

## THE PROGRAM PROJECT

### Description

The Program Project is a dramaturgical and educational project that forms part of the Assistant Director's (AD) work on a particular production. It is a project that is overseen and mentored by the director of the production.

The Program Project is in three parts.

### Part I: Online Dramaturgical Resources

The Assistant Director is responsible for researching and compiling a series of online resources/websites which might give insight into the work of the playwright, or provide information or context to the production or the work of the director. The breadth of these resources can be significant. The research/resource areas should be discussed with the director.

For examples of prior Dramaturgical Resource pages, please visit [www.rochester.edu/theatre/productions/dramaturgical-resources/archive.html](http://www.rochester.edu/theatre/productions/dramaturgical-resources/archive.html)

Additionally, a jpg image of the playwright and his/her/their birth (and death dates, if applicable) must be provided.

Materials must be submitted to the Artistic Director of the Theatre Program in a .docx document.

Materials should be presented in the style of past online dramaturgical resource pages (please consult the website for examples).

*Example:*

If the online text is supposed to read:

[Pierre Corneille](#) has been called “the founder of French tragedy” and is often associated with [Moliere](#) and [Racine](#).

with the hyperlinks linking to appropriate webpages, submit:

Pierre Corneille ([www.corneille.com](http://www.corneille.com)) has been called “the founder of French tragedy” and is often associated with Moliere ([www.moliereonline.com](http://www.moliereonline.com)) and Racine ([www.frenchtragedy.com/Racine.html](http://www.frenchtragedy.com/Racine.html))

**The due date for the Online Dramaturgical Resources document is the **Monday following the production's first rehearsal.****

### Part II: The production & the use of Social Media

The AD should be active on social media throughout the rehearsal and performance process. The subject of the individual social media posts is entirely at the discretion of the AD.

Social Media platforms to use include instagram, threads, tiktok, snapchat, and facebook.

#### a. For **instagram**, **threads**, and **TikTok**:

The frequency of the posts should be as frequent as once a rehearsal, **at minimum, three-four times a week**

Posts should be engaging, fun, and aim to create curiosity and develop enthusiasm for the work being produced.

Posts/images could be taken in rehearsal but could also focus on particular actors/personnel on their own.

*username | password*

- Instagram/Threads: **urtheatrepgm | URITPtakespics4u!** *Please tag: #urochester #uofr #playname #playwright #uritp and @uofr @wilsoncommonsurr on all posts (+ any other appropriate tags/accounts)*
- TikTok: **urtheatre | URITPtakesvideos4u!**
- Snapchat: **urtheatre | URITPsnapchats4u!**

b. For **facebook**:

The Program maintains two presences on Facebook: a Facebook **group** ([www.facebook.com/groups/ToddTheatre/](http://www.facebook.com/groups/ToddTheatre/)) and a Facebook **page** ([www.facebook.com/ToddTheatre/](http://www.facebook.com/ToddTheatre/))

Our main vehicle is the Facebook **group**. We use this to publicize events and opportunities directly to students who are involved in the Theatre Program.

The Facebook page is directed more at temporary, immediate notices about things of interest to the Theatre Program and its constituency.

The Facebook page and group are largely the responsibility of the Theatre Program Artistic Director, but AD's are free to post to the **page** for short-term updates on the production's progress.

The creation of a Facebook Event for the production will remain in the hands of the Program and not the AD, but the AD should share the event with his/her constituency and encourage others to do likewise.

### **Part III: The Program**

Creating the program for the production consists of compiling the production's program booklet. This assignment has four parts.

**All written work (essays, sidebars) must be original. Written work created by any AI (artificial intelligence) text generator will result grade penalization (up to and including a failing grade for the Program Project).**

*All work must be submitted in .docx format*

#### **A: Essays**

The AD writes a series four or five essays that highlight the work's themes or content. These essays should *not* aim to explain the production, but rather to give audiences some valuable information about the issues addressed by the production or the production's style, material, historical background, or other relevant content.

The essays should be approximately 400 words in length.

At least one of the essays should be a biography of the playwright.

Essays may also include interviews with appropriate persons associated with the production (the director, the playwright, etc.).

If a particular faculty member is a specialist on something to do with the play or the production, s/he may be approached to write a guest essay that may count for one of the essays (please note: all deadlines *must* still be adhered to).

