

Student Name

Ms. Bekah Schneider

DP Theatre 1

09 May 2017

Play Title

Table of Contents

THE PLAY TEXT, ITS CONTEXT, AND THE IDEAS PRESENTED	2
Theoretical and/or Cultural Context.	2
Ideas Addressed by the Play Text.	2
ARTISTIC RESPONSES, CREATIVE IDEAS, AND EXPLORATIONS	3
LIVE THEATRE EXPERIENCES	3
DIRECTOR'S INTENTIONS & INTENDED IMPACT	4
Directorial Intentions for the Entire Play.	4
Intended Impact on an Audience.	5
STAGING TWO MOMENTS OF THE PLAY	5
Two Staged Moments.	5
Performance & Production Elements to Create TEAM.	6
Works Cited	7

THE PLAY TEXT, ITS CONTEXT, AND THE IDEAS PRESENTED

Theoretical and/or Cultural Context.

Cultural context is the exploration of the playwrights world (not personal) - the context from which it originated.

I think the play is about . . . Because . . . And then provide textual evidence (quotes - characters - stage directions).

Theoretical = farce - melodrama- realism, etc. and how this play is that
or

Cultural = political, social, cultural things that are happening.

This is not an autobiography of the playwright

What was happening at the time - not the playwrights view - at least in this criteria. Cultural context is the year the play was written and what was happening in society of that time. We want students to understand that a play isn't simply one person's views. Describe the culture the playwright is in. After criterion A - it doesn't ever need to be mentioned again. The sophisticated students will mention it again but it is not a requirement. A combination of both is great - if it exists. Think - why was it written at that time? What was happening in the world that drove that creation. For pieces that are rewritten pieces - why was it adapted in whatever year. . .

Present your research on the theoretical and/or cultural context(s) from which the play originates. What was/is going on in the world when the play was written and when the play takes place. Present the significant historical/global context of the world at the time of the writing of the play. What was going on in the world and/or culture of the author that influenced the play. Why did the author write the play? Who is the author as an artist? Is the play text stylized after a particular theory (ex: theatre of the absurd)? What are the particulars of the genre/theory that identify it? ***Demonstrate an understanding of the context, the ideas of the playwright, and the relationship between the two.*** Be sure that you **explain** the context: give a detailed account **including reasons and causes.** You should include in-text citations and reference a range of sources.

Ideas Addressed by the Play Text.

Clearly explain the ideas in the play text and how the author addresses them. You can use pictures or text boxes. Make connections between ideas if they exist. Remember to include

reasons and causes. What ideas resonate the most with you? This section may have research. Remember to cite any pictures you use.

ARTISTIC RESPONSES, CREATIVE IDEAS, AND EXPLORATIONS

Present a variety of artistic responses, creative ideas, and explorations of the play text. This is the **brainstorming** part and should be done **prior** to formulating your directorial intentions. This section will likely have lots of pictures. It's the **first responses** you have as you read the script. When you read it, what did you think of? What did you see? Include pictures and be sure to cite them. **It is imperative that you clearly show that these were your ideas before you identified your directorial intent.** This section is mind maps, moodboards, colors, pictures, words that resonate, music that inspires. It is a collection of all the ideas you have before you decide on the direction you're taking. Make sure your ideas/explorations are all linked practically to your vision and how they might influence the production.

This section **must be written using the language of possibility:** I might, I could, It would be interesting to, one possibility is, if, I've considered . . .

LIVE THEATRE EXPERIENCES

A requirement of the DP Theatre course is that you see live theatre. This is where you identify what you've seen and how that has influenced your work. While you can mention work you've seen prior to the course, you must include work you've seen during the time of your DP Theatre course work. You need to make clear and effective links from what you've witnessed as an audience member to what you want to do. **DO NOT include theatre experience that you were part of the cast or crew. BE AWARE: if you only identify 1 live theatre experience, you cannot score higher than the 3-4 band, per the IB. Fill this section up and add to it every time you see a piece of theatre.**

You must explain how the directors created moments of TEAM (tension, emotion, atmosphere, and/or meaning). Don't just describe what you saw - talk about how what you saw created tension, or set the atmosphere, or made you feel something, or brought meaning to the piece. You do not have to discuss every element of TEAM for every production. Rather, this will be a collection of things that influence you. Perhaps a production had excellent tension - talk about how the director created the tension. Another production really moved you, explain how the director created emotion in the piece. **Explain how the productions will inform your own production.** Focus on the craft of directing not on the theme/idea; not about the central idea of the story but how the director created what they did (lights, sounds, etc.). How can you use the craft of the director in your show? This section will have pictures and references; you could even use a table. Remember to cite cite cite!

Tension - tension for the audience and/or the actors

Emotion - focus on performer -Emotional arc of the character

Atmosphere - How did we know we were in a different world? What were the building blocks used that created another world?

Meaning - what were the themes of the play? Choose one - then explain how that meaning was communicated to the audience - how did the director send out that signal (using the costumes, text, body)? Example: *The Best Christmas Pageant Ever*: Imogene taking off her earrings - objects often used to convey meaning (symbolic gestures & objects)

DIRECTOR'S INTENTIONS & INTENDED IMPACT

CAKE metaphor - Ci - talk about each of the ingredients and then **Cii** - it makes this type of cake (when you mix flour with eggs and sugar it makes this paste - and that makes the cake have a rise, etc.)

