Directing Jury Guidelines
(01/25/11 edition)

For ALL directing JPR sessions, please bring 6 copies of your up-to-date WKU Student Production Resume for distribution to the members of the faculty panel.

1st Directing JPR
At your first Directing JPR session you will be expected to demonstrate your ability to:

A. Analyze a playscript;
B. Personally conceptualize a unique production of that script;
C. Effectively present your vision of that production to your JPR faculty panel.

It is very important that you work closely with your advisor (or another member of the directing faculty) to prepare this JPR presentation.

Script Analysis. You can't know too much about a play when you have the responsibility of directing it. Your analysis should demonstrate, in a clear, organized fashion, that you have an in-depth appreciation of even the slightest details of the script. Your faculty panel will briefly review your analysis during your JRP session, and will be looking for thoughtful attention to detail, clarity of organization, comprehensiveness, and creative conceptual insight.

Director’s Concept Presentation (written & verbal). You’ll need to present your concept in two formats: 1) A Written Handout, and 2) A verbal presentation/discussion.

I. Written Concept Handout.
Prepare following written materials for distribution to your JPR faculty panel (12 copies).

A. A play summary that includes the following basic information:
   • Title
   • Author
   • Date of composition
   • Period/Style/Genre
   • Character list
   • Settings list
   • Brief plot summary

B. Script Analysis Summary. Without mentioning any plot or character specifics, summarize the essence of the story told in this script. This is not just another version of the plot summary in section A. above. Instead, here you’re trying to express what this play as written is about, on a deep, essential level. What ideas, themes and/or other qualities of the script do you think essential to a deep, full appreciation of what the playwright was “trying to say”.

C. Director’s Concept Statement. What will distinguish *this particular telling* of the story you described in section B above? What will it look like? Sound like? Feel like? Paint a compelling picture of the *overall stylistic atmosphere* you hope will emerge for this production, paying particular attention to how you see each of the following production areas work together and complement each other:

- Period (as it pertains to all of the following)
- Scenic environment (both *in action* as a floorplan AND as a *visual experience* for the audience)
- Lighting
- Sound (both mood/score pre-show, curtain call etc. & the stage sound effects)
- Costuming & Makeup
- Acting style
- Any other special production areas you think essential (music & choreography for musicals, etc.)

**Other supplemental written materials to include:**

D. A Time/Locale Chronology  
E. French Scene Guide  
F. Character briefs (one for each costumed character)  
G. Casting scheme (if double casting, or using understudies etc.)

II. Verbal Presentation & Discussion.

**IMPORTANT: In this JPR format you will have a total of 15 minute, no fewer than 5 of which must be reserved for Q & A and discussion, so rehearse your presentation in that time frame!**

Verbal presentation format:

- Introduce yourself (if need be) and distribute copies of your written concept handout to everyone involved in the meeting. (For JPR you should prepare 12 of these to hand out.) Explain that the handout is a written summary of your initial conceptual ideas about this play, and your initial vision for its production, and that you’re going to spend a few minutes talking about those ideas.

- Verbally summarize the essence of sections B and C of your handout (*Script Analysis Summary* and *Director’s Concept Statement.*) However: **DO NOT SIMPLY READ YOUR HANDOUT.** Since the goal here is to engage your audience and get them enthused about this production, reading from your handout is about the worst choice you could make. Use separate notes if you need them to keep on track, but the more comfortable and “improvisational” you can make this part of your presentation, the better. However, do not confuse “improvisational” with “confused rambling”; your skill at verbally presenting complicated ideas is also part of what your faculty panel will be evaluating. *Watch your time, and take great care to leave 5 minutes at the very least (more would be better) for questions and discussion.*

- Ask for comments and questions. Engage each with professionalism, an open mind, and good humor. Watch the time, and conclude the question and discussion session by thanking everyone, and letting them know you would be happy to talk at more length with anyone about your ideas for this production.
Words & Phrases **BANNED** from all concept presentations…

