Director's Prompt Book

I. Pre-Analysis:

1. What is the central question that this play/scene is asking?
2. What is the answer?
3. What is the setting?
4. What is the time period?
5. What do you know about the author that might help understand the answer to the central question?
6. What is the main problem of the play/scene?
7. Why does this problem occur now? (Why are the characters dealing with it now?)
8. What are the minor problems in the play/scene?
9. Who are the characters:
    a. Non Physical Characteristics
        i. What the play says
        ii. What the stage directions say
        iii. What you create
    b. Physical
        i. Clothes
        ii. Hair
        iii. Height, Weight, eyes
        iv. Walk
        v. Posture

    Pictures: Cut out, draw, Google a picture of each character
    (hint: google "Actors over 60", etc)
10. What is the Super Objective of each character in the scene?
11. What is stopping (obstacle) each character from achieving their Super Objective?
12. What physical strategies do each character use to achieve their objective.
13. What is the tone of the opening moments? Is this tone sustained throughout? What can you do to establish the tone?
14. What is the mood of the opening movements? Is this mood sustained throughout?
    a. How can lights be used to establish the mood?
15. List important symbols, or motifs in the scene/play.
    a. Provide a brief explanation for each symbol/motif
    b. How can these motifs, symbols be physically presented?
    c. How can light establish the motifs, symbols?
    d. How can the set establish the motifs and symbols?
16. Draw the set for each scene in the play.
    a. Label the parts. Don't worry about how it looks. Your focus is space.
    b. Label a character's "safe area". This is potentially the place a character can retreat and be safe from other characters.

c. Find set pieces, which can be obstructions: a piece in which a character can hide behind or place between them and another who is on the attack.
d. Acquire rehearsal set pieces that represent the production set pieces, but which can be used day one. Remember, the space isn't important. The use of the set pieces and where they are placed is what is most important.

17. Props

a. Make a list of props and the character associated with the prop
b. Create a spread sheet of props. On one side is a list of the characters, and on another side a list of each scene
    i. Write a quotation of support for the use of each prop
    ii. Prepare "Rehearsal props" which can be used on the first day of rehearsal. The rehearsal props only need to represent what will actually be used.
    iii. Think top to bottom – anything they carry needs to be there on day one.

18. Sound Effects

a. Make a list of sound effects, and transitional music if needed.
b. Create a spreadsheet for the sound effects and where they are used in the play/scene
c. Create a cue sheet

19. Costumes

a. Cut out, draw, google, find examples of costumes for each character in each scene.
    i. What is the time period
    ii. What is purpose of the costume
    iii. What is the rank, or status of the character
    iv. How can the costume present important symbols, motifs?
b. Create a spreadsheet detailing what each character is wearing in each scene.
c. Rehearsal costumes – especially hats and shoes. Anything that will require them to incorporate it in their movement or character.

20. Lighting Plot

a. Mood/Tone
b. Specials (focused light)
c. General wash
d. Transitional moments
e. Cue sheet

II. Auditions:

1. Find three moments in the play which highlights the major characters of the play.
2. Copy "sides" for each character
3. Create a spreadsheet for the auditions: one column for each character

III. Analysis:

1. Beats: Separate each moment, each change in the play
    a. Label the Content of each beat
    b. Label the subtext of each beat
    c. Label if the character in the beat is "attacking", "Retreating"
    d. Label the target emotion of each beat

IV. Movement:

1. Make a copy of the set, and mark the moment of each character. Use a different color for each character.
2. Write in pencil the blocking in the script.
3. Basics:
    a. Who is the focus?
    b. Who is in power?
    c. Who is attacking?
        i. What can the character use to attack?
    d. Who is retreating?
        i. What can the character use to retreat and be safe?
    e. Picture that tells the story
        i. At any moment in the play, what does the movement tell the audience about the conflict, the character, their relationship?
4. Take Pictures: Find ten of the most important moment in the play/scene.
    a. Stage a frozen moment, and take a picture of each moment.
    b. Under each picture, write what the central question of this scene is.

V. **Casting and Rehearsal Schedule**

VI. Production Consideration:

A. T - Shirt and Program Design
B. Design by hand, or off the internet
C. Collect money
D. All checks endorsed to the Theater Foundation
E. Call the print shop and order the shirts, and posters (if needed)
F. Make fliers and posters. Have them approved by ASB, and put them around the school. Also put some posters around town.
G. Finding Props and Costumes
    a. Go to thrift stores, go to garage sales. Make a list of the props and give your list to the cast and see what they can come up with.
H. Working on Transitions
I. Program
making sure cast approves of their name
J. Setting up the room
- chairs
- getting a house crew
- folding the programs

K. Prop check
L. Set up set
M. Warming up the cast