

# EXPECTATIONS FOR SECOND STAGE (PURPLE MASQUE) PRODUCTIONS

## **PURPOSE**

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

## **DIRECTING**

Directing in a Second stage 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 Second stage 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 Second stage 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 Second stage 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 Second Stage (Purple Masque) Manager and/or Faculty Lighting Designer will work with the Director to record a reasonable number of cues. Regardless of the number of cues or specials, the time of the Purple Masque Manager, if available, must not exceed the allotted hours (2 hours each week of Load-in and Tech).

### *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, Second Stage productions may utilize the Purple Masque Manager, if available, to pull stock scenery, acting cubes and props. Realistic scenery is not a requirement for the production and can often detract from the focus on directing. The total hours of the Purple Masque Manager may not exceed 2 hours each week of Load-in and Tech.

### *Shop Support*

Scene Shop Staff are not permitted to work on Second Stage 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 or Managing Director prior to involvement.

### *Crew*

Crew is assigned by the Technical Director with priority to Mainstage productions; secondarily Masque 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.

## Directing Proposal Cover Sheet

(Submit two plays for consideration ONE SHEET PER PLAY)

<b>Name/Email:</b>	
<b>Directing Experience:</b> (assistant directing and other experience)	
<b>Required Courses</b> Please list the semester and year taken	THTRE 261: Fund. of Acting _____      THTRE 280: Script Analysis _____ THTRE 368: Fund. of Tech _____      THTRE 369: Fund. of Design _____ THTRE 565: Fund. of Directing _____      THTRE 765: Practice in Directing _____
<b>Title of Play:</b>	
<b>Author(s) of Play:</b>	
<b>Publisher of Play:</b>	
<b>Type of Play:</b>	Drama                  Comedy                  Farce                  Other:
<b>Preference:</b>	1 <sup>st</sup> Choice                                  2 <sup>nd</sup> Choice
<b>Preferred Time Slots:</b>	<b>Second Stage #1</b> (Early Oct.) <b>Second Stage #2</b> (Early Nov.) <b>Second Stage #3</b> (Feb./Ebony) <b>Second Stage #4</b> (Early April)
<b>Number of characters:</b>	<b># of Female Characters:</b> <b># of Male Characters</b>

<b>Design and Production Team</b>	
List your ideal team – subject to faculty approval. See faculty designers for suggestions. If none listed, plan on producing the show <i>without</i> that position. <b><i>ALL DESIGN/PRODUCTION PERSONNEL must be verified by faculty designers.</i></b>	
<b>Scenic Designer:</b>	<b>Projections Designer:</b>
<b>Costume Designer:</b>	<b>Technical Director:</b>
<b>Lighting Designer:</b>	<b>Other (include title):</b>
<b>Sound Designer:</b>	<b>Other (include title):</b>

Narrative, attached separately, to include:

1. **Brief Plot Summary**
2. **Statement** of how directing fits into your overall goals
3. **Reason** for wanting to direct this particular play
4. **Vision/concept/matrix** (this is your unique take on the play- include style, if it needs to be explained)
5. **Character breakdown** (include specifics of age, gender, ethnicities, physical characteristics)
6. **Design requirements:**
  - 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? accompanist?)
  - Special Requirements** (unusual **props** or costumes? hair or makeup? special effects? stage combat?)

\*IF NOT DISCUSSED IN NARRATIVE, IT MAY NOT BE PART OF THE SHOW\*