

# KCACTF NEWSLETTER

ISSUE 4 SDC DIRECTING

## A NOTE FROM THE DIRECTORS

Welcome to the Directing Initiative for Region II! The 2011 Region II KCACTF Festival offers two very exciting opportunities for student directors this year: The **Directing Institute** and the **SDC/KCACTF Student Director Fellowship**. The **Directing Institute** offers all student directors – regardless of level of previous experience – the opportunity to explore the area of directing and to learn more about process, script analysis, rehearsals techniques and more. The **SDC/KCACTF Student Director Fellowship** is an opportunity for more experienced student directors to expand on their already existing knowledge of the craft of directing and to compete for a fellowship to represent Region II at the National Festival in April.

Both the **Directing Institute** and the **SDC/KCACTF Student Director Fellowship** amount to an exciting four-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. 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!

Becky Prophet and Grechen Lynne Wingerter  
Coordinators, Directing Initiative  
Regional Task Force

## THE TOTAL EXPERIENCE AT FESTIVAL

If you are chosen as a participant of SDC, you have the opportunity to do all of the following things:

- Daily workshops in directing with regional faculty and professionals;
- Mentorship with members of the Directing Initiative Regional Task Force;
- 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 SDC / KCACTF Directing Fellowship Program.

### QUESTIONS?

**Contact:**  
**Juliet Wunsch,**  
**Chair Region 2**

[jwunsch@wcupa.edu](mailto:jwunsch@wcupa.edu)



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## THE SOCIETY OF DIRECTORS AND CHOREOGRAPHERS DIRECTING FELLOWSHIP PROGRAM

### Eligibility

To be eligible for the SDC fellowship program, students must be nominated by a faculty member from the student's institution. Nominated students must have demonstrated excellence in direction – by having taken at least one class in directing for the theatre; and/or having directed a fully mounted production – defined as a full-length play mounted with full production values created by a team of designers. The institution must have entered either an associate or participating production for the regional festival during the year in which the nomination occurs. The participant must be a bona fide student at the time of the regional festival.

### SDC Requirements

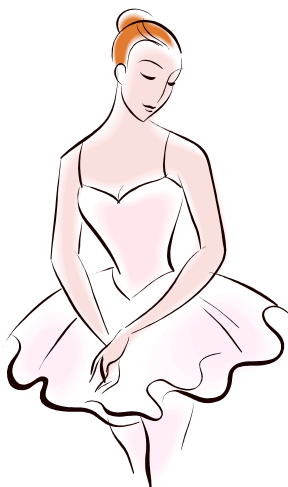
**You must have the following submitted by the deadline (November 15, 2010) to be eligible:**

- **Letter of Recommendation** provided by a faculty member from the student's institution.
- **A Current Resume** for the nominee
- **Letter of Application** which includes why the student is interested in participating in this program and the ways in which they believe it may contribute to their growth as a director.
- **An SDC Application Form** available in this newsletter.

**Scene Selection** from the list of SDC Selected Scenes for 2011.

**The 2011 List of Scenes is located at the back of this newsletter.**

**Read on for the SDC Application Form and more detailed information about the KCACTF Region II SDC Directing Fellowship Program!**



### Questions?

**Region II SDC Directing Coordinator:**

Grechen Wingerter

[wingert@lycoming.edu](mailto:wingert@lycoming.edu)

570-321-4342



## SDC ELIGIBILITY AND HOW TO APPLY

### **WHO IS ELIGIBLE?**

To participate in 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 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 packet by November 15, 2010.

### **HOW TO APPLY:**

The following documents must be submitted electronically **by November 15, 2010** to:

**Grechen Wingerter at [wingert@lycoming.edu](mailto:wingert@lycoming.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 SDC / 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.
6. The SDC Application Form (found at the back of this newsletter)

## SELECTION AND WHAT TO PREPARE

### **SELECTION:**

Applications will be reviewed by a panel comprised of the SDC Directing Fellowship Coordinator and other members of the Region 2 Directing Institute. This panel will select students to participate in the preliminary round of SDC Directing Fellowship program. A range of twelve to sixteen students will be invited.