Like, You Know, Whatever (when used solely as meaningless interjections)
Basic
Suck
Pretty much
Thing/things (when used instead of proper names or descriptions)
Whatever, What-not (when used instead of proper names or descriptions)
Soon/Pretty soon (when used to establish a deadline)
Some (when used to express a quantity)
Non-specific (when used to describe historical period and/or locale)

Words & Phrases **ENCOURAGED** during concept presentations

Encourage
Informed
Suggest
Evoke
Signify
Empathize
Collaborate

Encourage
Informed
Suggest
Evoke
Signify
Empathize
Collaborate

Engage
Perhaps
Thank you
I hadn’t thought of that…
My Pleasure

Aesthetic Terms and Concepts you should know **AND BE CONVERSANT WITH**

Genre
Style
Dramatic Action
Presentational vs. Representational
Episodic vs. Linear
Theatricality
Modern vs. Contemporary
Naturalism vs. Realism
Classical
Idealized Realism
Social Realism
Expressionism

Impressionism
Surrealism
Symbolism
Constructivist
Absurdism
Epic
Minimalism
Postmodern
Metaphorical
Palette
Hue
Ornate vs. plain
Practical
Subsequent Directing JPR sessions

Unless specifically instructed by your advisor to do otherwise, once you’ve presented your initial Directing JPR you have a choice to make for subsequent Directing JPR presentations. You may either: A) Follow the same concept presentation format for a different script, or; B) Prepare and present a special promptbook of a production that you’ve directed since your initial Directing JPR session.

If you choose the latter, here are some guidelines for that sort of presentation:

The Promptbook. Prepare a special edition of the promptbook you compiled for the production you are presenting. This promptbook should demonstrate, in a clear, organized fashion, that you have an in-depth, detailed appreciation of the script. Thoughtful attention to detail, clarity of organization, comprehensiveness, and creative conceptual insight are what matter here.

Your JPR promptbook must include at least all of the following:

1. 12 copies of a standard play summary of the play your directed (one for JPR faculty panelist.)
2. A complete Director’s Dramaturgical Analysis of the play.
3. An accurate scale drawing of your groundplan.
4. Your initial blocking notations.
5. A French Scene guide.
6. A master movement plot based on your initial blocking.
7. Actual working versions of all production paperwork (schedules, rehearsal reports, notes etc.)
8. All available finished production artifacts (programs, photo images, reviews, etc.)
9. A typed self-critique of the production (following the exact format explained below).

Your promptbook should be very easy for an outside reader to navigate; each of these required items should be clearly indexed and labeled.

Verbal presentation format:

• Introduce yourself (if need be) and distribute the Play Summaries, announce the title of the production, and where & when it played. Pass your promptbook to your JPR faculty panel.

• Verbally summarize the essence of the self-critique included in your promptbook. **DO NOT SIMPLY READ YOUR WRITTEN SELF CRITIQUE.** You can use the questions posed as a guide to keep on track, but the more comfortable and “improvisational” you can make your presentation, the better. However, do not confuse “improvisational” with “confused rambling”; your skill at verbally presenting complicated ideas is also part of what your faculty panel will be evaluating. **Watch your time, and take great care to leave 5 minutes at the very least (more would be better) for questions and discussion.**

• Ask for comments and questions. Engage each with professionalism, an open mind, and good humor. Watch the time, and conclude the question and discussion session by thanking everyone, and letting them know you would be happy to talk at more length with anyone who would like to
**Self-Evaluation Format:** To be considered complete, your promptbook must include a thoughtfully prepared, typed self-critique addressing each the following questions:

1. What insights into the director’s pre-production responsibilities (analysis, pre-blocking, early design team collaborations, etc.) did the experience of directing this production give you?
2. Do those insights suggest any adjustments in your approach to this aspect of directing?
3. What insights into the rehearsal and production process did the experience of directing this production give you?
4. Do those insights suggest any adjustments in your approach to this aspect of directing?
5. How well did the finished production align with your original vision?
6. Distill out and summarize the three “most important lessons” you learned about yourself as director from your experience directing this production.