NSAA PLAY PRODUCTION Workshop 2019

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Mercedez Guerra, & Cheryl O'Curran

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Today's Agenda:

- ★ NSAA Welcome
- ★ Quick Digital Share
- ★ Building & Maintaining a Program
- ★ Script Choice/Writing a Script
- ★ Staging
- ★ Rehearsal
- ★ Lunch
- ★ Acting
- ★ Stage Pictures
- ★ Obligations of Team & Judges
- ★ Costuming
- ★ Questions & Answers

Poll Everywhere

What do you love about Play Production?
What makes a successful production?
What is the biggest challenge you face as a director?
What's worst comment you have ever seen on a ballot?

Building a Program

Getting Kids Involved

Setting Expectations

Maintaining a Program

Working with other Programs

Building a Network of Support

Reflections of a First Year Coach

Building a Program - Getting Kids Involved

Recruit!

Don’t force your kids to make a choice between programs

Get to know the kids in your school and your classes

Go to other activities, make a connection there

Chaperone school dances--junior high and homecoming dances are a great indicator

Don’t turn anyone away--find a role, find a place on stage--we don’t cut anyone who wants to be on stage

Make it fun and your kids will start recruiting for you

Building a Program - Setting Expectations

- All of our expectations are about practice
- Show up on time
- Work as hard as you can
- Focus
- It’s the seniors’ show/Captains
- The first performance is the most important one to start
- The next performance is the goal
- Getting better every practice is the most important expectation
- You represent our school at all times
- Creating future audience members/patrons of the arts
- “Rule 55”

Building & Maintaining a Program

- Google Classroom
- Google Forms for T-shirts
- Character Profiles
- iMovie Trailer
- Pictures
- Videos of Performances
- Videos of Critiques
- Use Google Docs to have working script
- Use Google Docs to Post Itineraries
- Post announcements
- Remind App

Building a Program - Working with Other Programs/Building a Network of Support

- Take kids to a show
- Give parents ownership
- Art, Music, Construction Programs
- Local Contractors
- No one owns the kids, we must share them
- Public Relations

Building a Program - Reflections of a First Year Coach

- What were my biggest challenges?
- What do I wish I knew before I started?
- What is the best piece of advice that anyone gave me before I began?
- What advice can I give other first year coaches?
- How did you schedule rehearsals? How did you decide that schedule?
- How did your kids respond to you? How did you comparisons to the previous coach?
- What supports do you suggest having in place before you start?

The Script

There are plenty of script publishers . . .

Samuel French, Dramatic Publishing, Dramatists, Anchorage, Next Stage, Playscripts Inc., Broadway, Clark, MTI, Mushroom Cloud, Baker, Brooklyn, Plays for Young Audiences, Pioneer, Eldridge, etc.

and

they add new plays all the time . . .

This should be easier than it feels . . .

Script Search Tools

Use Play Publisher's Search Tools (Sam French has the best search tools)

Look to collegiate and high school productions in other states (Just Google it)

