

Theatre Senior Capstone Experience Guidelines for Fall 2020 Proposals (expected graduation 21Fa/22Sp)

Overview

A student may complete the Theatre SCE in one of several ways:

- a traditional research thesis in the areas of theatrical criticism, theory, or history;
- a playwriting thesis in which the student writes, workshops, and produces a rehearsed reading a full-length play;
- a production thesis in which the student serves as dramaturg, stage manager, designer, performer, or director of a departmental production.

Students may also propose alternative projects not listed above, to be developed and approved in collaboration with the faculty. More details are available below, under [Proposal Timeline](#).

*Students are **strongly encouraged to collaborate on their SCEs, either by folding multiple SCEs into a single student-produced show (with all SCE students equitably sharing the duties and title of “producer”) or by completing the SCE as part of a faculty-directed production.***

Grading

All Theatre SCEs are graded pass/fail.

Honors will be conferred on those projects that, in the critical view of the department faculty, achieve an exceptional level of creative, artistic, and scholarly conception and realization. Also considered will be aspects of process, including: collaboration, communication, and completion. An SCE grading rubric is available from the faculty.

Proposal Timeline

Note: Post-Proposal timeline information is included in the sections for each SCE type.

During the fall semester of the junior year, students will discuss preliminary SCE ideas individually with every member of the Theatre faculty. These are not formal presentations, but rather brainstorming sessions, during which students can get suggestions and advice, and faculty members can get a sense of where each student is heading—particularly in regard to the type of SCE they hope to complete. **By Fall Break, students should have met with all faculty members at least once, narrowed their ideas down to two SCE types, and begun discussing potential collaborations with their classmates and the faculty.**

Note: Students interested in pursuing an SCE option not already outlined in this document should share those ideas with the faculty during their initial meetings. New SCE types may be developed, articulated, and established as part of the SCE proposal process. In such cases, a rough outline of the project is typically crafted (primarily by the student) over the course of the fall semester, and formal SCE Guidelines are written and approved (primarily by the faculty)

before the beginning of Junior Seminar. Throughout this process, the student and faculty work collaboratively to build a project that will meet both the student's and the department's educational goals.

From Fall Break to Thanksgiving, students should be circulating and discussing specific options (plays, ideas, source material) with each other and with the Theatre faculty. **By Thanksgiving, all students must have met individually at least once with every member of the Theatre faculty and have shared scripts for the 1-2 projects they intend to propose.**

At the end of fall semester in the junior year, students must formally present their SCE proposals to the faculty. Using the SCE Proposal Form provided, students will identify the type(s) of project they wish to propose (research, playwriting, dramaturgy, stage management, design, performance, directing, etc.), and share preliminary details of the project itself, an etiology for the choice (of both project type and specific play), and a rationale for why this project is appropriate to the student's interests and capabilities. Students may sometimes be asked to (or wish to) propose two contrasting projects. For Playwriting SCE proposals, students must also submit a substantial writing sample.

On SCE Proposal Day, students must bring printed copies of the completed form (enough for the student, faculty, & TD), give a brief verbal presentation, and engage in discussion of the proposed project with the faculty. These presentations are typically scheduled for Reading Day, and proposal forms are typically due several days in advance.

All Theatre majors are required to take THE 381 (Junior Seminar) **in the spring semester of their junior year**. During this course, students will further develop their project plans, engage in significant writing and research, and begin making preliminary production arrangements—including performance scheduling, space reservations, acquiring rights, and recruiting collaborators. (The [Producing Timeline](#) section below offers more detail about the producing work that happens during Junior Seminar.) **By the end of this course**, students will have completed a significant portion of their written SCE work.

In the fall of the senior year, each SCE student will be assigned a faculty “reader.” This faculty member will be the primary reader of the written SCE paper; but all Theatre faculty members will remain closely involved in the supervision and mentoring of the overall project. *Note: Some projects are assigned SCE advisors during the Junior Year—particularly if the proposed SCE requires significant early mentorship and/or aligns closely with the expertise of a specific faculty member.*

No more than **two weeks after their final SCE presentation**, all SCE students will meet with members of the faculty for a post-mortem discussion about all aspects of the project, from proposal through completion. In advance of this meeting, the SCE student and faculty will both propose specific topics for discussion.

Producing Duties

Students opting to produce (or co-produce) a show as part of their SCE will take on the following duties, in addition to the requirements of their specific SCE project:

- choosing a play (in consultation with the faculty)
- selecting performance dates & space (in collaboration with the production manager)
- acquiring performance rights (in collaboration with the production manager)
- recruiting a production team, including designers, stage management, & crew
- organizing & running auditions (in collaboration with other SCE producers)
- scheduling meetings & rehearsals (with & without the faculty)
- overseeing all production work, including:
 - o lighting, sound, props, costumes, scenery, & paint
 - o work calls, load-in, technical rehearsals, & strike
- coordinating loans, rentals, & purchases
- allocating & tracking budgets
- managing payments & reimbursements
- other duties, as needed

Students who elect to produce (or co-produce) their SCE productions must include robust discussion of their producing goals (Ch.1), plans (Ch.3), approaches & processes (Ch.4), and retrospective reflections (Ch.5) as part of their written SCE analysis.

Producing Timeline

Note: All deadlines listed below are intended as guidelines. Most meetings & work may be completed earlier, if desired by the SCE student. Under exceptional circumstances, some deadlines may be postponed or adjusted, with approval from the faculty.

During Junior Seminar, student producers will work with the production manager to choose **performance spaces**, create a **season calendar**, and acquire **performance rights** for their plays. Rights are paid for by the department, and do not impact the production's budget.

After the production schedule and performance dates have been decided, any students producing a non-Directing Production SCE (i.e. a full production that does not already have a director attached) must secure a **director**. This search process should be helmed by the producer(s), in close consultation with the faculty. Producers may make preliminary inquiries regarding interest and schedule, but the faculty must approve candidates before any formal offers are extended. Contract negotiations will be handled by the chair/production manager. (*Note: SCE Playwrights do not recruit their team until the senior year.*)

Late in the spring semester, SCE producers will collectively organize a **Theatre Mixer**, at which SCE students can discuss their projects and recruit collaborators for their shows. No SCE production may recruit collaborators before this event (except in the case of a shared SCE project, or as specifically noted elsewhere in these SCE Guidelines).

SCE Producers may choose to organize an additional Theatre Mixer during the fall semester, to help fill any remaining positions for the spring productions.

During the first week of the production semester, SCE producers and their stage managers will join members of the faculty for a **Top-of-Semester SCE Meeting** to discuss deadlines, budgets, production needs, wraparound programming, and other issues related to their shows. During this week, producers must also arrange a **Check-In Meeting** with the technical director to discuss their show's potential needs.

Throughout their senior year, producers will attend and participate in weekly **Producers' Roundtable** discussions. (SCE stage managers may choose—in consultation with the faculty—between attending SM Roundtable or Producing Roundtable.)