Nominated directors will be selected based upon the following criteria:

- a. a complete application packet at the time of the deadline;
- b. the student's ability to articulate why they wish to participate in the SDC scenes, and how they hope the program will benefit their growth as a director;
- c. the quality of support for the nominee as described in the letter of nomination provided by the faculty member.

### **WHAT TO PREPARE:**

**Students selected to participate in the preliminary round must direct one scene from the list (found on pg. 7).** 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. Also, if a director is an Irene Ryan Nominee or partner, he or she will not be eligible to participate in the SDC Directing Fellowship Program.

**All participants must prepare a written analysis of their scene in the form of a director's prompt book.** The analysis must use the guidelines articulated below. All participants must also bring an additional prompt book from a fully mounted production they directed. These prompt books will be discussed in the

Interview section of the competition. Detailed information about what to include in the analysis is listed below.

Scenes should be focused exclusively on acting values and not production values. The Festival will provide basic furniture items or rehearsal cubes. All essential hand props must be supplied by the directors. Set dressing is not required and strongly discouraged. Costuming should be kept simple. Please note that there is no technical support in the way of lighting and sound. You may provide your own sound with your own equipment - no speakers or amps are provided. Each scene may have an initial "lights up" cue at the top of the scene and a "lights down" cue at the end of the scene if the space is able to accommodate. The festival will provide a stage manager from the regional competition to call these two cues. This stage management student will call all shows. Directors should come prepared with a script for the regional stage manager. There will be a five-minute break between scenes for set-up, with a ten-minute break after every fourth scene.

## QUESTIONS FOR WRITTEN ANALYSIS

**Analysis:** Analysis will consist of a prepared director's book for the scene. The director's book will be handed to the SDC Directing Fellowship Coordinator for the region prior to the preliminary round and will be returned to the student director at the final round. Please include the following in your analysis of the scene:

**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.



### Identification:

- List title of play, name of author, and date of writing, first production, or both.
- A metaphor which expresses the essence of the play.
- A simple, one sentence telling of the story of the play.

### Given Circumstances:

- Geographical location, including climate
- Date: year, season, time of day;
- Economic environment; Political environment; Social environment; Religious environment

### Plot:

- Provide a copy of your script divided into units of action and beats. Give a nominative phrase as 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 (key discoveries and turning points, etc.)

### Dramatic Action:

- Provide a concise analysis of the scene's basic conflict.
- Briefly describe any significant previous action that occurs before the scene begins.
- Describe the major event(s) of the scene.
- Describe the scene's basic conflict in a concrete sense (example: Edna wants Joe to join the striking cab drivers but Joe is afraid).
- 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., etc.).

### Character:

- List the characters, and provide an overall character objective and an objective for the scene.
- Identify the obstacles between each the characters and each of 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 and the sound of the dialogue help to reveal character and provide meaning within the scene.

## QUESTIONS FOR WRITTEN ANALYSIS (CONTINUED)

### **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 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:**

- 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.

### **Additional materials:**

- Provide any additional research material, images, etc. that helped you find the core of the scene.

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## STAGES AT THE REGIONAL FESTIVAL

### **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.

### **Interview Round**

Directors will attend closed individual interviews with the respondent(s), in which the director's statement and approach can be discussed. No teachers, mentors or actors are allowed to participate in this phase of the event.

*At this point, the regional panel will select between six and eight participants to advance to the final round.*

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.

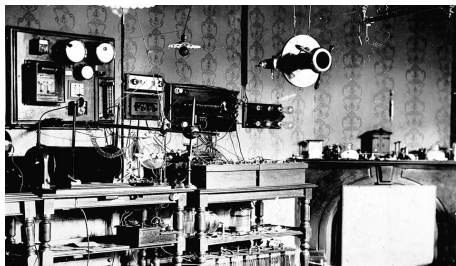
At this point, the regional panel will choose the recipient and alternate for the SDC Directing Fellowship. The regional recipient will represent Region II at the National Festival in April.

