

UCSC Theater Arts Department

Student Production Proposal Procedures

I PROPOSAL SUBMISSION

- A. Student submits proposal to Theater Arts Department office before deadline (see “Proposal Outline” page for details). Late proposals will not be considered.

II CONSIDERATION OF PROPOSALS

- A. Production Committee reviews submitted proposal
(see “Proposal Criteria” page for specific criteria).
- B. Production Committee summarizes proposals.
- C. Final preliminary decisions are made by Executive Committee and Department Chair.

III NOTIFICATION OF PRELIMINARILY APPROVED PRODUCTIONS

- A. Student is contacted via Production Committee with approval information, facility, and date assignments.
- B. Production Committee chair and Technical Operations Director meet with production students and nominate key personnel for each approved production

IV CONFIRMATION OF PRODUCTION

- A. Student is invited to meet with the Production Committee (and faculty advisor, if available) to discuss production.
- B. Student receives information from Production Committee including budget, design personnel, stage manager, and other technical position assignments.
- C. Arrange with stage manager for a preliminary production meeting to discuss plans for the upcoming production. This meeting would include director, stage manager, designers, technical positions, and dept. production staff. It will take place the quarter prior to the quarter that we will mount the production.
- D. Obtain Paperwork from Theater Arts Department (The Department Manager or Moon Rinaldo) to request from the Registrar approval of production as a Theater Arts Class – e.g. THEA 45. **This process takes several months so advance preparation is essential.**

Theater Arts Department Student Production Proposal Outline

The completed proposal should include:

- A. The title and brief description of the project. If a script, include title, author, and a copy of the script.
- B. The venue and energy slot in which you wish the production to happen, taken from the yearly Theater Arts production calendar.
- C. The proposer's resume, including classes taken and previous production experience. Specify if you've taken Intro to Directing (TA 40) and Directing Studio (141) or their equivalents.
- C. A general list of production requirements and preliminary concepts. Include:
 - a. Number of performers (broken down by gender if appropriate).
 - b. In which period will you set the play? What mood would you establish? Etc.
 - c. Costume requirements. Are costumes contemporary or period? If period which period are they? Do characters have costume changes or wear one costume throughout the show?
 - d. Scenery. Set designs and their ground plans must be seen and approved by all instructors teaching in the performance space that quarter. In room projection screens, lecterns etc. must be accessible for instruction. The design cannot obstruct their use. *Experimental Theater*: Consult with TA Operations Director to retrieve minimum seating and acting class space requirements for the quarter in which you are proposing your production.
 - e. Lighting and sound needs. Are there any specific requirements in these areas that should be addressed in your proposal.
 - f. Properties. List any specific props needs in your proposal.
 - g. Projections / Media. Does your proposal include projections or media. We discourage projection because of limited staff and equipment so include an alternate approach in your proposal.
 - h. Does your proposal include blood. Remember that fake blood onstage makes demands on the shops. It also requires a blood technician dedicated to that aspect of the production. All blood expenses come directly out of the shows costume budget. Blood typically requires additional post show cleaning of set and costumes.
 - i. Does your proposal include Weapons and or Combat. The use of weaponry is strictly controlled and requires training sessions with a fight choreographer. Hand to hand combat also requires training by a fight choreographer. When included there is a required warm-up fight call prior to all performances and dress rehearsals. Be proactive; plan time in rehearsals for the training. Plan time before shows for warm-up fight calls. Fight choreographer must be faculty or other certified personnel.
- E. A statement outlining why this project excites you and why it deserves Theater Arts Department support. Some aspects you might include in your statement: the nature and

significance (artistic, political, experiential) of this project; what you want to achieve by doing it; what you think others (actors, designers, audience) will get out of it; why the venue you have chosen is the right one for the project.

F. A letter of support from a member of the faculty. This person does not have to be the production's faculty advisor.

Criteria Used to Decide Which Student Productions Receive Theater Arts Department Support

A production team who fulfills the following criteria has the best chances of receiving Theater Arts Department support.

A. Taken and passed Theater Arts 40 Intro To Directing

B. Taken and passed Theater Arts 141 Play Directing Studio

C. Stage managed a Theater Arts production

D. Directed a Chautauqua or Barnstorm production

E. Chosen a script that will provide a valuable experience for all those involved: director, actors, designers, technical personnel, and audience

F. Prepared a persuasive statement about why s/he wants to put on this particular production

G. Prepared a summary of the show's expected technical needs

H. A strong letter of recommendation from a member of the drama faculty

In the case of multiple outstanding proposals submitted by students who fulfill all the criteria listed above, priority will be given to students closer to graduation. Transfer students or others who have production experience outside UCSC should provide details of that experience: their proposals will receive equal consideration. Students whose proposals are not accepted will be given suggestions for improving their chances with future submissions.

Although these criteria are based on productions submitted by directors and using already completed scripts, other types of proposals may also receive support (productions proposed by playwrights, actors, dancers or designers; improvisational theater, performance art, etc.).

Vocal coaching/Dialect/Accents:

Theater Arts finally has a professor with an emphasis in Voice, Professor Amy Mihyang Ginther. Carefully read all of her insights and instructions if you even suspect that your production will benefit from or need her expertise.

Using accents or dialects in a production is fraught with many layers of power, politics, and privilege. It is imperative that this work be done with care, respect, and accuracy.

Accent or dialect design work on a show should be considered at the same level of other designers (set, costume, lighting, etc) and should be conceived of and collaborated about well before auditions or rehearsals begin. An accent designer should be at first table read, along with the other designers, in order to establish their part in the creative process.

Accents take a significant amount of time to research and it is imperative that the actors begin practicing the accent at the beginning of the rehearsal process so it is fully embodied in the later stages of rehearsal and into performance. Therefore, it is important to contact a faculty member immediately upon your proposed show is approved to check time and availability for supporting your production. If you have any questions, please consult your assigned faculty advisor.

Do not send actors individually to a faculty member for accent support. Stage managers or ASMs are responsible for scheduling actors to meet with faculty members only after said faculty member has agreed to design accents for the production and you and the faculty member has thoroughly discussed the accent and how it fits into the world of your show.

You may also want to consider a voice/text coach to support your performers' ability to be heard and fully understood on stage. This is commonly utilized for heightened or poetic text in productions and/or acoustically challenging spaces (such as outdoor venues). Again, please contact a faculty member as soon as your show has been approved. Failing to do so will significantly decrease the chance faculty members have the proper availability. Voice/text coaches can do 1:1 work with individual actors, lead voice warmups, and/or come in to watch runs and give feedback.

Questions all proposals must answer:

1. Does the script or your approach to the script require or benefit from work with an accent/dialect designer? If "yes", explain.

2. Does the script or your approach to the script require or benefit from work with a voice/text coach? If "yes", explain.

Please confirm the following if you answered "yes" either of the previous questions

I agree to contact my faculty advisor and/or the faculty member immediately upon my show's approval to discuss the needs of my show with regards to accent/dialect design.

I agree to not send individual actors to a faculty member directly without approaching them first about designing accents or dialects for my show. My stage management team is responsible for scheduling time with faculty members for actors working with faculty members on voice/accent work.

I will contact a faculty member as soon as possible if I realize that my performers may need voice/text support on their production.

Signature: _____ Date: _____