

Pointe Players

ONE-ACT RULES/DEADLINES & Directorial Tidbits

- 1) Director applications will be accepted in May by *active, inducted members of Pointe Players/Troupe 49 who have displayed strong interest and experience in theatre at GPS, and who possess strong organizational and communication skills. They must be a current junior with a minimum 2.8 G.P.A., w/o any GPS transgressions or code of conduct violations.*
- 2) Our evening of One-Acts must be varied. There will be no more than one, possibly two shows of any genre accepted, on a first-come, first-served basis (e.g. drama, comedy, melodrama, farce, tragedy). Yes, directors may combine to invest in more rigorous material.
- 3) All scripts must be approved by the advisor before **OCTOBER 1ST!** Rights will be acquired and scripts ordered/copied at this time.
- 4) Playing time of the actual script should be no less than 10 minutes and no more than 25 minutes. This season, with three directors, you may each have a 35 minute window.
- 5) You will need special permission to cast a show with more than 10 people.
- 6) All costumes, props, and set items will be found, paid for and disposed of by the director and her/his company. Stock items may be available, but no promises!
- 7) Technical needs will be kept to a minimum and any special needs discussed with Ms. Dunham/PAC staff A.S.A.P.
- 8) Sound: pre-show, shift, effects, curtain call will be handled by the director, cast and crew from backstage. No additional sound equipment will be available.
- 9) Auditions are mandatory for each show, and will be held consecutively in a round-robin fashion, in **Late-November/Early-December**. All directors will then meet to decide on casts. A student should not be cast in more than one show. Cast lists will be made available electronically AND posted on the backstage door within a day after auditions.
- 10) Generally, one program will be generated that incorporates a comprehensive cast and crew list, director's, special thanks, etc. Collaborate; you will need 100 - 200 programs. They can be printed here, but a file must be sent to the advisor at least 2 days before opening night!
- 11) Rehearsals in the auditorium will be limited because of school policy and supervision. Any director wishing to use the stage must arrange this with the advisor at least a month in advance. Yes, this means having an accurate rehearsal schedule so the space can be reserved. Tech/Show week will be reserved well in advance.
- 12) Progress reports should be made every other week or so to the advisor either verbally or via e-mail! If for any reason the advisor is unhappy with their participation, this directing privilege can and will be revoked.

I have read and agreed to the above:

Director signature - _____ Date - _____

Break a Leg!!!

ONE-ACTS

Director's Deadline Sheet

Director: _____

Play: _____

Author: _____

Artistic Goal _____ Sign-off _____ Date _____

(To be completed & given to Ms. Dunham BEFORE OCTOBER 1ST)

DONE

O.K.'d

Play Choice/Affirmation (copy to Ms. Dunham)

Plot Description “

Audition Handouts/Form “

Production Concept “

Scripts/Rights Acquired “

(To be completed given to Ms. Dunham BEFORE NOVEMBER 1ST)

Structural Analysis “

Character Analyses “

Set/Floor Plan “

Costume Plot/Designs “

Prop List “

Lighting Needs (minimal) “

Sound Needs (minimal) “

Cast List “

Crew/Staff Support List “

(To be completed given to Ms. Dunham BEFORE JANUARY 1st)

Promotion Statement/Flyer “

Program Information “

(To be completed DURING Production)

Prompt Book

To be completed BEFORE March 1st)

Evaluation Statement/Critique of Experience

IF THESE DEADLINES ARE NOT MET SATISFACTORILY, IT MAY RESULT IN THE CANCELLATION OF YOUR PRODUCTION AND/OR THE ELIMINATION OF ANY THESPIAN POINTS RECEIVED FOR THIS PROJECT.

Blocking

“seven basic rules for stage movement”

- 1) Start the blocking process with an awareness that movement is the single most **attention-getting** stage device. It is more powerful than speech. Therefore, movement should enhance speech, not distract from it.
- 2) **All movement must be motivated.** Examine the character’s basic drives, emotions, and intentions.
- 3) All non-movement also must be motivated. In other words, if you are not in motion, you **need a reason to be stationary.**
- 4) Motivation for movement, or the lack of it, must be **clearly communicated** to the audience.
- 5) Movement must be **plausible, possible, and logical.**
- 6) Movement should **mesh with the style of the play.** Light, quick, bird-like movements are usually incorrect for intense, tragic scenes. Conversely, comedic qualities will be damaged by heavy, angular blocking.
- 7) Movement for its own sake damages the scene or play. However, a lack of movement due to incompetence or poor preparation can be just as detrimental.

Do your homework and your blocking process will be both successful and fun.

Structure and Analysis

There are three basic types of analysis for a play and each has its uses and merits.

I. Sentence Outline:

This is a story about _____ (noun) _____ who _____ (verb) _____ and finally _____ (verbs _____).

II. Cause and Effect:

Boy is Lonely ----- Meets girl ----- Walks on beach ----- Swims in ocean ----- Eaten by shark ---- People upset ---- Send for help ----

III. Classical Structure:

- A. Exposition - given circumstances or 5 W's: who, what, where, when, why
- B. Inciting Incident / Point of Attack - when *action* begins, asks question that keeps us interested throughout
- C. Major Dramatic Question - MDQ, the reason we watch until the end
- D. Complications / Rising Action - plot twists and turns, developments, action, subplots, intrigue
- E. Crisis - point of no return, things can never go back to the way they were when the story began
- F. Climax - MDQ answered, we find out *who done it*
- G. Resolution - wrap up loose ends
- H. Falling Action / Denouement - plot continues to show shifts in relationships, occasionally asks new questions
- I. Obligatory Scene - seldom seen today, perhaps a moral introduced or a lead in to a new conflict - life goes on

Structure and Analysis Worksheet

Classical Structure:

A. Exposition -

B. Inciting Incident/Pt. of Attack -

C. MDQ -

D. Complications/Rising Action/Reversals -

E. Crisis -

F. Climax -

G. Resolution -

H. Falling Action/Denouement -

I. Obligatory Scene -

Character Studies

- 1) Full character name -
- 2) Age -
- 3) Specifically describe the location of your scene.
- 4) Describe why you chose this particular location for your scene.
- 5) What is/was your profession?
- 6) What do you enjoy the most?
- 7) What do you dislike the most?
- 8) What is your relationship with those around you during this monologue? The person you are speaking to, bystanders, etc.
- 9) What do you do for fun?
- 10) What animal would your character be? Why?
- 11) What vices (look it up) do you have, if any?

12) Who can you really talk to, and why? This individual might be in the scene or not...

13) On a scale from 1 - 10 how important is each of the following to your character?

Love - _____ Happiness - _____ Success - _____ Wealth - _____ Honor - _____

14) Describe your physical appearance and how you feel about it.

15) How do you change for the better, worse, maturity wise during this monologue?

16) What is your game? Think of your monologue in terms of a real game like trouble, war, musical chairs, monopoly, sorry, trivial pursuit, chess, etc.

17) What is your secret? It may be an obvious one, or something that only you choose that makes your character a more complex, fleshed out individual. You must pick something!

18) What do you want in this piece?

19) What are you willing to do to get it?

20) List at least five adjectives describing your character!