The following will guide you in both Version #1 and Version #2 of your final presentation. (REMEMBER- you need only select and complete one of the versions for this assignment.)
Here is YOUR chance to put the theories we’ve covered this semester into actual practice

- REMEMBER: This is meant as a guide- you should also read carefully through the Final Presentation Assignment for specific details and due dates
- AGAIN- you need only choose ONE of the two possible versions of the final presentation
VERSION #1

- A VIDEO SUBMISSION - With this option you get to create an **entirely ORIGINAL piece of work** which will be submitted as a video!

- What you will submit:
  - A short written treatment of the design areas
  - A copy of your original script
  - A brief program note
  - A video recording of the piece
VERSION #1: The Design Treatment

- In a formal writing submission you should list a few sentences explaining why you made the design choices you made in each of the areas:
  - Set
  - Costumes/Make Up
  - Lights
  - Sound
  - Props
VERSION #1: Those design treatments may include

- Explanations for the choices made
- Justifications for the choices made
- Special situations that might need further explanation
- FOR EXAMPLE:
  - SET: In my piece, *Baby Don’t Cry*, I opted to interpret the location as “anywhere, anytime.” My goal was to offer a location that could appeal to any audience regardless of where they were seeing the piece while at the same time supporting the script’s non-specific location. The selection of a simple chair and a bare stage is meant to support the timeless, location-free aspect of the piece.
VERSION #1: The Original Copy of the Script

- You must submit a copy of your original, self-created script.
- You might even consider using your Playwriting Assignment as a starting point.
- Remember- for a video submission under 3 minutes the written script is likely to be approximately 2 to 4 pages in length.
VERSION #1: A Brief Program Note

0 As you’ve seen in the programs that accompanied the shows you’ve attended this semester, there is often a program note offering context to the particular piece of theatre you are seeing.

0 This should simply explain your vision for the piece. It may include your creation process or perhaps your own feelings about the choices made in the work. IT NEED ONLY BE APPROXIMATELY 2 PARAGRAPHS IN LENGTH!
The note below is taken from a production of *A History of the American Film*, a musical staged by Tom Mitchell in 2010.

* A History of the American Film is a comic musical satire that spoofs our cultural history and makes fun of our need for happy endings and tidy resolutions. The 1930s movies parodied in Christopher Durang’s play intended to give their audiences a lift during that last major economic crisis, but we know too much now to fall for the contrivances of that earlier era. Now we laugh at ourselves because of our desperate need to have things end neatly. It is a dream to believe that all will work out well since time has shown us that it usually doesn’t. Yet we go on with faith in the most shallow and artificial part of our culture: the movies.
VERSION #1: An Example of a Program Note, Continued

As Duran writes in the anthem-like finale, “Our Father- Who art in heaven, -Give us this Doris Day- Your Grace and Nancy Kelly,- An Robert Donat into temptation- But deliver us Gene Tierney- As it was in the beginning- Is now, and ever shall be- Zazu Pitts, Amen.” We hope that laughing at our foolish idolatry and ridiculing our belief in fantasy will soothe the all-too-real aches of budget cuts, furlough days and dim forecasts. – Tom Mitchell, Director
VERSION #1: The Video Submission Itself

- This is a recording of 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).
- Check out the assignment on the Compass Course site for instruction on how to submit the video.
VERSION #2

A FULL, FORMAL PRODUCTION TREATMENT

You should only choose this option if you are completely unable to submit a video.
You can think of this as a research project aimed toward leading a theatre in the creation of a full-length work.
VERSION #2: You MUST choose one of the following scripts for this project

- *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
VERSION #2: There may be alternate titles you wish to explore BUT

- You will need to contact your TA to discuss the possibilities of the explorations!
VERSION #2: You will be required to submit materials in support of the following areas

- Directorial Vision Statement
- Root Conflict Statement
- Design Elements
- Floor Plan
- Program Note
VERSION #2: The 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.
VERSION #2: The 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.
Remember- We are asking you to explore the central conflict as created by the drama itself. You need to clearly state the conflict, how you came to choose that as the conflict, and provide supporting evidence both from the play itself and additional research that supports your choice of the root conflict.

ALL SOURCES MUST BE CITED!
VERSION #2: The 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) that you would use for the piece.
VERSION #2: REMEMBER

- You may need to create these graphic elements and scan them into a file that can be electronically submitted.

- You may also use WORD to create the images but be sure to check with your TA that the documents are submitted correctly in a format that can be read through the COMPASS COURSE SITE.
VERSION #2: The 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 design elements you require in the space.
VERSION #2: The 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 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.