SCE producers and directors will organize and run a group audition (**Drama Draft**), to be held during **the weekend after the first week of classes**. All directors and producers will make their final casting decisions together, with a faculty member present to oversee as needed.

Note: Drama Draft typically requires extensive planning, beginning in early August. Drama Draft plans—including schedule, publicity, & format—should be reviewed with the faculty before the start of the semester.

By the Tuesday after Drama Draft, all production teams must be fully staffed (except for crew positions), and producers must send a complete **contact sheet** to the production manager.

1-2 weeks before their 1-Month Design Presentation, SCE producers will arrange a preliminary **Design Concept Meeting** for their creative teams (directors, designers, & dramaturg) to share their ideas with the design professor. SCE producers will also arrange a preliminary **Production Planning Meeting**, in which the producer, director, scenic designer (and other designers, as needed) will explore production solutions with the technical director.

One month before Opening Night, the SCE producer will give a **Design Presentation** to the faculty and technical director, in which they will discuss their current ideas for production's design (scenic, lighting, sound, costumes, & props). Producers must provide a scale groundplan. (For rehearsed readings, this meeting takes the form of a discussion about any design/production needs, such as chairs, music stands, etc. No groundplan is required for readings.)

During the weeks and months before Opening Night, the producer(s) will engage in various **publicity-related tasks**, including: writing marketing blurbs, developing poster ideas, and collecting program information. During this time, producers will also address various **front-of-house needs**, including seating information, audience safety, and performance timing.

2-3 weeks before Opening Night, the SCE producer(s) will invite the faculty to an early run-through. One faculty member will attend this rehearsal and will provide feedback to the SCE student(s).

On the Monday before Opening Night, the producer(s) will host the faculty for **Profs' Night**—a dress run-through of the entire reading/production in its current state. Immediately following that rehearsal, the producer(s) will meet with members of the faculty for feedback about their SCE work. (For the Dramaturgy SCE, this conversation may happen earlier in the process, or may take a different form.)

Leading up to & after Closing Night, producer(s) will help plan & facilitate the safe **strike** of all production elements and the restoration of the theatre space to its previous (or better) state.

During the week after Closing Night, producers must **wrap up** all outstanding producing work, including:

- submit a final budget (including receipts & reimbursement information)
- return all costumes, props, furniture, locks, keys, & other departmental property
- submit attendance sheets & other administrative information

Producing Notes

Producers who request to use any space other than Tawes Theatre should understand that access to and usage of the space may be limited by non-departmental events. Production and design plans should take this limitation into account.

All senior projects (except Scenic & Costume Design SCEs) are limited to a total budget of \$300 beyond the cost of royalties. No additional monies (from self, family, or others) may be used.

During the production process, SCE producers should be in constant dialogue with the faculty and technical director about potential needs, issues, and/or concerns.

The Research SCE

Students with a particular interest or enthusiasm for critical, theoretical, or historical inquiry may complete their SCE by writing a traditional research thesis.

Note: This SCE outline is currently under review. It will be revised to offer more specificity and greater alignment with the other SCE options. Students interested in pursuing a Research SCE are encouraged to share their ideas with the faculty, and to participate in the revision of these guidelines.

Prerequisites

To be eligible for the research thesis option, a student must have completed the following courses by the end of their junior year:

- THE 101 – Drama, Stage, & Society I
- THE 102 – Drama, Stage, & Society II
- THE 358 – Dramaturgy **or** THE 401 – Dramatic Theory

Deliverable Requirements

Written Analysis

Thesis papers should be a minimum of fifty (50) pages and should follow the following three principals:

Research

Both secondary sources and primary sources should be employed, the latter not necessarily in large number. The thesis must show the student's ability to make a successful search for appropriate materials.

Analysis

The work should show evidence of interpretive skills: the ability to make generalizations from specific examples, draw conclusions, integrate the topic into a broader historical and theatrical context.

Mechanics

The thesis must be properly organized and well written. Prose should be grammatically correct, clear, and coherent. Organization of ideas must flow smoothly. Use of quotations, footnotes, and bibliographical form should all be in correct MLA format.

Post-Proposal Timeline

Note: The [Proposal Timeline](#) for all SCEs is outlined above, in the [Overview](#).

Upon approval for a written thesis, the student will work with his/her advisor to establish their central argument, outline a research process, and create a draft/check-in schedule. This schedule should include a post-mortem, as outlined above.

The Playwriting SCE

Students may complete their SCE by writing and workshopping a full-length play and producing a rehearsed reading of that play.

Note: [Producing Duties](#) for all student-produced shows are outlined above, in the [Overview](#).

Prerequisites

To be eligible for the playwriting thesis option, a student is required to have completed the following courses before the end of their junior year:

- THE 101 – Drama, Stage, & Society I **or** THE 102 – Drama, Stage, & Society II
- THE 351 – Introduction to Playwriting
- THE 358 – Dramaturgy **or** THE 401 Dramatic Theory

Deliverable Requirements

Scripts

Students must submit several drafts of their play, including:

- First Full Draft
- Rehearsal Draft
- Final Revised Script

All drafts must be properly formatted for production. (Individual script deadlines are outlined in the [Post-Proposal Timeline](#) below.)

Written Analysis

The playwriting SCE also includes a comprehensive written analysis of the project and its process, structured as follows:

Chapter 1: Introduction & Goals (The Why)

- Why did you choose this type of SCE? What makes it a good fit for you?
- What do you hope to learn? How do you hope to grow as a theatre artist?
- Why did you want to write this particular play?
- What were your inspirations and ideas?

Chapter 2: Research & Analysis (The What)

Part 1: Research

A compilation of research appropriate & helpful to the development of the play.

Depending on the project itself, this research might include explorations of:

- Setting (time, place, conditions)
- Character (real or fictional)
- Genre
- Style
- Related Works (theatrical, visual, musical, literary, scientific, etc.)

Part 2: Dramaturgy

A thoughtful analysis of any themes or ideas in the proposed play.

Part 3: Script Outline

A detailed outline of the play, including the following elements (which may be organized as desired):

- Characters: names & descriptions
- Setting: time, place, conditions
- Plot: the play's major actions & events (both on & offstage)
- Design: note particular needs of scenery, costume, lighting, props, sound, etc.

Chapter 3: Writing, Producing, & Collaboration (The Plan)

Part 1: Writing

- How do you plan to go about writing this play?
- What plan, structure, or system of deadlines will you create for yourself?
- How might your previous writing experiences inform or differ from this process?
- How do you plan to include your dramaturg in the writing & revision process?

Part 2: Producing & Collaboration

- How did/do you plan to approach the recruitment of your collaborators (personally, pragmatically, artistically, etc.)?
- What do you hope to glean (for the play or yourself) through collaboration with a dramaturg, director, & actors?
- How do you plan to structure your workshop & rehearsal periods?
- How do you plan to work with the director, dramaturg, & actors?
- How do you expect or hope the play to evolve through the workshop & rehearsal processes?
- How do you plan to engage the WC community with this play?

