

SDC Guidelines

Region III Festival 2023

Each student will choose from the listed scenes on the National KCACTF website for 2023.

Monsters We Create by Georgina Escobar (*New Play Exchange*)
Chasing Gods (Choose Scene 1 or Scene 2) by Paris Crayton III (*New Play Exchange*)
Significant Other by Joshua Harmon (*Concord Theatricals*)
Pass Over by Antoinette Nwandu (*Concord Theatricals*)
Snow in Midsummer by Frances Ya-Chu Cowhig (*Bloomsbury Publishing*)
Doctor Voynich and Her Children (Choose Scene 1 or Scene 2) by Leanna Keyes
Sanctuary City by Martyna Majok (*New Play Exchange*)
querencia by Benjamin Benne (*New Play Exchange*)
The Sea Gals by Maiya Corral (*script acquired for restricted use for SDC only from Kelly Quinnett by emailing kellyq@uidaho.edu*)
She Kills Monsters by Qui Ngyuen (*Concord Theatricals*)
Intimate Apparel by Lynn Nottage (*Dramatist Play Service*)

(On the national website, click on play title to see scene selection.)

<https://www.kennedy-center.org/education/opportunities-for-artists/pre-professional-artist-training/kcactf/directing/>

DEADLINE FOR APPLICATION IS DECEMBER 16th.

Notification of acceptance will be made no later than December 19th.

Student Artists for SDC:

Each student artist for SDC will cast, rehearse, and prepare their selected scenes with students from their university. Any performers in the scenes **MUST** be registered attendees at the Region III Festival and bona fide students from the director's university.

Prior to the beginning of the festival student director's will submit their cast lists and prompt books electronically to the SDC Coordinator.

Prompt Book Submissions due by 10 pm on January 2nd

You will be asked to send your book as one PDF, which should include your analysis of the scene and any concept work and research. Student Director's may format their promptbooks in whatever fashion best serves their process. Below is a sample outline for formatting and information to be included.

1. Guidelines for the Prompt Book

- a. Current Resume (Please blackout or exclude direct references to your home university.)
- b. Play Overview
 - i. A metaphor which expresses the essence of the play.
 - ii. A simple, one sentence telling of the story of the play.
- c. A **Director's Statement** which elaborates on your ideas, concepts, and storytelling.
 - i. The director's statement is a prepared written statement that reflects the research, planning and approach to the direction of the scene.

Questions to consider when writing the Director's Statement

 - Your directing philosophy and goals as a director.
 - Why did you choose this particular scene/play?
 - What are you trying to achieve with your directing approach to this scene?
 - How would you present a fully produced version of your play?
 - What are your strengths and challenges as a director, and in regards to this particular project?
- d. Given Circumstances: Address the following:
 - i. Geographical location, including climate
 - ii. Date: year, season, time of day
 - iii. Economic environment
 - iv. Political environment
 - v. Social environment
 - vi. Religious environment
- e. 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.
- f. 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.
- g. Scene Analysis
 - i. Dramatic Action: Include the following:
 - a. Provide a concise analysis of the scene's basic conflict.
 - b. The previous action (to the scene)
 - ii. Provide a copy of your script divided into units of action and beats.
 - a. Give a nominative phrase as a title for each beat. Example: A entraps and B pleads.
 - iii. Indicate the key events for the scene (key discoveries and turning points, etc.)
- h. Additional materials: provide any additional research material, images, etc., that helped you find the core of the scene. (One additional notebook of material may be brought to the interview round of the event.)

Note: The PDF should identify the student director by **NAME ONLY**, and omit student contact information and the name of the student's institution. And should be emailed to Arthur Grothe, grothear@uwec.edu or shared via google drive.

FESTIVAL WEEK:

During the festival week, students will present their scenes in the preliminary round and receive feedback on their work from the respondents. Following the preliminary round, scenes will be selected for the final round. Those student director's selected will have an interview session with the respondents prior to the final round presentations. The outline for the festival experience is currently:

Round 1 - SDC Participants will present their scenes and receive feedback. (This round is a closed event, only SDC Participants are allowed to view the scenes along with the respondents.).

Round 2 - Those student directors selected for the final round will interview with the respondents.

Round 3 - The final round of scenes is an open presentation. Following the completion of the round, the selected SDC participants will meet with the respondents to receive feedback. While the scene performance is an open event, the feedback section is a closed event.

(Whenever possible, rehearsal times in the performance may be provided.)

1. Technical Parameters:

- a. There will be no technical rehearsals for these scenes.
- b. There is no technical support for these scenes.
- c. Theatre Space
 - i. Set
 1. The scenes will be presented in a proscenium configuration.
 2. Playing space is 20 ft. by 20 ft. wide.
 3. The following black furniture will be supplied at festival:
 - a. 4 stools, a topper for coffee table,
 - b. 4 chairs w/back, 2 longer benches that convert to a table
 - ii. Lights
 1. There will be no light cues. Lighting for the stage will be preset as a wash and cannot be changed. There will not be any lights up or down.
 - iii. Costumes, Props
 1. The director is responsible for any costume pieces, set dressing and hand props needed for their presentation.
 - iv. Sound
 1. The director is allowed use sound. However, there are no tech rehearsals. There will not be a sound board operator.
 2. If the director elects to use sound, the director must supply a sound source (speaker or boom box).
 3. If the director elects to use sound, the director may not operate the sound. No directors will be allowed to operate the sound. Actors or other students may operate the sound.

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 the rounds are complete. 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.

Questions:

Please contact Arthur Grothe at grothear@uwec.edu