UIL Approved Short Plays

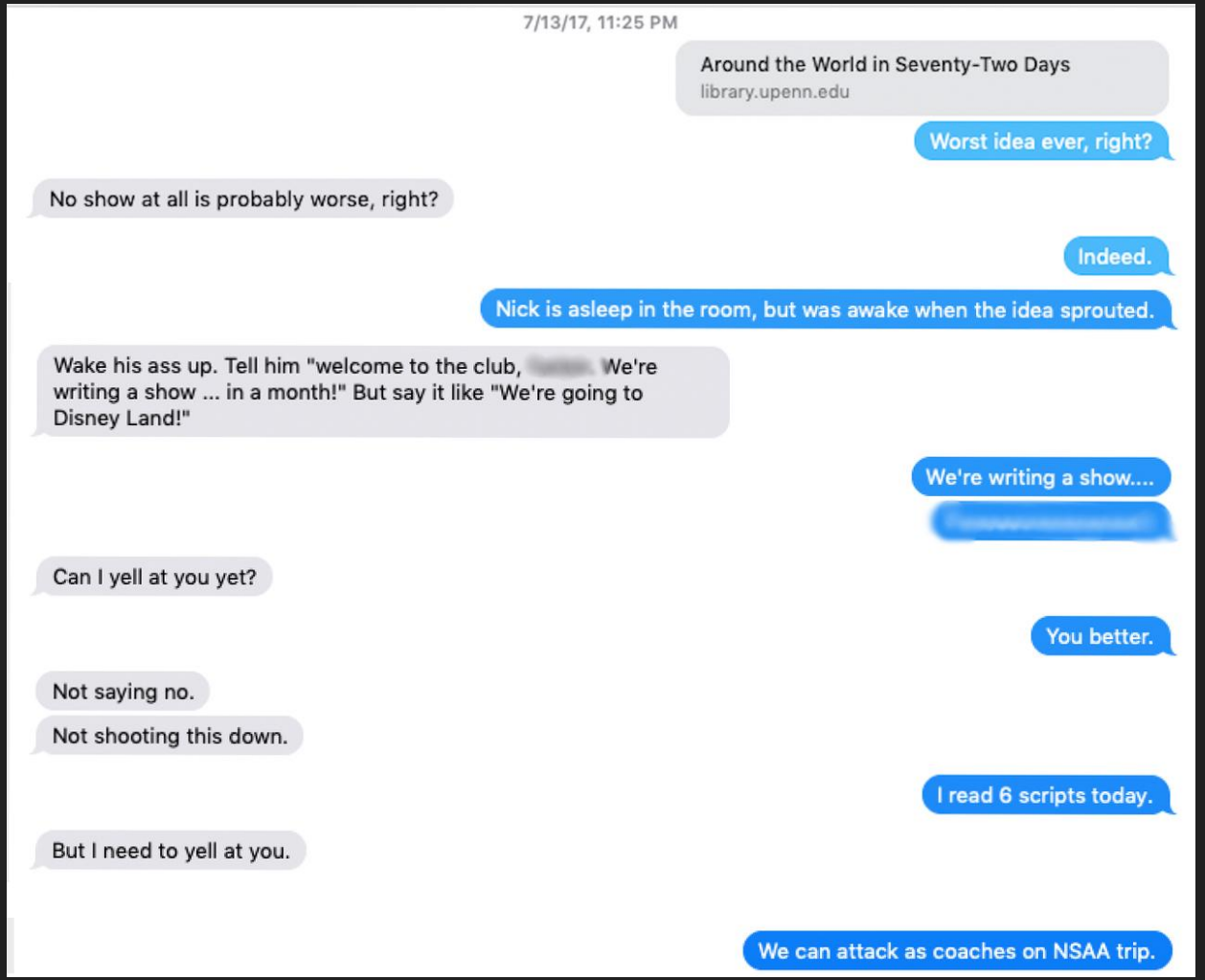
UIL Approved Long Plays

Title (alphabetical)	Author	Publisher	Type	Cast
Act Three, Scene Five	Terry Ortwein	Baker	Comedy	1m-4f
Actor's Nightmare, The	Durang	Dram Play	Drama	2m-3f
Actors	Conrad Bromberg	Dram Play	Drama	2m-1f
Admirable Bashville, The	G. B. Shaw	Approved Publishers	Comedy	9m-2f
Affected Young Ladies, The	Molière	French	Comedy	6m-3f
After Hours	Kevin Stone	Pioneer Drama Service	Comedy	5m-5f, 6 flex
After Midnight, Before Dawn	David Campton,	French	Drama	2m-4f
Afterwards	Geraldine McGaughan	French	Drama	3m-1f
Alice!	Lewis Carroll Adapted by Dennis Maganza	Internet Script	Comedy	Large flex.
All Good Minds	Robert Wells	French	Drama	10m-2f
All In Disguise	Traylor & Elrod	Dram Pub3	Comedy	4m-2f
American Dream, The	Albee	Dram Play	Comedy	2m-3f
American Sunset, An	Prideaux	Dram Play	Comedy	1m-2f
And Jack Fell Down	Richard Weaver	Clark	Drama	2m-1f
Anne Frank and Me (short version)	Cherie Bennett	Dramatic	Drama	4m,7w
Anne of Green Gables	Various Adaptations (Cannot be Predominantly Narration)	Approved Publishers	Comedy	
Antic Spring	Robert Nail	French	Comedy	3m-3f
Antigone	Adapted by Bonnie Roberts	Dramatic	Drama	8m-8f