Chapter 4: Process & Implementation (The How)

Part 1: The Initial Drafting

- How did you go about writing this play?
- What techniques did you use—writing exercises, character lists, plot outlines, etc.?
- How did your research and other preliminary work (for [Chapter 2](#), above) inform your process? What elements of that work ended up in the first script draft?

Part 2: The Dramaturgy Workshop

- How did you collaborate with your dramaturg? What new ideas or perspectives did they bring to the play and/or to your process? How did they challenge you?
- How did your play evolve through the workshop period?
- What did you learn, and what kinds of rewrites did you make?

Part 3: The Rehearsed Reading

- What did you learn or discover in hearing your play read aloud? What new ideas, perceptions, or context did the actors & director bring to your play?

- How did the play evolve through rehearsals? What kinds of rewrites did you make during the rehearsal period?
- What did you learn from tech week, including Profs' Night?
- How did the audience respond, and how did their response affect your understanding of the play?

Part 4: The Final Revisions

- What kinds of feedback did you get after the reading—from your team, from audiences, and from the faculty? How did these responses impact your understanding of and goals for the play?
- What rewrites did you make after the final reading? What other rewrites do you think the play might need?

Chapter 5: Conclusions & Assessment (The Outcome)

- How did you learn and grow through this process?
- Examine with candor and self-reflection your own strengths and weaknesses as a playwright. Would you choose to do this again? Why or why not?
- Assess the overall success of your play, including its structure, language, premise, characters, audience impact, etc.
- What did you learn from this experience—about playwriting, about theatre, or about yourself? What do you still have to learn?

Special Notes

Readings for Playwriting SCEs are limited to 29 hours of rehearsal (including technical rehearsals but not public readings). Readings may not include any design elements beyond the following: chairs & music stands, scripts, simple wash lighting, and a single outfit for each actor. (Clothing should be simple and evocative—taken from the actors' closets or signed out from the Costume Shop—but not created or chosen by a costume designer. Actors portraying multiple characters may indicate a change of role by adjusting/donning/doffing individual pieces; for example, and actor might add a pair of glasses, remove a blazer, or turn a hat backwards.) No pre-/post-show music, internal sound/light cues, or props (beyond the play scripts) will be allowed.

Since they include no significant production elements, rehearsed readings for Playwriting SCEs have no budget.

Post-Proposal Timeline

Note: The [Proposal Timeline](#) for all SCEs is outlined above, in the [Overview](#).

Note: The process outlined below describes the default deadlines for a typical Playwriting SCE, but there is some flexibility in the scheduling of this SCE's four major work periods:

- *Drafting: writing of the first full draft (typically spread across the junior-senior summer & senior fall)*

- *Workshop*: major revision work with dramaturg (typically spread across late senior fall & early senior spring)
 - *Reading*: rehearsal and presentation of public reading, including simultaneous & subsequent rewrites (typically in early senior spring)
 - *Final Revisions*: last round of rewrites (typically in late senior spring)
- (These work periods are also outlined above, as [Chapter 4, Parts 1-3](#).)

Students wishing to adjust this schedule should consult with the faculty as early as possible (no later than the end of Junior Seminar.) Work periods may be shifted earlier, but may not be moved later or happen synchronously with each other.

During Junior Seminar, playwrights must submit a first draft of the **initial written analysis** (Chapters 1-3) to both the Junior Seminar instructor and SCE adviser.

During the first week of the fall semester of the senior year, playwrights will submit a **partial draft** of their script and arrange a meeting with their SCE advisor. During this meeting the playwright and advisor will establish a **writing schedule** for the fall semester (including all deadlines below, and additional ones as needed) and begin recruiting a **dramaturg** to work with the playwright during the workshop period. (This dramaturg must be secured before Fall Break.)

Before Fall Break, the playwright must submit a **full draft** of the play to the faculty.

From Fall Break through Winter Break, the playwright will **workshop** their play—collaborating with their dramaturg and SCE advisor to revise and rewrite. During this time, the playwright must also recruit a **director & stage manager** for their rehearsed reading.

Before the end of the fall semester, the playwright must organize at least one full **informal reading** of the play in its current form. This need not be a public performance; its function is to help support the playwright's process by enabling him/her to hear the play read aloud by others.

By the first day of rehearsal for the reading, the playwright must submit a **rehearsal draft** of the script to the faculty and make a **playwriting presentation** to the cast, creative team, and SCE adviser, articulating why they wrote this play, how it evolved through the workshop period, and what they hope to gain from the rehearsal process and final public reading.

Note: Playwrights are expected to continue revising their scripts throughout the rehearsal process.

One week after the performance, the playwright and faculty will have a **Post-Mortem** discussion about the play and reading.

Immediately after the Post-Mortem, the playwright will submit a revised draft of their **initial written analysis** (Chapters 1-3) to the SCE advisor and will meet with their advisor to discuss **final revisions**. Depending on the time available and the scale of revisions desired, playwrights and their advisors may decide to complete some or all of these revisions before the final SCE deadline.

Within **two weeks of the Post-Mortem**, playwrights must submit a **final revised script** and first drafts of the **remaining written analysis** (Chapters 4-5) to the SCE adviser. (Depending on the time available, this deadline may be adjusted to allow more time for script revisions before the writing and revision of the final chapters.)

(During this period, students will exchange revisions and feedback with their faculty readers, until a final version is officially approved.)

The **final approved version** of the written thesis (including both written analysis and script) is due no later than **the last day of classes** of the spring semester of the senior year, regardless of the reading's performance dates. Students are responsible for sending the final version of their written thesis to the library for archival.

The Production SCE: Dramaturgy

The Dramaturgy SCE straddles the production and theory aspects of theatre-making. As such, it requires the student to actively engage in both independent research and the production process. The Dramaturgy SCE may be paired with a production of any type, including:

- published play or a new play
- student- or faculty-produced
- full production or rehearsed reading

Note: [Producing Duties](#) for all student-produced shows are outlined above, in the [Overview](#).

Prerequisites

To be eligible for the production dramaturgy thesis option, a student must have completed the following courses by the end of their junior year:

For an extant play:

- THE 101 – Drama, Stage, & Society I
- THE 102 – Drama, Stage, & Society II
- THE 358 – Dramaturgy **or** THE 401 – Dramatic Theory
- one additional course in theatre history/theory/literature

For a new play:

- THE 101 – Drama, Stage, & Society I
- THE 102 – Drama, Stage, & Society II
- THE 358 – Dramaturgy **or** THE 351 – Playwriting
- one additional course in theatre history/theory/literature

Special Notes

Students proposing a Dramaturgy SCE may request to work on a specific production, with specific collaborator(s), or on a project with specific types of challenges, but the final production assignment will be made by the faculty in consultation with the production's director.

