

SLOTING APPLICATION 2018 (The Slotting Experiment: Phase 2)
INSTRUCTIONS FOR APPLICANTS

This season was developed as a continuation of the experiment the 2017 slotting committee set in motion. We wished to continue holding those values while refining the process of slotting. The goals of the slotted season are as follows:

- Encourage tiered experiences, to grow and develop skills.
- Emphasize process over product (and keep in mind that Div III is part of the learning process)
- Energize/generate interest in non-slotted work, guided by the question: how do we create a program where slotted work is not the definition of success?
- Provide space for design driven and forms of applied theatre, like Theatre of the Oppressed, into the design of the season.
- Provide opportunities for the growth of designers, managers, and technicians
- Celebrate our history as a student-run program and the incredible possibilities for all students to find their own voices and practices as artists (*updated by the 2015/16 slotting committee*)

To achieve this, we have created a dynamic and diverse slotted season that integrates the following components:

- 2 shows in the EDH Main Stage, one in the spring and another in the fall.
- A collaborative engagement production, designed to support partnerships with our community (this can be presented either inside or outside of EDH; we will prioritize show that utilize accessible alternative space)
- 1 month of open space in the fall (called Lab Space), with preference given to Division II students, designed to support 2 simultaneous student residencies (with limited tech support) for productions, applied theater workshops, and other projects that share space and perform in rep
- A January student-led theatre skill share, designed for students to develop skills without pressure of production. There will be a community share at the beginning of the spring semester.
- A Div III Theatre festival

The Slotting Committee recognizes that the slotted season is not the end-all be-all of student work in Hampshire College Theatre. If you are interested in producing something outside the slotted season, we suggest that you reach out to Theatre Board, your committee, Beth Smolin, and Amy Putnam with enough time to get the support that you need.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

EXPECTATIONS OF A SLOTTING AGENT

Pre Production:

- Original conception of the project
- Fill out the slotting application
- Assemble the production team before the process begins. (once the process begins, this responsibility is shifted over to the designated administrator, such as a production manager or specific facilitator)
- Be in communication with the theatre faculty and staff about where your process is at and what roles still need to be filled.
- Regularly attend, and check in with Theatre Board (regularity to be determined by the slotting cohort and Theatre Board Facilitator).
- Be in regular communication with the rest of the year's slotting cohort.
- Lab Space slotting agents: keep in contact with the other Lab slotting agent, about how you intend on collaborating and sharing resources.

Rehearsal Period:

- Be in constant communication with the designated administrator about production and design meetings.
- Have a hand in resolving any disagreements or challenges that may occur
- Seek help and guidance from faculty and staff members when needed
- Ultimately responsible for making sure the show goes up
- Keep Theatre Board up to date. Either the slotting agent, or someone central to your process, should attend a decided number of meetings as the process moves close to tech.
- Schedule and attend a Pre-Tech meeting with Amy and a relevant Theatre faculty member/advisor.

Performance Period:

- Attends at least one performance
- Keeps informed of how runs are going
- Checks in with management and director
- Helps to handle any problems that come up

Post Production:

- Make sure all production team members attend Strike and Post Mortem

Notes:

- The slotting agent may play any other role on the production but they are responsible for finding the other members of their team.
- The slotting agent does not have a say in every artistic and technical decisions, unless pertaining to your other role on the production. By creating a team, the slotting agent shares the responsibility of the work and the production equally. While they will often be looked for guidance, there are other people involved in the process.
- The slotting agent is responsible for the safe and proper use of space and equipment, as well as the safety of the all members of the team.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Thank you for your interest in slotting a project for the Hampshire College Theatre Program's 2018-2019 season!

As a potential slotting agent, you are required to attend one of the two slotting workshops, the times and locations of which are still to be determined. Members of your team are encouraged to attend the slotting workshop, particularly if they will play a critical role in the development of your process.