Playscript

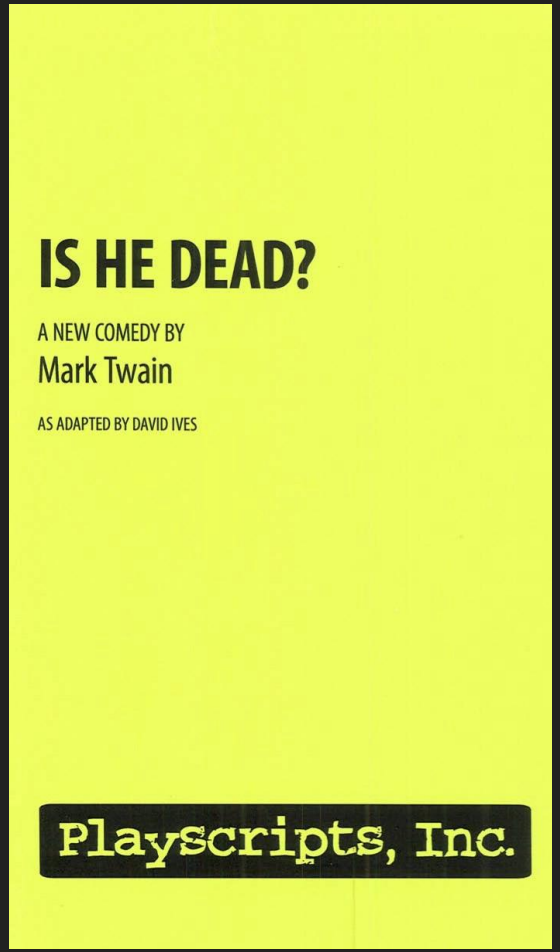
Writing

The choice to write your own script can be the result of pure desperation.

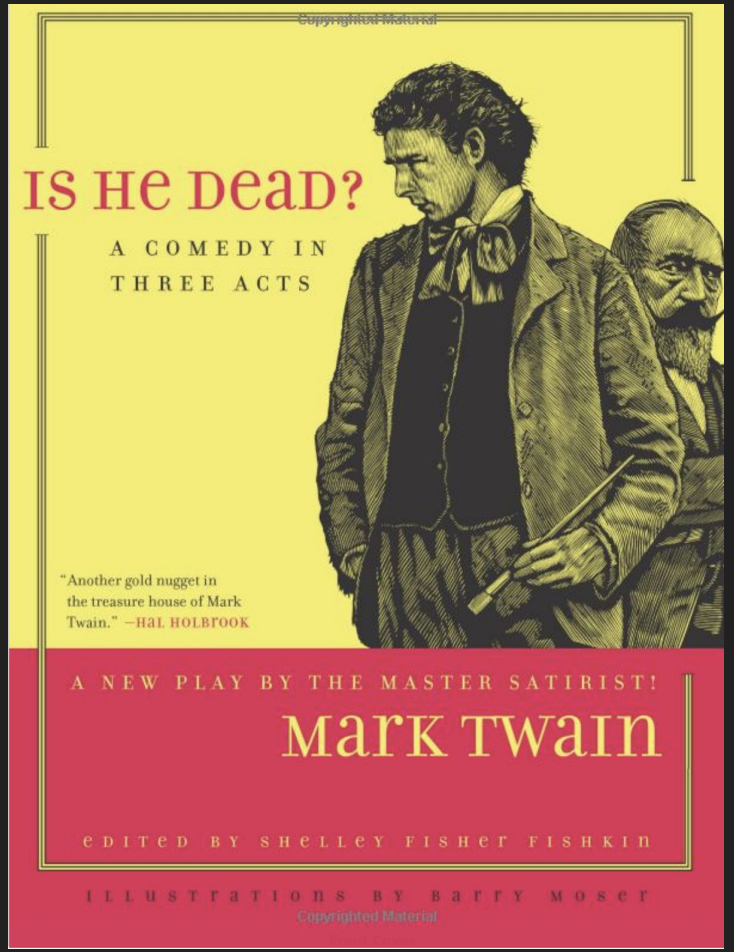


Preparing to Write

. . . accidently



2008



1898 (Pub 2003)

Our Process

Our Process

Story outlines/plot maps for 3-4 shows & present to students for vote

1st Draft - Rough story, getting to know the characters and their world

2nd Draft - Refine & revise characters (15-20 minute show at this point)

Auditions!