Throughout the process, the SCE dramaturg reports dually to their SCE advisor and the production's director.

Deliverable Requirements

Production Book

Part 1: Script(s)

Students should submit the copy of the play that they have used throughout the rehearsal process, complete with any notes, comments, or questions. Students should also include in this section any initial or informal responses to the play, in the form of dramaturgy

exercises, response papers, or script analysis notes. *For a new play, this section should include copies of various drafts of the play, with notes accompanying each draft.*

Part 2: Process & Collaboration

Dramaturgs should retain all materials & information related to their engagement in the creative & production process, from project proposal through the post-mortem. Items in this section might include: design materials, research images, meeting notes, actor questions, marketing materials, a process journal, etc. *For a new play, this section should include communications with the playwright about the play, process, and related topics.*

Part 3: Dramaturgy Packet

Before the first day of rehearsal, dramaturgs must compile a packet of information for use by the cast & creative team, which should include:

- A Glossary, containing definitions, pronunciations, & illustrations of any unfamiliar words, terms, or ideas.
- A summary of Dramaturgical Information (culled and curated from [Chapter 2](#), outlined below), regarding the play's setting, authorship, interactions, production history, and/or critical reception.
- A curated list of Suggested Resources for the creative team. This section might include relevant books, articles, collections (museum archives, databases, or anthologies), multimedia sources (film, TV, interactive online tools), individuals & groups (topical experts, institutions, consortiums, departments), or any other source not cited elsewhere in the packet.

Part 4: Additional Research

Students should include any additional research conducted as part of the design/production/workshop process that is not already included in [Chapter 2](#) (below) or the [Dramaturgy Packet](#) (above).

Written Analysis

The dramaturgy thesis includes the following sections:

Chapter 1: Introduction & Goals (The Why)

- Why did you choose this type of SCE? What makes it a good fit for you?
- What do you hope to learn? How do you hope to grow as a theatre artist?
- What is your personal response to the play? Why/how does it interest you?

Chapter 2: Research & Analysis (The What)

Part 1: Setting

An analysis of the play's setting, including specific information about the environment, what has happened before the play begins, and the attitudes of characters toward the world of the play. When doing research on the world of the play, look for information about:

- Economic Environment: class, wealth and poverty
- Political Environment: the relationship of the characters to the form of government under which they live

- Social Environment: the mores and social institutions under which the characters live
- Cultural Environment: the arts, architecture, sports, fashion, popular culture
- Historical Environment: events in history

Part 2: Authorship

An exploration of the subjective elements that may have affected the values the playwright wrote into the text. When doing research on the playwright and their world, look for information about the playwright's influences (other versions, translations, and early drafts might be included in this section), life experiences, dominant themes (social, political, philosophical), and moral attitudes of the day.

Part 3: Interactions

A discussion of the various interactions among the worlds of the play, the author, and the audience. When doing research about the world of the audience, look for information about the general character of society.

Part 4: Production History

A comprehensive study of the play's original and subsequent productions. Useful information might include overall critical reception, theatrical innovations, director's approach, casting, and staging.

Part 5: Dramatic Criticism

A scholarly analysis of play's contribution to dramatic literature with an emphasis on ideas, language and style, and character development.

Chapter 3: Approach & Vision (The Plan)

- How do you hope to serve this play, playwright, and/or production through dramaturgy?
- What kinds of dramaturgical work does the play call for? How do you plan to approach that work?
- How do you anticipate your dramaturgy work informing, impacting, or interfacing with the work of your collaborators (director, designers, performers, etc.)?
- What shared questions, goals, or concerns does the team have for this workshop/production (regarding the text, casting, technical parameters, budget, audience response, collaboration, etc.)?
- How do you plan to engage the WC community with this production?

Chapter 4: Process & Implementation (The How)

- Provide a detailed discussion of the workshop/production process (as pertaining to dramaturgy), from initial readings & discussion through strike.
- How did your ideas or approach evolve through collaboration with the director, designers, performers, playwright, etc.?

Chapter 5: Conclusions & Assessment (The Outcome)

- Articulate your response to the workshop/production process, to your collaboration with the rest of the artistic team, and to your role overall.
- Examine with candor and self-reflection your own strengths and weaknesses as a dramaturg. Would you choose to do this again? Why or why not?
- What did you learn from this experience—about dramaturgy, about theatre, or about yourself? What do you still have to learn?

Post-Proposal Timeline

Note: The [Proposal Timeline](#) for all SCEs is outlined above, in the [Overview](#).

During Junior Seminar, dramaturgs must submit a first draft of the **initial written analysis** of the written thesis (Chapters 1-3) to both the Junior Seminar instructor and the SCE advisor.

On the first day of rehearsal, dramaturgs must give a **dramaturgy presentation** to the cast & creative team of the production and the SCE adviser and provide a **dramaturgy packet** (outlined above). Dramaturgs are expected to actively participate in the rehearsal process, under the supervision of the faculty advisor and the production's director.

During the run of the production, dramaturgs must facilitate a public **pre- or post-performance discussion**. If working on a new play, students must facilitate a public post-reading discussion.

One week after the performance, the dramaturg and faculty will have a **Post-Mortem** discussion about the production process.

Immediately after the Post-Mortem, dramaturgs will submit a revised draft of their **initial written analysis** (Chapters 1-3) to the SCE advisor.

Within two weeks of the Post-Mortem, dramaturgs must submit first drafts of the **remaining written analysis** (Chapters 4-5), as well as all required **process materials**.

(During this period, students will exchange revisions and feedback with their faculty readers, until a final version is officially approved.)

The **final approved version** of the written thesis is due no later than **the last day of classes** of the spring semester of the senior year, regardless of the production's performance dates. Students are responsible for sending the final version of their written thesis to the library for archival.

The Production SCE: Stage Management

A student may complete their SCE by serving as the stage manager for a departmental production (faculty- or student-produced). This experience is distinct from other SM opportunities in that it demands significantly more research, writing, and paperwork—including a well-researched investigation about the history and/or practice of stage management—as well as a complete and polished prompt book.

Note: [Producing Duties](#) for all student-produced shows are outlined above, in the [Overview](#).

Prerequisites

To be eligible for the stage management SCE, a student must have completed the following courses by the end of their junior year:

- THE 221 – Introduction to Directing
- THE 231 – Theater Technology **or** THE 241 – Introduction to Theatrical Design
- THE 271 – Stage Management **or** THE 285 – Advanced Practicum: Stage Management

Special Notes

Students proposing a Stage Management SCE may request to work on a specific production, with specific collaborator(s), or on a project with specific types of challenges, but the final production assignment will be made by the faculty in consultation with the production's director.

Throughout the process, the SCE stage manager reports dually to their SCE advisor and the production's director.