The topics of these essays should be decided on by consultation with the production's Director (who oversees this part of the Program Project).

#### **B: Sidebars & Smaller Items**

Sidebars are smaller "essays" between 20-150 words in length.

Sidebars might define a term, give pertinent statistics, define a concept, or provide a useful or interesting piece of trivia related to the production or the work being produced.

Anywhere between 5-10 sidebars might be submitted for any given program.

*In addition* to sidebars, pertinent **quotes** from the text or quotes relating to other essays, the playwright, or the work's themes, should also be included.

## UR International Theatre Program

All quotes *must* be attributed (also provide page, scene, line numbers, as appropriate).

### **C: Production Information**

The Program Project also entails the compiling of accurate and press ready information about the production staff (see list below).

*Materials which **must** be submitted are:*

- Updated and approved bios of the Director and the entire design team (full-time UR International Theatre Program faculty or staff do *not* get bios in the program)
- Complete Cast and Crew lists with role allocations (as deemed appropriate by the director), and names written **as they should appear in the program**
- Complete Lab and Plays in Production Class list (names written as they should appear in the Program; **alphabetized by last name** in the format First name Last Name)
- Complete List of Special Thanks from all members of the Production Team (including all Production Heads, including Costume Shop/Wardrobe Manager, Prop Supervisor, Production Manager, Artistic Director, Technical Director, Designers and Director, URITP Program Administrator, etc.)
- Any advertisements (written or visual) for products donated, loaned, etc.

Examples of previous programs are available from the Theatre Program offices

#### **Deadlines, etc.:**

All Essays, Sidebars and Smaller Items *must* be submitted to the production's Director not later than the **Friday of the week preceding the production's Tech** (i.e. 14 days prior to opening).

The final version is due the **Friday of the Tech Weekend** (i.e. 6 days before opening).

All visual materials (C) are also due the **Friday of the Tech Weekend** (i.e. 6 days before opening).

All **written** information (A, B, D) must be submitted to the Artistic Director in **both hardcopy and electronic form** (please note: *only* .docx formatted files are acceptable).

All written items (A, B, D) must be submitted in **ONE document**.

All **visual** information (pictures, graphics, etc.) must be submitted in **on a disk or thumb drive**, or electronically in a .zip file.

**These deadlines must be strictly adhered to.**

**FORMATTING NOTES**

[Assistant Directors: *read and adhere to the following strictly and in detail!*]

*Cast Lists:* Check with the director how s/he/they wants the cast listed. Specify, if necessary, “in order of appearance”; “in order of speaking”. Check/verify whether characters should be defined, as in:

Richard (a lawyer) – Peter Smith  
Nancy (his wife) – Sam Jones, *etc.*

Check spelling again and again...the way you spell the names is the way they will appear. Upper case and lowercase letters, please. Don't use ALL CAPS.

*Class Lists:* Assemble all the names of all class students in one comprehensive list (i.e. don't separate out by class). Check spelling of names in the online school directory. List names: First Last. Assemble all names in **alphabetical order by last name**.

Example:

Richard Brown  
Adam Carter  
Brooke Dimauro  
*etc.*

*Artist Bios:* Format all bios (irrespective of how they are given to you by the designers/director) the same way. Titles of plays should be in *italics* only. Do not use ALL CAPS. Do not use quotes. Names of theatres, festivals, *etc.* should be capitalized.

*Faculty, Staff, and Production Staff:* Check that the names of all faculty, staff and production staff are correct and appropriate for the semester and the production. Do not assume they are the same as the previous production/semester. Make sure you specify the ASM's particular duties, as in:

Assistant Stage Managers – Peter Smith/props  
Jane Doe/lights

*etc.*

*Other:* Please supply an accurate production run time and indicate whether the production has one or more intermission (and the length of each intermission).

Please indicate whether theatrical smoke, gunshots, strobe lights, nudity, smoking are used in the production.

*Senior Farewell:* If yours is the final production of the season, please compile a list of all graduating seniors and Take 5 students who have been active in the Theatre Program, onstage or backstage, over the course of the year. Access to this information can be got from consulting prior programs of the season and researching the student actors, technical staff, and class members who were involved.