigned by faculty designers as/if available and qualified.</i>	
<b>Director:</b>	<b>Sound Designer:</b>
<b>Scenic Designer:</b>	<b>Technical Director:</b>
<b>Costume Designer:</b>	<b>Projections Designer:</b>
<b>Lighting Designer:</b>	<b>Other (Include title):</b>

**Narrative**, attached separately, to include:

1. **Statement** of how directing this play fits into your overall goals:
  - What does the play represent to you?
  - What is its theme? Why is it important now?
  - How will you impart this theme to the audience?
  - What attributes or vision do you have that make you a strong candidate to direct this show?
2. **Character breakdown** (include specifics of age, gender, ethnicities, physical characteristics)
3. **Design Requirements:** (Based on analysis of the text, what are the design elements needed for the production)
  - Scenery** (number of locations? unit set? box set? scene shifts required? abstracted or realistic?)
  - Projections** (how used? Content: film? Slides? Supertitles?)
  - Costumes** (time period/season(s)? how many costumes per character? special requirements?)
  - Lighting** (seasons? environmental requirements? any specials? unusual time shifts or moods?)
  - Sound** (live? recorded? practical?)
  - Special Requirements** (unusual Props or costumes? Hair or makeup? Special effects? Stage combat?)
  - Finances and Resources** (with little money and limited resources, can you still creatively tell your story?)