Deliverable Requirements

Prompt Book

An overriding principle in stage management holds that if the stage manager should be unavoidably delayed and thus unable to proceed with rehearsals and/or performances, the prompt book should enable another person to step in and immediately fill the stage manager's role. To that end, the prompt book must be both a living, working document and a complete archive of the production process. Over the course of their SCE, stage managers will generate and maintain the following documents in their prompt book:

Pre-Production

- Preparatory SM paperwork (part of [Chapter 2 Part Three](#), below), including:
 - Detailed Script Analysis
 - Character-Scene Breakdown
 - Preliminary Prop List
- Production Information, including:

- Production Calendar
- Contact Sheet (final updated version)
- Clear evidence of early SM/director conversations, including:
 - A brief description of the expectations and intended relationship between director and stage manager, including planned allocation of producing responsibilities
 - An outline of goals for auditions, rehearsals, and performances
- Agenda and notes for/from all pre-production meetings, including those regarding:
 - Producing & publicity
 - Design & production (scenery, projections, costumes, lighting, sound, props)
 - Dramaturgy & direction

Auditions

- Character list, including tracks & descriptions (as needed)
- Audition & callback schedule (including sign-up sheets & audition log/notes)
- Completed audition forms
- Final posted cast list with signatures

Rehearsals

- Rehearsal schedules (full/weekly/daily, including actor calls & goals)
- Rehearsal reports
- Rehearsal script with backing pages (including blocking, scene timings, & other notes)
- Preliminary tracking for scenery/costumes/props
- Production meeting agendas & reports

Technical & Dress Rehearsals

- Tech request document (indicating specific needs re: tech tables, headsets, running lights, cue lights, quick change areas, etc.)
- Crew position descriptions & assignments
- Preset lists, pre-/post-show checklists, and crew run sheets (outlining full “track” for each crew member)
- Cue sheets (lighting, sound, projections, rail)
- Final calling script (including cues, triggers, warnings, and other notes)
- Final blocking script with blocking key (may be combined with calling script)
- Tech schedules & reports

Performances

- Performance schedules & reports

Post-Production

- Strike plan
- Post-production archival information (how & where will records be stored?)

Documents may be added, omitted, or combined, in consultation with the SCE advisor, based on the needs of the production.

Written Analysis

Like all other disciplines within the theatre, stage management requires significant research, analysis, and preparation. Therefore, the stage management SCE includes a comprehensive written analysis of the project and its process, structured as follows:

Chapter 1: Introduction & Goals (The Why)

- Why did you choose this type of SCE? What makes it a good fit for you?
- What do you hope to learn? How do you hope to grow as a theatre artist?
- How has your past work prepared you for this experience? What strengths, weaknesses, or gaps in knowledge do you bring to this project? What about this specific play or project excites you?

Chapter 2: Research & Analysis (The What)

Part 1: Research

A research-driven discussion of the goals, functions, practices, and expectations of stage managers at WC and beyond, as learned from:

- Published texts (books, articles, conference presentations, etc.)
- Interviews with & shadowing of industry professionals
- Personal experience
- *In consultation with the SCE adviser, the student may choose to focus their research and writing on one or more specific topics, such as:*
 - *differing SM duties among various industries / genres*
 - *ideologies of leadership, management, and/or collaboration, as applied to stage management*
 - *applications of SM skills to other fields*
 - *best practices for stage management in education, site specific installations, devising processes, festivals, or other unconventional performance environments*

Part 2: Potential Challenges

A thorough investigation of any issues or concerns that might impact the management of this production, including:

- The play's needs (casting, style, staging issues, design/production needs, etc.)
- The WC Theatre production environment (WC/departmental community, schedule, facilities, etc.)
- Staffing & collaboration (team dynamics, teaching/learning/mentorship, supervision/delegation, etc.)
- *Note: This chapter is about asking questions, investigating needs, and anticipating potential challenges; it's not about solving anything.*

Part 3: Script Analysis

A detailed breakdown of the play's essential theatrical requirements, including:

- Unit (act/scene/French scene/unit number, page/line number)
- Setting (place, time, conditions)
- Character information (costume/props, age, dialect, physicality, etc.)

- Staging (entrances/exits, fight/intimacy, dance/movement, etc.)
- Design (indications of lighting/sound/projections/special effects, etc.)
- Other casting/staging/design/production requirements
- *Note: For the SM SCE, this information should be captured in the form of Pre-Production paperwork (outlined above), which includes:*
 - Detailed Script Analysis
 - Character-Scene Breakdown
 - Preliminary Prop List

Chapter 3: Approach & Vision (The Plan)

- How do you plan to approach your job on this production? What does this specific project require of the stage manager, and what particular aspects of the job are you interested in exploring?
- What styles of leadership and/or management do you hope to enact, in terms of tone, relationships, vocabulary, etc.? How might this approach reveal itself in various moments of the process? Explain any particularly noteworthy plans or ideas.
- How do you plan to work with the director? What have you discussed so far about your individual and collective goals, duties, communication preferences, and relationship? What still remains to be seen? What opportunities/challenges do you anticipate in working with this director?
- How do you see your work as a stage manager informing, impacting, or interfacing with the work of other collaborators (designers, technicians, dramaturg, performers, etc.)?
- How do you plan to address/improve any issues that have proved challenging to you in the past (interpersonal conflicts, technical challenges, schedule issues, etc.)?
- How does your approach for this show align with or deviate from established management practices within and/or beyond this department (based on your personal experience and research)?
- *This chapter serves as a response to Chapter 2: The goal here is to respond creatively and proactively with the questions and challenges articulated previously, and to begin developing strategies for a successful stage management process.*

Chapter 4: Process & Implementation (The What)

- Provide a detailed discussion of the management process, from pre-production through strike.
- How did your management methods, ideology, or approach evolve over the process? How did your communication, collaboration, or relationships with your colleagues change or differ from what you expected?
- What challenges did you face, and how did you address them?
- How did your preparation (including Junior Seminar) ultimately serve you? What were you able to anticipate and what caught you by surprise?
- Looking back, what would you have done differently (in general and/or in specific moments)?
- *This chapter is a retrospective version of Chapter 3: After all your preparation, how did things actually go?*

Chapter 5: Conclusions & Assessment (The Outcome)

- What did you learn from this experience—about stage management, about theatre, or about yourself? What do you still have to learn?
- Examine with candor and self-reflection your strengths and weaknesses as a stage manager, as well as the strengths and weaknesses of your work on this production.

Post-Proposal Timeline

Note: The [Proposal Timeline](#) for all SCEs is outlined above, in the [Overview](#).

During Junior Seminar, stage managers must submit a first draft of the **initial written analysis** (Chapters 1-3) to both the Junior Seminar instructor and the SCE advisor.

At the beginning of the semester of the production (for student-produced shows) **or the end of the previous semester** (for faculty-produced shows), stage managers will help organize and run **auditions**.

