**FINAL PRESENTATION ASSIGNMENT**

The final presentation offers an opportunity for you to put your semester of work into actual practice. The focus of the final presentation is to create an original piece of theatre. There are TWO possible options (versions) for the final presentation—both of which are explained in detail below. We are offering two versions of the assignment since we recognize that some of you may not have the technical ability to submit video as part of your project. You need only do one version for the final project submission.

Regardless of which of the two options you select: **The final project is due by the date stated on the Compass course site.** Students are strongly encouraged not to wait until the last minute to submit projects, as technical difficulties will not be considered excuses for late submissions.

**VERSION #1**

**A VIDEO SUBMISSION OF YOUR OWN ORIGINAL PIECE OF THEATRE**

Since we’ve been studying elements of theatre all semester this is your chance to create an entirely NEW piece of original work and record the performance as a video. We encourage you to use the assignments you’ve worked on through the semester (especially the playwright, actor, director, and designer/technician assignments). You can actually use these as part of your final project!

This video can include others that you've cast to act for you or it may just consist of you acting out your own original monologue. We want you to be creative so the sky is the limit! We aren’t expecting a fully produced film with multiple camera angles. A simple “one shot” from a camera straight on will do (although you can, again, be as creative as you like).

You are required to submit materials in support of the following areas:

1. **Short written treatments of design area choices:**
   Each area (listed below) should receive a few sentences explaining why you made the choices you made in the video.
   - Set
   - Costumes/Make Up
   - Lights
   - Sound
   - Props

2. **A copy of your original script:**
   You will submit your original, self-created script in a simple written format. Please remember- a 3-minute video will require approximately 2 to 4 pages of written script depending on the density of the dialogue.
3. **A Brief "Program Note":**
   This should be approximately 2 paragraphs in length. It should simply explain your vision for the work. This may include coverage of your creation process or perhaps your own feelings about the choices made in the work. If you need examples, please take a look at any of the programs from the shows you have seen this semester as well as reviewing Chapters 5 and 11 in your textbook.

4. **The Video:**
   You will be depositing a digital recording of your final product in an assignment in Compass. This video should be NO MORE than 3 minutes in length. A simple single-camera setup to capture the piece is all that is required (although you may opt for more creativity based on your own abilities). Be certain to read the THEA 101 Video Deposit Instructions located on the course Compass site. These instructions will explain how to submit your final video presentation.

**VERSION #2**

**A FULL, FORMAL PRODUCTION TREATMENT**

You should only choose this option if you are completely unable to create a video. This option is meant to provide a formal treatment of your vision for an entire, full-length production. You can think of it as research project aimed towards leading a theatre in the creation of a full-length work.

Scripts used for this option must be chosen from ONE of the following:

- *Romeo and Juliet* by William Shakespeare- a version of the full text can be found at [http://shakespeare.mit.edu/romeo_juliet/full.html](http://shakespeare.mit.edu/romeo_juliet/full.html)


- *Death of a Salesman* by Arthur Miller

There may be alternate options that you wish to explore. Please contact your TA for possible explorations of alternate titles.

You are required to submit materials in support of the following areas:

1. **Directorial Vision Statement:**
   This is a statement of your vision of the piece, supported by research and developed through your own thought processes and vision. This should include your justification for the selection of the particular piece, research about the genesis of the script and the writer (or writers), supported justifications for your own point of view about the
piece, and a guide for the process of how to create the piece as you see it. This submission should be at least 5 pages in length.

2. **Root Conflict Statement:**
This is a statement interpreting the root conflict of the piece. This should be a supported exploration of conflict as presented by the piece itself, without reference to how you intend to interpret the piece in production. This is a purely textual or script-based analysis of the conflict of the play. This submission should be several paragraphs in length.

3. **Design Elements:**
This would include a treatment of the design world of your play as you see it. This must include all elements of design: set, costumes/make up, lights, sound, and props. You are required to provide specific, graphic examples of each of the areas of design. For example- you would create a costume rendering (an actual picture of how you envision the costume) as well as a description of why you made the choices you made.

A brief statement describing your choices, explaining those choices, and offering research in support of those choices should accompany each of these graphic representations of the design elements.

- **Set**- a drawing or some other graphic representation of the physical world of the piece.
- **Costumes/Make Up**- a drawing or some other graphic representation of the costume choices for the piece
- **Lights**- a drawing or some other graphic example of the lighting you would use for the piece
- **Sound**- since graphically representing sound would be a great challenge, you are asked to offer examples of the needed sound elements for the piece either through your description or through specific examples.
- **Props**- a drawing or some other graphic example of the props (hand-held items used by actors) you would use for the piece

4. **Floor Plan:**
This is a graphic treatment of your anticipated floor plan for the physical world of the piece. You will need to select the type of theatre space in which you would choose to mount the production (see pg. 141 in your text) and offer a bird’s eye view of the placement of the
scenic elements of the piece. This would be a drawing or some other graphic example of the layout of the space and placement of the design elements you require in the space.

5. **Program Note:**
This is a one-page essay that you would create for inclusion in a program accompanying the piece. This is meant to offer any needed insight on the piece to a potential audience. This may include coverage of your creation process or perhaps your own feelings about the choices made in the work. This should also include any needed historical context for the piece or information about the genesis of the piece (which may include a brief history of the script itself or previous productions of the piece). If you need examples, please take a look at any of the programs from the shows you have seen this semester as well as reviewing Chapters 5 and 11 in your textbook.