Important Dates:

- Slotting applications must be submitted by 4pm on Friday April 20th.
- Slotting pitches will be on Friday, April 27th. but may continue afterwards due to volume of applicants
- Applicants should be available by phone to answer questions that the slotting committee may have on Sunday, April 29th from 9am-12pm.
- Applicants will be notified of the Slotting Committee's decision by email on Monday, April 30th at 1:00pm.
- The 2018/19 season will be publicly announced on Wednesday, May 2nd at 4pm.
- All applicants have 48 hours from the time of the announcement to accept the slot, or appeal the decision by emailing hctslotting@gmail.com. If you appeal, it will not be to alter the timeline or structure of the season, but to change the projects we have decided to slot.
- A meeting for all slotting agents and a manager or additional team member from each project will be held on May 4th. **Attendance at this meeting is absolutely mandatory.**

2018 SLOTTING COMMITTEE MEMBERS:

Maddie Williams
Forrest Locklear
Nat Gilsdorf

Yijie Zhu
Peter Kallok
Beth Smolin

Additional application revisions made with the help of:

Gabriela Palaia, Theatreboard, and the Theatre Faculty and Staff

Hampshire College Theatre Program Mission Statement

We declare, even amidst a mechanized and digitized world, that live theatre is still relevant. We believe it enraptures us, changes the way we think and feel, and allows us to enter and experience culture, class, race, gender, ability and sexual orientation through completely different points of view. We believe theatre is a vehicle for social change, and that change often begins with self-awareness and transformation. Our interdisciplinary courses mediate between our historical roots and our interest in creating new and experimental forms through the use of flexible spaces, innovative forms of technology, non-traditional texts and movement-based languages. We enjoy pushing the boundaries of theatrical form, and redefining the content and character of contemporary drama. We believe theatre teaches and necessitates collaboration, and we implement this philosophy in our classrooms and studios where students, faculty and staff are required to collaborate.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Applicants are required to complete different portions of this application, according to the list below

MainStage shows: pages 5-11, page 16

Collaborative Engagement Production: pages 5-10, page 12, page 16

Lab Space: pages 5-10, pages 13-14, page 16

January Theatre Skillshare: page 5, pages 15-16

Please note that we can accept e-mailed slotting forms if you have scanned the pages that include signatures.

If you submit a paper copy, it must be typed.

To be considered for slotting, all relevant pages must be *fully* completed. Please attach additional pages wherever necessary.

Please email the committee at **hctslotting@gmail.com** with any questions or concerns. Please do not email the committee at their personal email addresses.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

SLOTTING APPLICATION FOR THE 2018 SEASON

Produced by Hampshire College Theatre Board

Slotting Agent(s) Name(s): _____ *

* *IMPORTANT: if you are co-slotting please fill out one cover sheet and one signature page per slotter*

Applying For:

MainStage Show (Fall Semester) _____

MainStage Show (Spring Semester) _____

Collaborative Engagement Production _____

Lab Space _____

Jan-Term Theatre Skill Share _____

Box: _____ **Phone:** _____ **Email:** _____

Division status at the time of this application: I II (first year) II (second year) III

Date to pass Division status: _____

What is your concentration?

Committee (list all members):

What is the best means of contacting you during slotting?

Please provide a one-sentence description of what you are slotting.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Slotting Requirements

A. Read the Theatre Handbook (available in box office)

Signature

Date handbook reading completed

B. Read the Production Manager’s Handbook (available in the box office).

Signature

Date handbook reading completed

C. Read the Slotting Agents Requirements and Notes on Race and Casting.

Signature

Date handbook reading completed

SLOTTED SEASON:

SLOT	TAKE POSSESSION OF SPACE FOR REHEARSAL/BUILD	PERFORMANCE DATES	SPACE
Lab Slots	Sept 3	Oct 18 - Oct 21 (Alternating performances in rep, with each show having one weekend performance and one matinee)	Studio
Fall Main stage	Oct 15 Will share classroom space for first week (will have to hold build)	Nov 14 - Nov 18	Main stage
January Skill-Share	Jan Session begins Jan 3	Community Sharings on Jan 25 or 26	TBD
Collaborative Engagement	Jan 24	Feb 20 - 24	TBD
Spring Main stage	Feb 25	Apr 3 - April 7	Main Stage

Please bear in mind the academic calendar and holidays when selecting your dates, and note that all dates listed are subject to change.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Below is a list of numbered questions. Please fill these out on an attached document with each question correctly numbered / under the correct part. (e.g. Part II Question 3.)