Throughout the semester of production, stage managers will attend and take a leadership role in weekly **SM Roundtable** discussions with the faculty and other SMs.

On the first day of rehearsal, stage managers must give a **management presentation** to the to the cast & creative team of the production and the SCE adviser, explaining rehearsal policies, reviewing pertinent documents, and addressing any production-specific management issues.

One week after the performance, the stage manager and faculty will have a **Post-Mortem** discussion about the production process.

Immediately after the Post-Mortem, stage managers will submit a revised draft of their **initial written analysis** (Chapters 1-3) to the SCE adviser.

Within two weeks of the Post-Mortem, stage managers must submit first drafts of their **remaining written analysis** (Chapters 4 & 5), as well as the completed **prompt book** to the SCE advisor.

(During this period, students will exchange revisions and feedback with their faculty reader, until a final version is officially approved.)

The **final approved version** of the written thesis (including both written analysis and prompt book) is due no later than **the last day of classes** of the spring semester of the senior year, regardless of the production's performance dates. Students are responsible for sending the final version of their written thesis to the library for archival.

The Production SCE: Design

Students may complete an SCE through the design of scenery (with or without projections), costumes, lighting, or sound (with or without original compositions) for a departmental production (student- or faculty-directed).

Note: [Producing Duties](#) for all student-produced shows are outlined above, in the [Overview](#).

Prerequisites

To be eligible for the design thesis option, a student must have completed the following courses by the end of their junior year:

- THE 231 – Theater Technology
- THE 241 – Introduction to Theatrical Design
- one Advanced Design course (THE 341/2/3/4), preferably in the same discipline as the proposed SCE

Special Notes

Students proposing a Design SCE may request to work on a specific production, with specific collaborator(s), or on a project with specific types of challenges, but the final production assignment will be made by the faculty in consultation with the production's director.

Throughout the process, the student designer reports to both their SCE advisor and the production's director.

To encourage ambitious creative thinking, allow for robust experimentation, and create other opportunities for growth and learning, Design SCEs are provided with additional resources, as follows:

- Productions including a Scenic and/or Costume Design SCE will be given an additional \$300, specifically and exclusively for the execution of that design discipline.
- Productions including a Lighting and/or Sound Design SCE will be given an additional week in the theatre for load-in, technical, and dress rehearsals (bringing the total rehearsal period to 8 weeks, including tech & performances). The production's creative and management team will be asked to provide a tech schedule at the One-Month Design Presentation, for review and discussion with the faculty.

Design is a fundamentally collaborative endeavor, requiring significant communication and negotiation. Accordingly, SCE designers are expected to coordinate with the director, fellow designers, dramaturgy, and other staff regarding interdisciplinary issues such as:

- Masking (placement, materials, rigging, etc.)
- Rigging positions (for scenery, speakers, microphones, lighting, projections, etc.)
- Properties (including furniture, set dressing, and hand props)
- Scene changes / transitions (vocabulary, duration, goals)

- Major interdisciplinary design moments
- Special effects, including projections
- Materials, fabrication methods, equipment, budget, and schedule

Additionally, designers are expected participate actively in the conceptualization, rehearsal, budgeting, and execution processes. This may include:

- attending and working in rehearsal
- creating budget and schedule estimates
- supervising and participating in work calls, load-in, and notes

Deliverable Requirements

Design Materials (as outlined below, by discipline)

Process Materials (for all disciplines)

- Script analysis (see below, under [Chapter 3, Part Three](#)), scene breakdown, & other design notes
- Visual/aural research (mood board, tear sheets, playlists/compilations, etc.)
- Preliminary sketches, model photos, collages, recordings, compositions, etc.
- Meeting notes and/or process journal
- Preliminary storyboards, cue lists, worksheets, system design notes, etc.
- Other process materials (as assigned or needed)

Written Analysis (for all disciplines)

NB: Designers are particularly encouraged to incorporate relevant visual/aural materials (such as historical research and design inspiration) into their written work.

Chapter 1: Introduction & Goals (The Why)

- Why did you choose this type of SCE? What made it a good fit for you?
- What did you hope to learn? How did you hope to grow as a theatre artist?
- What about this specific play or project excited you?

Chapter 2: Research & Analysis (The What)

Part 1: Research

A research-driven discussion of the play and its context, focusing on its setting (time, place, conditions), characters, plot, and style. This section may also include relevant information about the playwright, the play's authorship (time, place, conditions), and its historical/dramatic significance.

Part 2: Dramaturgy

A thorough investigation of the play's dramaturgical components, including its structure, patterns, themes, and ideas.

Part 3: Script Analysis

A detailed breakdown of the play's essential theatrical requirements, including:

- Unit (scenes / moments / sections, noted by page/line numbers)

- Setting (place, time, conditions)
- Characters (class, age, relationships, attitudes, mood, personality, etc.)
- Plot / Action (entrances/exits, events, interactions, staging indications)
- Mood / Tone / Style / Atmosphere
- Other information relevant to the design
- *Note: This information may be formatted/organized however the designer prefers (bullet points, visual chart, spreadsheet, etc.). It may be the same document as the script analysis noted above under “Process Materials.”*

Chapter 3: Approach & Vision (The Plan)

- At this point in the process, what specific goals do you wish to accomplish with this design? What does the play require, and what are you interested in exploring?
- What images, moments, themes, ideas, structures, characters, or other dramatic elements from the play are currently inspiring or exciting you?
- How has your research informed your preliminary design ideas?
- Are you currently considering any particular styles, palettes, vocabularies, materials, or other design choices? How might these tools serve or otherwise relate to your design goals?
- Examine your current design ideas in the broader context of theatrical design & history. Do you find yourself adhering to, responding to, or even rejecting any particular conventions of style, genre, or this particular play?
- How might your design inform, impact, or interface with the work of your collaborators (director, other designers, performers, etc.)—both practically and creatively?

Chapter 4: Process & Implementation (The What)

- Provide a detailed discussion of the design process, from initial conceptual meetings through strike.
- How did your ideas or approach evolve through your own research & analysis, and through collaboration with the director, designer, performers, technical staff, etc.?
- What ideas got explored, integrated, revised, or discarded during the design, rehearsal, and tech processes? What alternative choices did you consider, and why did you reject them?
- How did production resources (time, space, budget, inventory, available skills/expertise) impact your design choices and/or their execution?
- What might you do differently, if given the opportunity?

Chapter 5: Conclusions & Assessment (The Outcome)

- What did you learn from this experience—about design, about theatre, or about yourself?? What do you still have to learn? (Look back at the entire process—from your first read through tech and performances—considering issues of creativity, craft, communication, and collaboration.)
- Examine with candor and self-reflection your strengths and weaknesses as a designer, as well as the strengths and weaknesses of your design.

Post-Proposal Timeline

Note: The [Proposal Timeline](#) for all SCEs is outlined above, in the [Overview](#).