3rd Draft - Revise to add/subtract characters & action based on Auditions

4th Draft - Revise with students to personalize lines based on actor speech patterns and fit with other characters

Future Drafts - Add Stage Directions and Student-Created Scenes

When your students own the show, you unleash the creativity of everyone in the cast.

8 Basics of Creative Writing

By Kurt Vonnegut

1. Use the time of a total stranger in such a way that he/she will not feel the time was wasted.

2. Give the reader at least one character he/she can root for.

3. Every character should want something, even if it is just a glass of water.

4. Every sentence must do one of two things- reveal character or advance the action.

5. Start as close to the end as possible.

6. Be a sadist. No matter how sweet and innocent your leading characters, make awful things happen to them - in order that the reader may see what they are made of.

7. Write to please just one person. If you open a window and make love to the world, so to speak, your story will get pneumonia.

8. Give your readers as much information as possible as soon as possible. To heck with suspense. Readers should have such complete understanding of what is going on, where and why, that they could finish the story themselves, should cockroaches eat the last few pages.

Somebody gets into trouble, then gets out of it again. People love that story. They never get tired of it.

- Kurt Vonnegut

Staging

Recycle

The Transformation: 2016 to 2017

Set Pieces Serving Dual-Purposes

Dual Purposes Side View

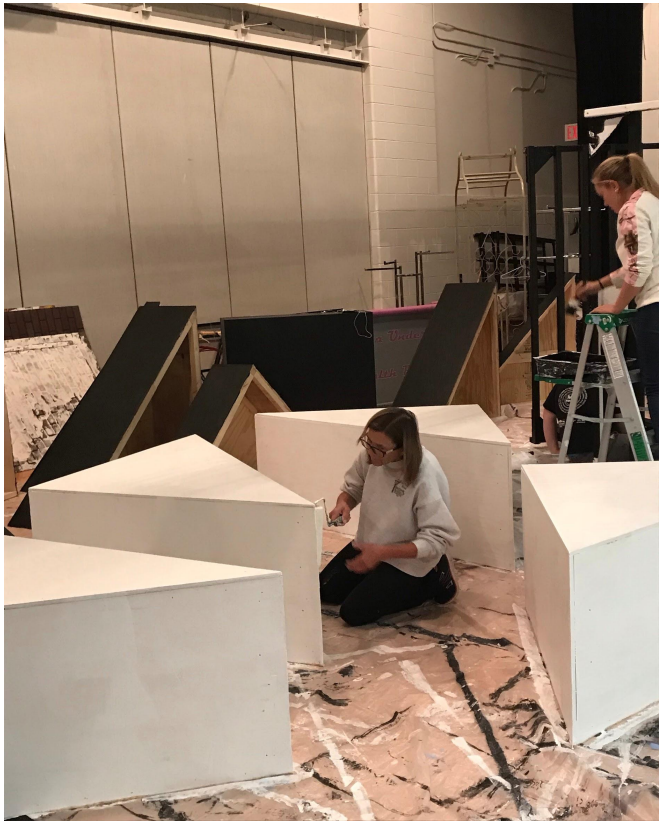
Dual purpose set pieces in action

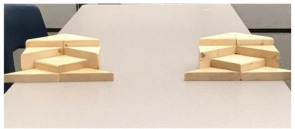
Using Strip Lighting-again Recycle!

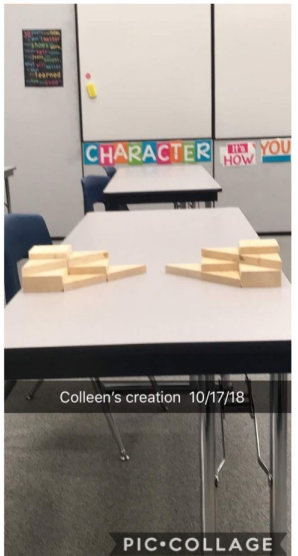
Get Creative! Think Outside the Box!