Part I. About the Project

1. Please describe the project that you would like to slot and why.
2. Why would you like to slot this project personally? What is the necessity of sharing this work **here** and **now**? How will this fit in with your divisional work?
3. Questions for those working on a production:
 - If you are applying to slot something that is text based (that you did *not* write), please include a summary and attach a scene or segment of the piece (around 10 pages).
 - If you are applying to slot something that is devised, describe your devising process. What is the central question being explored? How will you know when your devising process is done?
 - If you are writing the piece, what is your plan for developing and workshopping it? Include at least ten pages of what you currently have. What is your projected deadline for completion of the final script? (Please note that Faculty/Staff will step in if deadlines are not met.)
4. Describe the ways you will make your space and process inherently work toward justice, and while in process, how you will uphold those commitments.
5. How are you approaching casting with intentionality? Describe any challenges that you anticipate in casting and how you will meet them.
6. Do you foresee any unusual budgetary needs that are specific to the work that you are doing (i.e., a painted scrim, van costs for driving your collaborators to location)?
7. For text-based work: who holds the royalties for this piece, are they accessible, and how much will they cost? (Speak to the Staff Technical Director if you have questions about this).
8. What previous budget and/or bookkeeping experiences have members of your team had?

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Part II. Slotting Agent's Work in Theatre

1. Please attach your résumé. Make sure to include your recent experience in theatre/performance/applied theatre work at Hampshire and the Five Colleges. *Please include any projects or classes that you have worked on which demonstrate effective leadership skills.*
2. As your project is a continuation of your learning process, how will you remain accountable to Theatre Board, your committee, and your peers?
3. Please list two references who can speak about you as a leader and/or theatre maker. Your references cannot be on your team, or members of the slotting committee.
Please include your references' name, phone, email and describe in what capacity you have worked with this person.
4. Please attach two evaluations. They should be from someone with whom you have worked in a creative collaborative process and/or an academic evaluation relating to your work in theatre or related performing arts.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Part III. The Team & Process

1. We understand that not all theatre fits into a single mode of hierarchy or purpose and therefore not all projects need the same team members. That said, please describe what roles you feel are necessary in this project and why they are vital to the work that you are doing.
 - a. If you are planning to produce a show using an anti-hierarchical production model, please describe this model and articulate what you are trying to accomplish with it. How will you ensure that necessary work (ex. composition, design, etc.) is completed?
2. Please describe the reasons and needs for your preferred slot. Include any members of your team who may be going on leave or overlap with another slotted project.
3. How will you incorporate mentorship of less experienced students into your work?
4. How will you create a safe space for your cast and crew? Physically and otherwise?
5. Reflect on how you've been a supportive member in other people's work.

At least two of the members of the team must be present at pitch – the slotting agent(s) and at least one member.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Part IV. Chosen Team Roles

1. Signing your name on this list means that you understand the expectations of the role that you are being asked to fill. If more people are committed to your project than can fit on the page, attach an additional sheet.
2. For productions that are building a set: The Technical Director must have an assistant or a Master Carpenter. Mainstage productions must have a Master Electrician (optional based on need for shows in the studio or other space).
3. Lab Space applicants: Please select no more than two specific design areas of focus. Bearing in mind that due to the slots being in rep, certain design elements will need to be collaborative.

NOTE: prior to pitch, four positions should be filled; the slotting agent(s) as well as three other members of your production.

Name (not including yourself)	Role	Divisional Status	Email	Phone	Signature
*					
*					
*					
*					

* indicates spaces that are required to be filled

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Additional Questions

Main Stage Productions

Description:

These slots are opportunities for students whose work requires a fully-realized production. Preference will be given to Division III students.