During the spring semester of the junior year, designers begin **researching** the play and **meeting** with the production’s director to develop a concept or approach.

During Junior Seminar, designers must submit a first draft of the **initial written analysis** (Chapters 1-3) to both the Junior Seminar instructor and the SCE advisor.

Over the 2-8 months before the first rehearsal, designers and directors will continue **meeting** to discuss the play, share research, and develop design concepts.

On the first day of rehearsal, designers must give a **design presentation** to the to the cast & creative team of the production and the SCE adviser, explaining their design and its rationale.

During the design, rehearsal, and build periods, different design disciplines function on different schedules. Accordingly, the deadlines of the different SCEs are offset, as follows:

	Scenic Designers	Costume Designers	Lighting Designers	Sound Designers	<i>...will present materials to...</i>
4-6 weeks before the first rehearsal	prelim sketches & ground plans	tear sheets	--	--	<i>director, creative team, advisor</i>
1-3 weeks before the first rehearsal	prelim draftings (GP, Sec, Elev)	prelim sketches	tear sheets	compiled research playlist	<i>director, creative team, advisor</i>
One month before Opening	color model & basic draftings	color sketches	color storyboards	prelim sound cues	<i>director, creative team, faculty & TD</i>
2-3 weeks before Load-In	detail draftings, paint elevations		prelim light plot & paperwork	prelim speaker plot & patch list	<i>advisor, TD</i>
1 week before Load-In			light plot & paperwork	speaker plot & patch list	<i>advisor, TD</i>

One week after the performance, the designer and faculty will have a **Post-Mortem** discussion about the production.

Immediately after the Post-Mortem, designers will submit a revised draft of their **initial written analysis** (Chapters 1-3) to the SCE advisor.

Within two weeks of the Post-Mortem, designers must submit first drafts of their **remaining written analysis** (Chapters 4 & 5), as well as all **design & process materials** to their faculty advisor.

(During this period, students will exchange revisions and feedback with their faculty readers, until a final version is officially approved.)

The **final approved version** of the written thesis (including both written analysis and prompt book) is due no later than **the last day of classes** of the spring semester of the senior year, regardless of the production's performance dates. Students are responsible for sending the final version of their written thesis to the library for archival.

Scenic Design (with or without Projections)

Deliverable Requirements

Design Materials

- ½" or ¼" scale full-color Model
- ¼" scale composite Groundplan, Section, & Front Elevation drawings
(*These composite drawings must include all major scenic elements, including furniture, masking audience seating, and lighting/sound positions.*)
- ½" or 1" scale Detail Drawings of any walls, masking, wagons, platforms, stairs, or other scenic elements that will need to be built
- Painter's Elevations of all treated surfaces (as needed)
- Complete Lineset Schedule (as appropriate)
- Comprehensive Properties List, including furniture and set dressing

Process Materials (as outlined above)

Written Analysis (as outlined above)

Costume Design

Deliverable Requirements

Design Materials

- Full-color Renderings (for all characters, in all scenes)
- Piece Lists
- Swatches / Construction Drawings (as needed)
- Costume Plot

Process Materials (as outlined above)

Written Analysis (as outlined above)

- *Note: Costume Designers should be sure to address how design choices informed (and were informed by) the casting and input of specific actors.*

Lighting Design

Deliverable Requirements

Design Materials

- ½” scale Light Plot
- Channel Hookup & Instrument Schedule
- Lighting Cue Sheet
- Lighting Keys

Process Materials (as outlined above)

Written Analysis (as outlined above)

Sound Design (with or without Composition)

Additional Notes

The Sound Design/Composition SCE may be undertaken as a joint SCE with the Department of Music. Students interested in exploring this option should discuss it with both departments during the fall semester of the junior year, before drafting a formal proposal.

Deliverable Requirements

Design Materials

- ¼” scale Speaker Plot (in plan and either section or elevation)
- Detailed Patch List and/or Signal Flow diagram (as needed)
- Sound Cue Sheet
- Final QLab bundle (or equivalent)
- Rendered audio files of all composed music and other original work

Process Materials (as outlined above)

Written Analysis (as outlined above)

- *Note: Sound Designers should be sure to address issues of both system design and content, particularly in Chapters 3-5.*

The Production SCE: Performance

The performance SCE consists of preparation for and performance of a major role in a department production, as well as significant training for professional auditions.

Note: [Producing Duties](#) for all student-produced shows are outlined above, in the [Overview](#).

Prerequisites

To be eligible for the performance thesis option, a student must have completed the following courses by the end of their junior year:

- THE 211 – Introduction to Acting
- one Advanced Acting course (311/2/3/4/5)
- two semesters of THE 182*

**The performer must have played significant roles in at least two departmental productions, at least one of which must have been directed by a faculty member.*

Special Notes

Students proposing a Performance SCE may request to work on a specific production, with specific collaborator(s), on a project with specific types of challenges, or even to perform a specific role, but the final production assignment will be made by the faculty in consultation with the production's director.

Deliverable Requirements

360° Project for Character

In addition to the formal written materials outlined below, the performer will develop a compilation of imagery, music, and other research that inform the actor's character. Materials should be pulled from various time periods, cultures, styles, etc., collected and curated to chart the above aspects (relationships, significance, arc, traits of the actor's character)

Monologues & Resumé

Over the course of Junior Seminar, performers will develop, rehearse, and present to the faculty an updated resumé and an audition of four contrasting monologues.

Written Analysis

In addition to the performance itself, the Performance SCE includes a comprehensive written investigation of the role, including:

Chapter 1: Introduction & Goals (The Why)

- Why did you choose this type of SCE? What makes it a good fit for you?
- What do you hope to learn? How do you hope to grow as a theatre artist?

- Why did you choose this role and why is it an appropriate thesis for you?
- What do you bring to this role, and what do you hope it will bring to you?

Chapter 2: Research & Analysis (The What)

Part 1: Play Analysis

A detailed analysis of the play, including:

- Dramatic Elements: plot, focus, subject, structure, arc / trajectory
- Principle Characters: comprehensive information about each character, including their connection to the play's various elements

Part 2: Character Analysis

A detailed analysis of the actor's character, including:

- Character Relationships: structural & thematic relationships with other characters; attitude/point-of-view toward each other character in each scene; attitude/point-of-view of each other character toward the actor's character in the same scenes
- Character Significance: how the actor's character serves the play (his/her contribution to the play's meaning, tone, rhythm, structure, plot, arc, dynamic); why the actor's character is in each scene; what that character is doing in relationship to other characters in each scene (literally & metaphorically, textually & sub-textually)
- Character Arc: the character's arcs of consistency & inconsistency from beginning to end of the play
- Character Traits: distinguishing characteristics (e.g. diction, rhythm, tone, attitude[s], focus, mannerisms, physicality, emotion) that the playwright has assigned to the actor's character

Part 3: Scene Scoring

The student must "score" two separate scenes (each scene being a minimum of 3 pages) from the play. This scoring must include—with the script—clear and specific notation of potential actions, needs, and objectives. It should also include highlighting of operative words, scansion (if written in iambic pentameter), and other notations mutually determined by the student and their SCE advisor. (For clarity's sake, the student must write out each scene with enough room for the aforementioned scoring to be easily read.)