Using Blocks Creatively

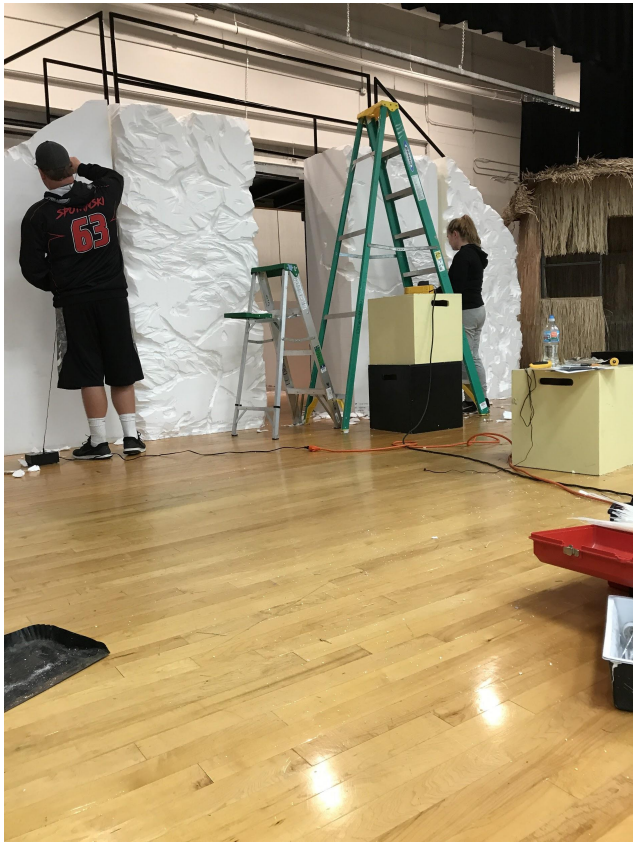
Block Manipulatives



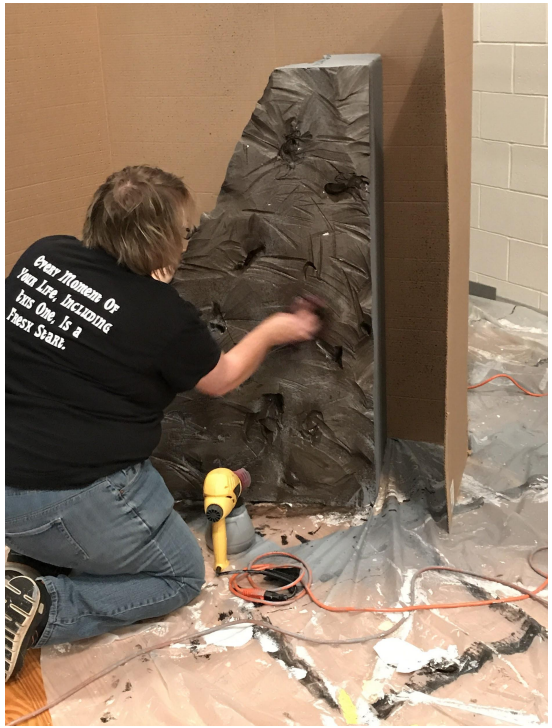




Using Styrofoam: 4 X 8 Blocks, 4 ft. thick



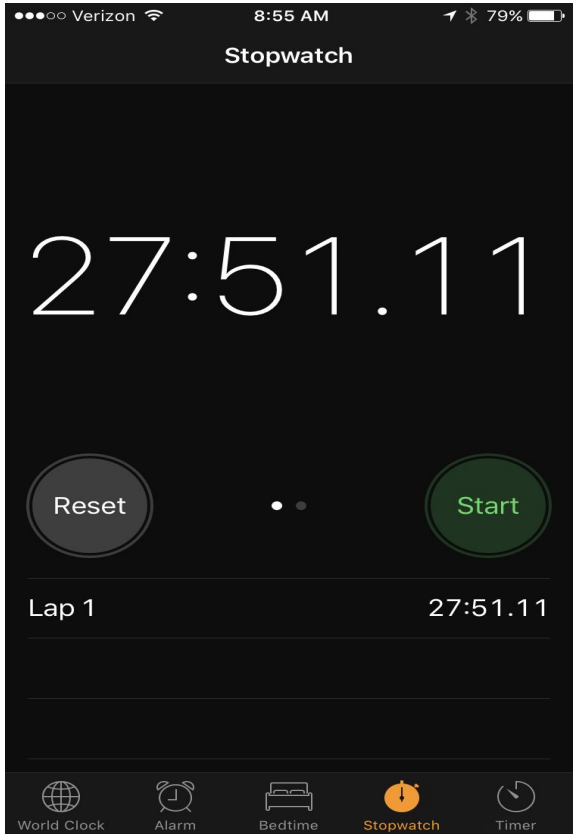
Sawzall Reciprocating Saw, Hot Wire, Spray Gun, & Dry Rag (and a lot of TIME!)