What we want to know:

1. Please define the ways in which you will approach and operate in this production, outside of serving as slotting agent.
2. How will your production utilize the resources allotted to it (funding, space, time, work study support)?
3. What academic work (readings, theories, classes, independent studies, advising, etc.) will drive your production work?
4. How will you ensure that technicians and managers are supported and included in the learning process?
5. How will you emphasize the importance of process along with product? How will that exploration help establish a symbiotic relationship between the different areas of production (ex. the sharing of space between the technical and rehearsal teams)?
6. With more access to resources and a larger platform, how will you make the most of this slot? Describe how the themes/content of your production grows the community, and why this slot would help you achieve those goals.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Additional Questions Collaborative Engagement

Description:

This slot is designed to support work centered around engagement with other college programs or community collaborators (i.e, the Dance Program, the Film Program, the Cultural Center, local schools, community activist groups), or individuals associated with these programs and organizations. Please note that this work can take place outside of or inside EDH. However, priority will be given to productions outside of EDH. As this is still a theatrical slot, significant experience within the department is recommended for those interested in this slot. We highly recommend that you have someone with (production) managerial experience supporting you throughout your process.

Examples of projects:

1. A student could work with a community activist group to create a performance that would support active protest movements/moments.
2. A lighting designer could do a design-driven improv jazz performance, in partnership with the Music Program. The musicians would engage creatively with the movement and mood of the lighting
3. A technical student could collaborate with studio artists to create a projection installation, while performers/writers create spoken word pieces in collaboration with the projections.
4. A multi-disciplinary performance piece could take place in seven different locations on campus over the course of one weekend.
5. A student partners with an area high school to create a theatrical production.

What we want to know

1. List your primary partner(s) and include a short statement from them about your partnership. Please describe your process in developing a reciprocal partnership that is grounded in artistic exploration.
2. Why have you selected this particular partner(s)?
3. If outside EDH, where do you plan on having this piece performed? Is the space accessible? What type of technical support will you need?
4. How will you and your partnership team create systems that encourage clear communication and accountability so that you can simultaneously create work and have spaces for reflection, learning, and growth?
5. Collaborative engagement requires a unique balance of vision, communication, and skillful management of resources so that the resources and time of individual partners are not overtaxed. How will you balance this?
6. How do you expect the departments you are working with to support your process and production?

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Additional Questions

Lab Space

Description:

A pair of workshops, readings, performances, theater of the oppressed forums, panels, or design-driven events open to all students, but particularly rising and current Division IIs. We encourage you to incorporate Div I and early Div II students.

In order to provide a focused learning experience, these pieces will be required to use static seating, and if desired, will collaboratively devise a repertory light plot and basic scenic elements. If you are interested in incorporating additional use of resources, please explain them in your application.

The two lab slots will take place at the beginning of the fall semester. While these will be two distinctly different opportunities for students, the productions will be performed in rep, and be required to share resources, rehearsal space, and other support. We highly encourage that the students who are selected work together in other ways to share space and resources.

1. Take space Sept. 3, performances/presentations October 18th - October 21st
(Alternating performances in rep, with each show having one weekend performance and one matinee)

Please plan your rehearsal (if applicable) and production calendar with an awareness of the limited resources of the program.

Preference will be given to works designed to be collaborative with their lab space partner.

Applicants may be asked to change or scale down their application by the committee, in order to fit the limitations of the slot. Remember that this slot is meant to be an exploratory work space for Div II students to experiment at their own pace. Process is highly valued over product in this case.

Examples of projects to mount in the Lab Space:

1. In the past several years, there have been a number of *Theatre of the Oppressed* forums. Create a forum that can inspire conversations about the issues we are facing today.
2. A lighting designer, stage manager and performer put up a project that is concerned with the following:
 - a. LD: How can you design lights around a performance that is completely based in movement and/or dance?
 - b. SM: How can you call cues in a performance that has no dialogue/script?
 - c. Performer: How can you develop character and performance without dialogue? What is lost and/or gained?

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

3. A technician and deviser put up a project that is concerned with the following:
 - a. How can you devise theatre that is directly informed by technology and the work of a theatre technician? What changes?
4. You and fellow teaching licensure students are preparing for student teaching. You host a series of workshops in which your cohort can practice lessons and gain feedback from your peers.
5. A director and stage manager put up a project that is concerned with the following:
 - a. How do you break down production hierarchy in the rehearsal room?
 - b. How can a stage manager be directly included in rehearsal-based artistic development?
6. Your divisional work focuses on a particular political issue. You spend two weeks working on scenes from a range of different playwrights that focus on that topic and host a series of conversations and workshops led by C.S.I. students who are exploring the same area. The rehearsal process culminates with a devised workshop / community conversation.
7. You are working on a new play, and would like time to develop it before putting it into production.