Chapter 3: Approach & Vision (The Plan)

- How do you plan to approach this role? In what ways do you plan to further explore and/or reveal what you have learned about this character?
- What specific approaches or techniques do you plan to employ in rehearsal, in private, and in performance?
- What do you see as your role in the overall production?
- How do you hope to collaborate with the director, dramaturg, designers, & other actors?
- How do you plan to engage the WC community with this production?

Chapter 4: Process & Implementation (The How)

- Provide a detailed discussion of the rehearsal & performance process, from initial conversations through strike.
- How did your ideas, approach, or understanding of the character evolve over the rehearsal & production process? How were these things influenced by collaboration with the director, dramaturg, designers, & other actors?
- What ideas got explored, integrated, revised, or discarded during the rehearsal, tech, and performance processes? What alternative choices did you consider, and why did you reject them?

Chapter 5: Conclusions & Assessment (The Outcome)

- Articulate your response to the production as a whole, and specifically to your work as an actor. Be sure to consider all aspects of your work, including physicality, table work, memorization, engagement with other actors, etc.
- What did you learn from this experience—about acting, about theatre, or about yourself? What do you still have to learn?
- Examine with candor and self-reflection your own strengths and weaknesses as a performer. Would you choose to do this again? Why or why not?

Post-Proposal Timeline

Note: The [Proposal Timeline](#) for all SCEs is outlined above, in the [Overview](#).

During Junior Seminar, performers must submit a first draft of the **full written analysis** (outlined above) to the Junior Seminar instructor, SCE advisor, and the production's director. In addition, they will present to the faculty an updated **resumé** and an audition of four contrasting **monologues**.

One week after the performance, the performer and faculty will have a **Post-Mortem** discussion about the production.

Within **two weeks of the Post-Mortem**, performers must submit a **revised version** of their complete written analysis to the SCE adviser.

(During this period, students will exchange revisions and feedback with their faculty readers, until a final version is officially approved.)

The **final approved version** of the written thesis (including both written analysis and prompt book) is due no later than **the last day of classes** of the spring semester of the senior year, regardless of the production's performance dates. Students are responsible for sending the final version of their written thesis to the library for archival.

The Production SCE: Directing

For this option, the student shall direct a full theatrical production or rehearsed reading.

Note: [Producing Duties](#) for all student-produced shows are outlined above, in the [Overview](#).

Prerequisites

To be eligible for the directing thesis option, a student must have completed the following courses before the end of their junior year:

- THE 101 **or** 102 – Drama, Stage, & Society I / II
- THE 211 – Introduction to Acting
- THE 221 – Introduction to Directing
- THE 241 – Introduction to Theatrical Design
- THE 311/2/3/4 – Advanced Acting
- THE 321 – Advanced Directing
- THE181-186/285 – Theatre Practicum (at least one experience, in any discipline)

Special Notes

Students proposing a Directing SCE must select a specific play they wish to direct. Students are strongly encouraged to discuss and share potential scripts with their classmates throughout the proposal process, for the sake of fostering transparency and developing potential collaborations.

Deliverable Requirements

Written Analysis

In addition to a staged production, the directing thesis includes a comprehensive written analysis of the project and its process, structured as follows:

Chapter 1: Introduction & Goals (The Why)

- Why did you choose this type of SCE? What makes it a good fit for you?
- What do you hope to learn? How do you hope to grow as a theatre artist?
- What is your personal sensory/intuitive response to the play?
- Why did you choose this play and why is it an appropriate thesis for you?
- Why is this play relevant to the Washington College community at this particular time?

Chapter 2: Research & Analysis (The What)

Part 1: Research

A research-driven analysis of the play, including its dramatic impact, historical significance, characters, the playwright, the setting (period/place/conditions) in which the play was written, and the setting it deals with.

Part 2: Dramaturgy

A thorough investigation of the play's dramaturgical components, including structure, patterns, themes, and ideas.

Part 3: Script Analysis

A detailed breakdown of the play into small, easy-to-handle units (French scenes, action beats, e.g.), including the essential theatrical requirements for each unit. The Unit Analysis should be organized as follows:

- Length: note the number of pages or lines in each unit and the approximate amount of time each unit will take to perform
- Characters: (a) note the names of characters in each unit, together with indication of entrances and exits and relative importance and dramatic and theatrical value in the unit; (b) note expression or illustration of character traits and attitudes for each character in each unit
- Plot: note the surface (or actual) action of each unit and, eventually, of the whole play; what happens onstage
- Setting: note the unit's setting (time, place, conditions)
- Time: note the time the unit takes (i.e. the relative amount of time allotted to each unit within the whole play)
- Design: note particular or special needs in setting, costume, lighting, props, sound, and music

Chapter 3: Approach & Vision (The Plan)

- What do you see as the "spine" of the play?
- How are you going to reveal what you have identified as the spine of this play?
- What is your directorial approach to the play and how do you plan to realize it?
- How do you plan to engage the WC community with this production?

Chapter 4: Process & Implementation (The How)

- What did you do to achieve your concept or vision?
- Discuss in detail how the process unfolded—from scheduling auditions to your load-in and performances.
- Closely examine the choices you made before rehearsals and how they were or were not realized.

Chapter 5: Conclusions & Assessment (The Outcome)

- Articulate your response to the production, including an assessment of the production concept, directorial method, design, and staging.
- Examine with candor and self-reflection your own strengths and weaknesses as a director. Would you choose to do this again? Why or why not?
- What did you learn from this experience—about directing, about theatre, or about yourself? What do you still have to learn?

Post-Proposal Timeline

Note: The [Proposal Timeline](#) for all SCEs is outlined above, in the [Overview](#).

During Junior Seminar, directors must submit a first draft of their **initial written analysis** (Chapters 1-3) to the Junior Seminar instructor and SCE advisor.

One week after the performance, the director and faculty will have a **Post-Mortem** discussion about the production.

Immediately after the Post-Mortem, directors will submit a revised draft of their **initial written analysis** (Chapters 1-3) to the SCE advisor.

Within **two weeks of the Post-Mortem**, directors must submit first drafts of the **remaining written analysis** (Chapters 4-5) to the SCE advisor.

Two weeks following the post-mortem discussion, a **second draft** of the complete written analysis is due.

(During this period, students will exchange revisions and feedback with their faculty readers, until a final version is officially approved.)

The **final approved version** of the written thesis is due no later than **the last day of classes** of the spring semester of the senior year, regardless of the production's performance dates. Students are responsible for sending the final version of their written thesis to the library for archival.