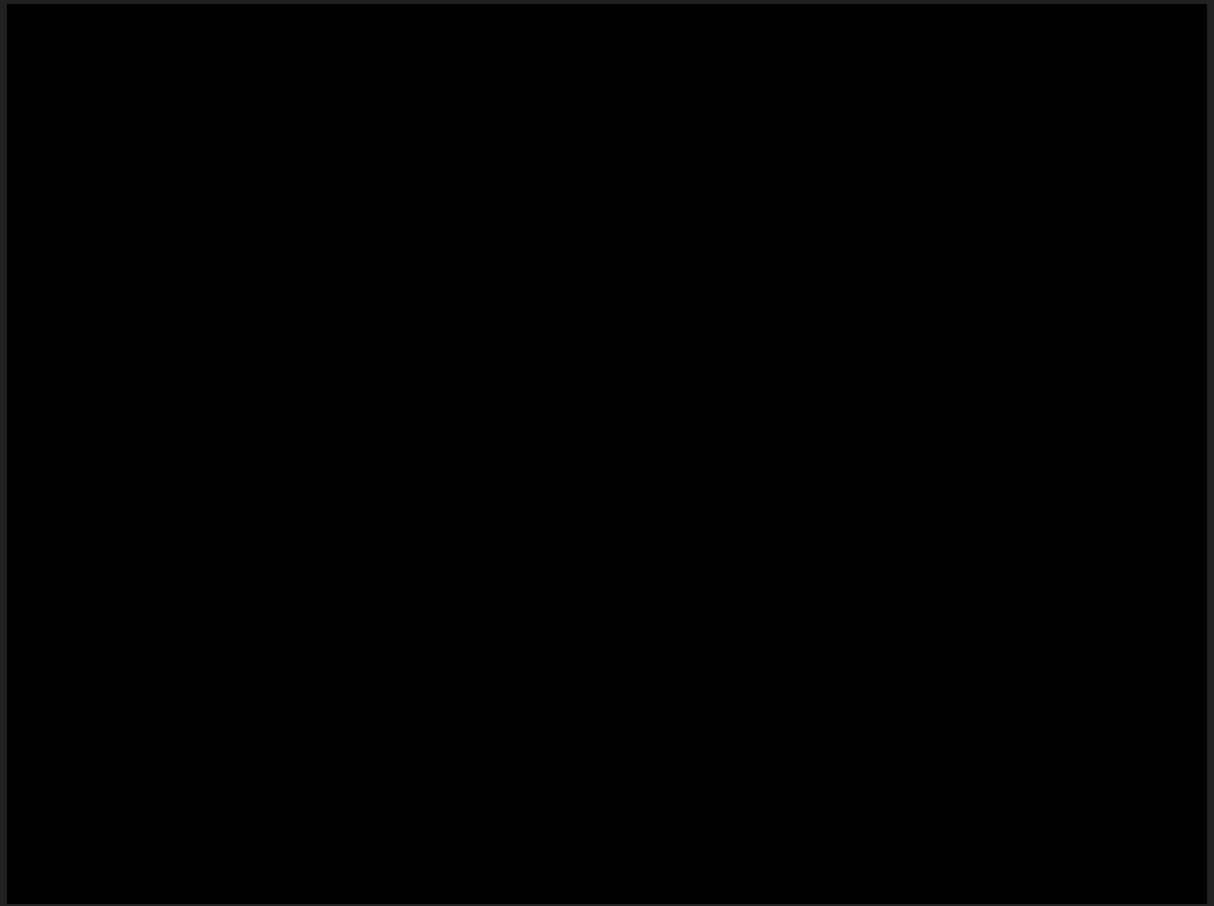
Before & After

I always believe that every one of us is working hard not only for our own performance but also to give something significant back to the societies we live in.

-----Yani Tseng



From the Stage to the Trailer . . .