What we want to know

1. In what ways does your work respond to current events in our communities as a campus, country, culture, or world?
2. What are the questions that drive your work?
3. How will you achieve the goals of your work within the time available?
4. How do you see this shaping your future work at Hampshire?
5. Please describe the ways in which you will hold the learning in the lab space over the final presented work.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Additional Questions

January Theatre Skillshare Program

Description:

You are applying as an individual member of a team of collaborators, who will lead a series of workshops each day over a two-week period in January 2019. This slot will require experienced students who will represent the different schools of theatre composition, production, and education, as well as managers and education experts to help guide the overall process. An installation-style share out period in which skillshare leaders, participants, and community members can view and respond to work will occur the weekend after the second semester begins. Applicants should apply for one of the following roles: Lead Facilitator (who will hold the space during January), Production Manager (who will hold the logistics of making the skillshare happen), or Workshop Facilitator (interested in sharing a specific skill). People who are interested in participating in the skill shares (but not in facilitating) will apply in the fall.

Please Note:

1. In the fall, facilitators need to regularly meet as a cohort to talk about their plans and how they might intersect.
2. By fall mid-term evaluations, facilitators must submit a plan to the staff or faculty who holds an expertise in that area, and can provide feedback.
3. We realize that it's significantly more difficult to live on campus in January than the remainder of the year; plans are being made to make grocery stores more accessible.
4. There will be spots for no more than 4 facilitators, and no more than 16 participants.
5. After applications are submitted, applicants will be asked to meet as a team, and collaboratively pitch the skillshare, as well as their individual workshops.

What we want to know

1. What role are you looking to fill? Lead Skillshare Facilitator, Workshop Facilitator (one of many), or Production Manager
 - a. If you are not chosen for Lead Skillshare Facilitator or Production Manager, are you still interested in leading a workshop?
2. What is your experience in theatre at Hampshire and beyond?
3. What skills are you interested in sharing?
4. Please provide examples of activities and techniques you plan to utilize in facilitating Skillshare activities.
5. What would the necessities (technical resources, personnel, space, time etc.) be of your proposed skill share?
6. How do you see this shaping your future work at Hampshire?

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Signatures

It is necessary for a Hampshire College Theatre Faculty or Staff member to sign the Slotting Application. It is recommended to set up a formal meeting with the Faculty/Staff member in advance.

I have read this student's application and, being familiar with their work, I recommend them for a slot in the 2018-2019 Hampshire College Theatre Program Season.

Faculty or Staff signature: _____

Date: _____

I agree to take on the responsibilities of a Slotting Agent if selected as part of the 2018-2019 Hampshire College Theatre Program Season.

Slotting Agent signature: _____

Date: _____

** IMPORTANT: if you are co-slotting please fill out one signature page per slotter*

If you have a member of your team who is signed on to multiple slotting applications, their committee members and/or academic advisor needs to be made aware of this. Please have them sign below:

Name of production team member

Committee member/academic advisor signature

Name of production team member

Committee member/academic advisor signature

Please note: If you are turning in this application via email, any pages requiring signatures need to be scanned and included.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

FREQUENTLY ASKED QUESTIONS

Can I apply for two programs (i.e., for a Main Stage show and a part of the January Theatre Skillshare)?

You cannot apply for two slots with one exception: you can apply for the January Theatre Skillshare **and** an additional slot. In this case, you do not need to complete two entire applications (fill out one complete application, and then the single page for the skillshare)

Do co-slotting agents need to complete two separate applications?

No, but you do need to complete separate cover and signature sheets.

Can I complete the application if I want to do a theater of the oppressed forum, a series of applied theater workshops, or something else that is not a show?

We HIGHLY encourage applications that move our season beyond just shows and also expand the language and methodology of our work - this is particularly the case for the Lab Space.