### **About the 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 student director will attend the events in Washington DC. 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 DC are not chosen to work on original scripts.*

## SELECTED SCENES FOR 2011



### *Angels in America, Perestroika* by Tony Kushner

Royal National Theatre edition

Act 1 Scene 7, Split Scene , pages 14-20

2 Women; 2 Men—Hannah, Harper, Joe, Louis

Beginning top of scene – Hannah: “It’s late now, you should get into bed.”

Ending: Joe: “Night chills. Nothing. I just can’t sleep.”



### *Proof* by David Auburn

Dramatists Play Service

Act 1 Scene 4 - Pages 34-41

2 Women; 1 Man - Hal, Catherine, Claire



### *Anatomy of Gray* by Jim Leonard Jr.

Samuel French acting edition

Pages 37-48

4 Women; 4 Men (doubling possible/encouraged)



### *How I Learned to Drive* by Paula Vogel

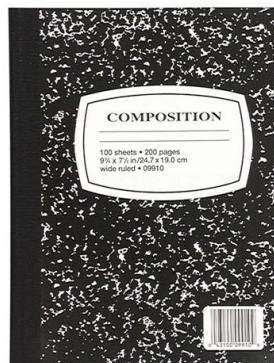
TCG – The Mammary Plays collection

Pages 35-45

Beginning: “Three women, three generations, sit at the kitchen table.”

Ending: Peck “How can you hear yourself think?”

3 Women; 1 or 2 Men (depending on doubling for Uncle Peck)



### *Tongue of a Bird* by Ellen McLaughlin

Vintage Press - Leading Women: Plays for Actresses II  
Also available in American Theatre Magazine (TCG)

Pages 464-469

Scenes 6-8: “Powder Blue,” “Charlotte” and “Ta-Da”

3 Women - Dessa, Maxine, Charlotte

# APPLICATION FORM FOR SDC/KCACTF DIRECTING FELLOWSHIP PROGRAM

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Name of College/University: \_\_\_\_\_

Telephone: Cell: \_\_\_\_\_ Campus: \_\_\_\_\_

E-mail: \_\_\_\_\_

Are you available to attend the Regional Festival at Towson University for the entire week (Jan 11-15, 2011)?  
Yes \_\_\_\_\_ No \_\_\_\_\_

Scene Selected (from list of scenes provided): \_\_\_\_\_

Would you be interested in participating in the following programs at the Festival:

Production Development Project: Yes \_\_\_\_\_ No \_\_\_\_\_

Directing Shadow Program for New Plays: Yes \_\_\_\_\_ No \_\_\_\_\_

Name of Nominating Faculty Member: \_\_\_\_\_

Faculty Member E-mail: \_\_\_\_\_

Faculty Member Telephone: \_\_\_\_\_

**Please send this form (electronic submissions preferred) along with all other application materials to:**

Grechen Wingerter at [wingert@lycoming.edu](mailto:wingert@lycoming.edu)

OR (if necessary)

Grechen Wingerter

Lycoming College

700 College Place

Theatre Dept., Box 73

Williamsport, PA 17701

We're on the  
web!

[www.kcactf2.org](http://www.kcactf2.org)



We are updating our regional e-mail list and would like to include student e-mail leaders on our list. Please e-mail Juliet Wunsch at [jwunsch@wcupa.edu](mailto:jwunsch@wcupa.edu) with any new faculty or student leaders. Upcoming newsletters will spotlight different areas of our programming, so we'd love to update our e-mail list as soon as possible to ensure that everyone who wishes to receive our newsletter does. Newsletters will also be posted on our site after being e-mailed. Please feel free to forward this newsletter to anyone you think may be interested!



*Douglas Atkins is a junior at West Chester University, majoring in Theatre with a Musical Theatre Concentration and minoring in Dance.*