TELEGRAPH
WESTERN UNION
AND CABLE

Bolts and Things

Hardware Links

Leg-a-matic for Steel Legs ($10.75)

Leg-a-matic for 2x4 Wood Legs ($7.90)

Leg-a-matic Hardware Pack ($3.95)

Triple E Loose Pin Hinge ($38.26 - Box of 10)

Standard Wagon Brake ($26.00)

Swivel Caster ($12.75)

Rigid Caster ($11.00)

Rehearsal

- Why it's important to warm up
- What we each do
- Ideas

Warm Up Resources

- Improv Ideas: A Book of Games and Lists
- 112 Acting Games
- Games Team Building Warm Ups

Rehearsal

Treat it like a lesson--Have objectives and share them, share the agenda (I make a list)

Start with something high energy the whole group can do as a warm-up

Focus on your objectives; focus on changes; don't wash a clean shirt

Keep it moving; do not give time to lose focus; if you need one-on-one time, find it outside of group rehearsal

Our goal is 1:30--with the maximum being 1:45; when the list is done, practice is done; however, respect their time--work things until they are right, but remember they have homework, other activities, etc., so if the list isn't done, shift it to the next practice.

Review what was learned; end with success; Did we get better today? How? Be specific.

Rehearsal - Small Groups

What is the best thing you do in practice?

Share with small group, then choose a spokesperson to share one item with the entire group.

What is the worst comment you have ever received on a ballot?

https://forms.gle/vdJFFBRkWDqjbm6M8

Amp Up Your Acting

How do we get kids to using the elements of

- Voice
- Characterization
- Ensemble
- Timing
- Overall effectiveness

Amp Up Your Acting

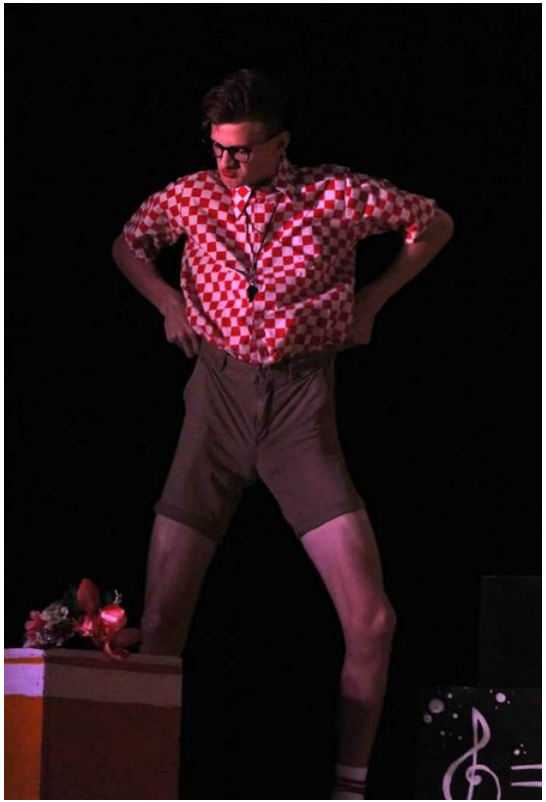
How do we do this? Get your kids to know who their characters are, from the main characters to the ensemble

A combination of coach led and student led...they have to own it, but it has to fit in with the vision of the show.

Share your vision of their character…

Create a backstory

Once your kids know their characters, voice and physicality will follow



Amp Up Your Acting

Act with your whole body, start with your face. Techniques for building great facials.

Stage Pics

Stage Pics

Stage Pictures--Finding levels physically

Obligations of Team/Coaches During Critique

You are there to learn

Quiet, respectful, report promptly

Seating chart, wear full costume

Only speak when asked a question

The coach must set the example

You don’t have to agree, but don’t argue

Maximize as much as you can coming from the judge

Obligations of Judges during Critiques

Constructive comments

Be as specific as possible

Mix of praise and constructive criticism

Don’t single out kids in a negative way; point out examples to follow

Focus on the ballot, not on personal preference

Judge the play that is in front of you, not the play you wished you had seen

Judges' Comments--Hall of fame/shame

Measuring Accurately

- Tools
- Stations
- Actor Prep
- Height & Weight
- Head, neck, chest, waist, hip/derriere
- Inseam, outseam
- Nape waist/floor
- ARMS/SLEEVES

Taking Accurate Measurements

Costuming with Continuity: Color

Costuming with Continuity: Era

Socio-Economic Status. Occupation. Ethnicity. Fabric.
Texture. Color. Layers

Accessories

Family.

Occupations.

Ethnicity.

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