You are welcome to reach out to the slotting committee for any other questions or clarifications.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

APPENDIX

Contents of Appendix:

- Considerations for slotting
- Alternate models for production teams (please speak to theatre faculty and staff about other potential resources)
- Notes on Race and Casting
- List of Potential Production Roles
- Important Academic Dates for Slotting

Additionally all slotting agents should familiarize themselves with:

- Production Roles <https://www.hampshire.edu/academics/24275.htm>

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Considerations for Slotting

1. **Division status.** Div IIIs are given priority over Div IIs, with the exception of the Lab Space.
2. **Range of opportunities.** Number of positions available for concentrators (e.g. will there be a position for a Div II costume designer?). Please make sure to tap other parts of campus and realize that slots are a great way for new and interdisciplinary students to get involved. Strike a balance between reaching out to find people who are ready for the challenge as well as relying on people you know.
3. **Range of roles.** The slotted shows are a space for students to fine tune their skills and have experiences within new roles. Does your show provide opportunity for students to broaden their learning? How many roles for women? For students of color? Is there a diversity amongst your designers, technicians and administrators as well? We want you to be critical of what opportunities you are opening and for whom.
4. **Significance to the Program and the community.** This is not about censorship but about the perception of value of a particular production to the Program and the community. This might include: relevance of themes, explorations of new types of scripts, new technologies, different approaches to design, new genres as well as historical periods. Each of these expands the range of the season's offering and the impact on the curriculum and the community.
5. **Multi-cultural significance.** We value art that critically engages and challenges dominant hierarchies and hegemonic processes in a way that would be unimaginable at other institutions. What are some ways you can prioritize these values within your process? It can include intentional casting, exploring alternate forms of process, or building critical discussions of race, gender, sexuality and ability within theatre into your process.

Having met all the above criteria, a range of applicants may still be near-equally qualified. It is important to note that not all applicants will be guaranteed a slot.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Examples of Alternative Theatrical Hierarchies

One general note to consider as you imagine alternative production models: the hierarchical production model exists for a reason: it is efficient, and allows for a large number of shows at a relatively quick turnaround. We highly encourage you to envision new ways of working, but consider all the ramifications for timeline and scale of production as you do so.

Designers in the Room

One change that can shift your process significantly is to for designers to be in the room during rehearsal. A model for this is sound designer Darron West, who years ago began to work in the room with the SITI Company, which has inspired other sound designers to do that same. As a result, the sound became more deeply interwoven into the fabric of the play, the actors movement responded to the sound.

On a related note, a costume designer might sit in the rehearsal room drawing sketches for costumes – in order to draw them with actors' bodies and movement in mind.

In many regional theatres, it is standard practice for the ground plan to be decided before rehearsals begin. This allows the director and actors to know where scenery will be, and to stage scenes accordingly. For devised processes (and even non-devised processes in which you want the design to evolve more organically), you may want the set design to shift as you get to know the characters and the play on its feet, in the room. If so, it is enormously helpful (even essential) for the set designer to be in the room with you.

All of these decisions can help shift the hierarchical division of labor that can sometimes inhibit the organic growth of your work – and, for many, can feel alienating. However, many of them have consequences in terms of timeline: they may push your build time later, which may mean you will have to limit the scale of your design. Consider all of this as you make decisions. Don't think of this as a sacrifice – but as an artistic choice to make about what to prioritize and why.

Design Driven Model

Traditionally, theatre directors, playwrights, or actors take the lead in creating performed projects. What happens when designers initiate theatrical work? How can design speak to an audience? How can design develop narrative, tension, and conflict? Can theatre design elements tell a story?

Design Driven performance, also know as design-led performance, occurs when the performance impulse manifests itself through technology and design expression. The tools: space, light, sound, props, projection, scenery, visual and aural elements drive a theatrical presentation. No script to follow, but words may inspire. A moment, a feeling, a mood, a sensation, a conflict might prompt, but instead of urging/massaging the response through words, one improvises or experiments with design elements – devising with design. The work can follow a traditional model with a stage manager or production manager. The work can include performers (sometimes the designers themselves). The work can evolve from a script. The design informs all aspects of the production.