Directorial Intentions for the Entire Play.

This is where you identify what you have decided on from your brainstorming. This is what you are doing and how you are creating and staging your production. Present your ideas for staging the **entire** play. **Your ideas should be appropriate** (*make sense - relate them to the play's context and the ideas presented by the playwright*), effective (*have impact*), and feasible (*within the realm of possibility*). Your ideas are supported by a range (lots of different) of **imaginative** production and performance elements. Pictures, pictures, pictures. Drawings - snapshots - tables - birdseye view of the set/stage- costumes - lights- flats- platforms- type of stage- where (indoors/outdoors/classroom/etc). **EVERYTHING** you visualize to bring the show together as a whole is included here. Remember, you must cite all pictures and please use technical (theatre) terms! This section should essentially put the moderator in your head; they should be able to see what you see in your mind when you think of the show. This is the broad, overarching vision you have for your piece.

Example: this is my set design - here is a drawing -plan - etc. Drawings should be good but not brilliant. Floor, set, costumes, light, use of sound, and the performance style (exaggerated moves, style, etc.). **B** was the idea dump, **Ci is the selection of the actual things and why - based on their intention.** Production and performance elements individually. Example: I'm doing it in the round because it puts the audience closer

Production Elements

Spacial

Technical (Lights & Sound)

Scenic (costume & set)

Performance Elements

Body

voice

Movement

Blocking

These are signaling devices (above) that you are using to communicate to your audience. They must talk about how these (above) *working together* create the impact. Ci- these are my individual aspects Cii -all those elements work together to create this impact

Intended Impact on an Audience.

Here you clearly explain (reasons & causes) the impact you want the **entire play** to have on the audience. What do you want your audience to experience during the show and what do you want to leave them with when it is over? What do you want them to remember? Feel? Say? Think? Justify (explain - giving detailed reasons and causes) how the performance and production elements you have selected will work together to create the intended impact. Proof that all those plans you identified in the last section, can and will come together to fulfill your artistic intent and impact the audience.

This relate back to criterion A and your intentions. Example: high state of tension have the audience guessing, etc. **This strand is then how of all the elements TOGETHER**; how does the set work with lights, work with the sound, etc.

The impact on the audience is a combined effort with everything.

STAGING TWO MOMENTS OF THE PLAY

This is the same breakdown as C- individual parts then the whole (cake metaphor).

Two Staged Moments.

Here you are going to very specifically stage two moments ([French scenes](#)) of the play. Choose moments that convey key ideas or are pivotal to the show. You will provide the nitty gritty of performance elements, production elements, blocking, movement, everything for two separate moments of the play. **THE TEXT MAY NOT BE EDITED, CUT, OR ALTERED (this includes stage directions)**. Bottom line, if the author wrote it, you must follow it.

Identify what the moment is (is it a moment of tension or emotion or . . .) and then use that to direct the Di section. First strand of Di is more about the actor and how they are moving and being coached. We want to be able to visualize what is happening when the student describes it. This is not scene analysis - it's making the scene come alive. Can have production elements but this is really about making the examiner visualize what is going on. Imagine the play has already gone on. It's not about the rehearsal process - it's about what it looks like

Attention to detail is the name of the game in this section. You do not have to include the script, but you can if you'd like. If you do not include the actual script, do include page numbers/scene identifications/line numbers/etc. to clearly identify what moments you are staging. Be sure that you explain why you make the choices you do. Justify - include reasons and causes. Your intent should be clear as you stage these two moments. Be clear about the impact of your choices on the audience (what will they experience because of your staging).

Performance & Production Elements to Create TEAM.

Explain how you would use performance and production elements in the two selected moments to effectively create tension, emotion, atmosphere and/or meaning for the audience. Explain how those elements effectively meet your intention and the resulting impact to the audience. Demonstrate that you are conscious of the audience experience.

ALWAYS Refer back TEAM- this isn't about acting - this is more about pitching it to specifically - not about the process of directing (working with actors) it's about selling it to the producer (essentially)

The goal is to excite someone to want to produce your play. **It has to be both highly descriptive and thorough explanation of WHY. Keep going back to TEAM.**

Works Cited

Notice that everything is alphabetized and hanging indents are used.

Berman, Morris. *The Twilight of American Culture*. New York: W.W. Norton, 2000.

Netlibrary. Web. 22 Aug. 2009.

Cox, Ted. "Once Daring, MTV Now a Bland Corporate Commodity." *Daily Herald*

[Arlington Heights, IL] 1 Aug. 2006: 1. *Infotrac Custom Newspapers*. Web. 27 Aug. 2009.

Curtin, Michael F. "Media and the Degradation of Language: The Tides of Vulgarly Can be

Countered." *Vital Speeches of the Day* 72.20-21 (Aug. 2006): 578-80. Print.

Edmundson, Mark. "One the Uses of a Liberal Education: I. As Lite Entertainment for Bored

College Students." *Harper's* Sept. 1997: 39-49. Print.

Halimi, Serge. "Myopic and Cheapskate Journalism: U.S. Press Obsessed with Local Issues."

Le Monde Diplomatique – English Edition. *Le Monde Diplomatique*, Aug.-Sept.

1998. Web. 29 Aug. 2009.