

Shakespeare on the Green Proposal Form
Spring 2018

Keeping in mind that your production cannot run more than ninety minutes, you may propose to direct any work, published or original, that you feel deals with the oeuvre of William Shakespeare. This can include, but is not limited to, a text by Shakespeare, an adaptation of a Shakespeare work, or a work that comments on and dialogues with Shakespeare.

The production is scheduled to have performances Friday, April 20 to Sunday, April 22 with rehearsals to begin as promptly as possible. If you have problems, questions, or concerns relating to this schedule, please contact us before the proposal due date.

Shortly following your receipt of this proposal form, you will be contacted by one of the members of the Shakespeare on the Green board, who will serve as your point of contact (a.k.a. your Board Buddy or Strange Boardfellow) through the proposal process. Your board contact's purpose is to be someone you can contact directly to discuss any questions that may arise in writing your proposal or any points about usual SotG procedures.

Following the submission of your proposal a brief interview will be scheduled with the Shakespeare on the Green board to discuss in greater detail the ideas you begin to sketch out here. If your proposal is chosen, you will be required to have a meeting with your two Executive Producers before auditions take place.

The Shakespeare on the Green board asks that you not exceed a limit of 10 pages when completing this proposal. (Of course, you are welcome, though not at all required, to visually format the proposal or include any images you would like within these 10 pages.)

Name:	Email:
Year:	Phone:
Show:	Playwright:
Cast Size (please include any doubling):	

Please describe the artistic vision for your production. Why do you think this play is important, and how will your production reflect that to the audience?

Why Shakespeare on the Green? Why do you want to work with us, and why will we want to work with you? If your proposed play is not by Shakespeare, in what ways does it relate to his works? How do you plan on taking advantage of the site-specificity unique to our productions? Please discuss plans for a location and also start considering a rain location in case of inclement weather (if you do not decide on an accessible rain space, SotG will select one for you). Include how your project is suited for performance in the space of your choice. How do you plan to use the assets of the space, from both a staging and a technical standpoint?

SotG is committed to creating inclusive and diverse theatre that is accessible to actors and audiences

of all bodies and backgrounds. What will you do to further this goal in all aspects of the production process? What do you hope your actors and production team members will get out of this process? Be sure to also consider this when answering the other questions.

If applicable, please tell us your plan for cutting your script so that the show runs under 90 minutes. (This can also be a good place to comment on aspects of the text you are most interested in addressing in your production.)

Now that we have a sense of your big-picture idea, please discuss the logistical considerations of your production. This could include: an anticipated calendar*, plans for the rehearsal process in the long term, details of what a typical rehearsal might look like, and/or budgetary matters, as well as any particular challenges (i.e. backup spaces) you foresee and your plans for tackling them.

* Past SotG shows have typically rehearsed 5 or 6 nights a week, with 3–4 hours of rehearsal per night for most of the process. This model has been effective across various cast sizes and performance lengths. If you believe that a different model would better suit your proposal, we ask that you elaborate and justify your proposed rehearsal scheme in this “logistics” section.

What are your plans for text work? How do you plan to help your actors understand their lines in a nuanced way?

Please tell us about yourself as a director. Describe your experience with theater, Shakespeare, and/or directing. What qualities, experiences, and/or particular interests do you bring to this production? What are your strengths/weaknesses?

Please list your production staff. Note that SotG will not consider proposals that do not include both a general manager and a stage manager, and strongly preferences proposals that include a comprehensive, collaborative team. If you have any questions about the responsibilities involved in any positions, be sure to ask us! Any or all of the following may also be useful to you: assistant director, costume designer, props designer, poster & program designer, lighting designer, sound designer, dramaturg, vocal coach, movement coach, head of publicity, fight choreographer, and/or assistants on various positions. Please include a brief statement of the qualifications each production team member has pertaining to their role.

Anything else we should know?