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Collaborative Ensemble

Playwright/Performer, Director, Dramaturg, Stage Manager, Production Manager, Lighting Designer, Projection Designer, Sound Designer, Costume Designer

In this collaborative ensemble the playwrights are also performers. The impetus for this devised work is the (real life) discovery that one member of the three person ensemble is a distant relative of Harriet Tubman. The piece explores the legacy of the most renowned conductor of the Underground Railroad, and what that legacy means in regards to the continuing incarceration of African-Americans in the 21st century.

Each playwright/performer will be responsible for scripting/devising a 20-30 minute narrative through movement, music and/or text, and for collaborating on the theatrical thread of those narratives. The director will ground the process by creating cohesive movement and music vocabularies; the dramaturg will be responsible for identifying connections between original material and historical narratives, and for supporting the overall arc of the story. Projection and sound designers are integral to the development of the narrative line as well, so both designers will be engaged throughout the devising process. There will, in fact, be improvised 'design moments' during each performance of the 80-90 minute show. Additionally, the stage manager will call the show from the stage, and function as a member of the cast.

The goal of this collaborative ensemble is to experiment with form as much as content, and to reconsider the connection between historical and current events concerning race and lineage in America.

Dramaturgy-driven project

Dramaturgy-driven projects often center around an event, an idea or a question, each member of the ensemble acts as a dramaturg, bringing in material (interviews, research, images, sounds, video, etc.) related to the agreed-upon themes. In the rehearsal studio together they compile elements of these materials into staged "moments" (encompassing movement and design elements as well as words) and move these moments around until they compose a full production. At this point, a member of the ensemble might step out as the director, one as a scenic or lighting designer, others as actors, etc. but this is in addition to their roles as dramaturgs structuring the elements of research into story (stories). It is helpful to have a member of the team take on the role of "script wrangler" to record the devised moments and pieces of research as they emerge. Community involvement is also usually built into this process, and it's exciting to think about ways to invite audiences into the rehearsal studio or bring pieces out to share in different ways to generate more material as well as feedback.

(This method is inspired by the Tectonic Theater Project).

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

NOTES ON RACE AND CASTING

A core value of the Hampshire Theatre Program is to foreground voices and bodies historically absent from the stage. This reflects the values of racial diversity and social justice that are at the heart of the college's mission. So casting is more than putting on stage a reflection of who we are. It is also creating an image of who we dream ourselves to be.

Casting in the outside world often reinforces stereotypes and does not allow us to play against our "type." So educational environments provide a rare opportunity for students of all races, genders, and identities to play roles they might (not yet) be able to play outside Hampshire. As a director, how can you express your artistic vision and also expand those opportunities?

It's impossible to summarize in this short paper the many issues of identity and casting, particular those as complex and as often unspoken as race. But it is vital that you seek out the conversation. It is in collaboration that we can challenge our assumptions and learn to be guided not only by our instincts but also by the questions that sharpen them.

It is our hope that this writing about race and casting will open up further conversations, and additional writing, in particular about gender and gender identity in casting. We invite you to help us widen, and deepen, this conversation. That said, a few thoughts to provoke your thinking:

Our hope is to replace the idea of "color blind" casting with "color conscious" casting. In other words, not to act as if race is invisible, but to be aware of how it shapes our lives and our perspectives and to make conscious casting decisions based on that awareness. For example, if you cast white actors as the protagonists and actors of color as the antagonists, are you telling the story of the play? Or unintentionally recreating the (often distorted) lens of the dominant culture? How can you separate yourself from the lens which you have been conditioned to see through and find something that is original, that is true?

If you are open to actors of all ethnic and cultural backgrounds for your show, say that specifically in your audition flyer. That said, if you are considering issues of diversity and casting for the first time while you are putting up flyers, you are too late. Engage diverse perspectives while you are thinking of what show to do, while you are thinking of what classes to take, while you are reading plays and seeing work. Ideally, casting reflects the diverse community you are already a part of, not the one you've assembled just for the purposes of a show.

Regardless of your background, you may hear yourself responding to these recommendations by saying, "But there are not enough students of color here." And yes, Hampshire's student body is, sadly, far from representative of the diversity of the U.S., much less of the world. You are not responsible for rectifying that with a single show.

And yet, have you done all you can to make our community and our work more inclusive? This is more than a Facebook invitation or a one-time announcement – it is a personal commitment to reach out, to question our assumptions and practices, and to help imagine and build a theater community that represents the diversity and complexity of all of our stories.

Moving forward

There are many reasons why, particularly in a community where the majority of students are white, students of color come together to share common voices and to tell stories that are often untold (and even when told, are often unheard): it builds solidarity; it creates safe spaces; it allows for silence to be broken.

There are sometimes also valid, although very different, reasons for casting ethnically specific

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

roles with white actors and for casting students of color in culturally specific roles.

However, if you find yourself saying “this character has to be white because...” or “every member of this on-stage family has to be white because...” ask yourself: “Do they really?” “Why?” Similarly, if you are directing a period piece, there are likely many aspects of your production that do not reflect the period with exact historical accuracy. Why, then, is it essential to reflect the racial lines of that time period?

It is not true (as it is sometimes said) that casting a white actor is a “neutral choice”. It reflects a series of assumptions about who can embody what roles and then passes those assumptions on to our audiences- and therefore reaffirms them.

Casting is complex. It is an art, not a science. There may be times when casting is used to challenge assumptions, to explore the crossing of identities, and to provoke thought. A director of color might cast white students in non-white roles to shock and to inspire new ways of embodying. A director might explore gender constructs by asking female-assigned performers to play male and female-assigned roles. A director may ask deep questions about queer bodies on stage, and who can embody them, and to what purpose. You yourself may be making choices that push boundaries far beyond the limited scope of this paper (and we hope to revise it because of your ideas).

There are no right or wrong answers about how to cast. Nonetheless, casting can be a place for us to look at our practices with both generosity and with a critical lens. This is not to shame us into doing something we feel we have to do; but to be conscious about our choices, so we that do not simply repeat the cultural assumptions that have been passed down to us. We do this so that our artistic expression can reflect both the strength of our individual voices and the beauty and breadth of our communities.

Acknowledgments:

These notes were written as part of on-going conversations about race and casting at Hampshire College. It reflects my own experiences, and my own biases, as a white director, and as a playwright. It was developed with the faculty and staff of the Hampshire Theatre Program, students on Hampshire Theatre Board, and the Hampshire Theatre Mission Taskforce. Additional ideas and inspiration came from the 2013 Hampshire ‘ASK for Social Justice Conference,’ Melissa Scheid Frantz, LJ Beckenstein, Bria Sutherland, Allison Lerman-Gluck, and Nandita Shenoy

~Will MacAdams, Visiting Assistant Professor of Theatre

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

List of Potential Production Roles

(for a description please see the Production Manager's Handbook, available in the box office)

Director	Technical Director
Production Manager	Master Electrician
Stage Manager	Master Carpenter
Assistant Stage Manager	Musical Director
Dramaturg	Publicity
Scenographer	House Manager
Costume Designer	Wardrobe Supervisor
Props Designer	Board Ops
Light Designer	Run Crew
Projection Designer	Other assistants as needed in your
Sound Designer	team
Set Designer	

HAMPSHIRE COLLEGE THEATRE SLOTTING APPLICATION FOR THE 2018 SEASON

Important Academic Dates for Slotting

FALL TERM 2018

Wednesday, September 5 – Hampshire Classes Begin

Saturday, October 6 to Tuesday, October 9 – October Break, No Classes

Friday, October 19 to 21 - Family and Friends Weekend

Friday, October 26– Hampshire Halloween

Wednesday, November 21 to Sunday, November 25 - Thanksgiving Break, No Classes

Thursday, December 13 – Last Day of Classes

Friday, December 14 to Wednesday, January 23 - Winter Recess, No Classes

SPRING TERM 2019

Wednesday January 23 – Hampshire Classes Begin

Saturday March 9 to Sunday March 17 – Spring Break, No Classes

Saturday, April 19 to April 27 - Passover

Sunday, April 21 - Easter

Friday, May 2 - Last Day of Classes

Friday, May 18 - Commencement