REGION
american college theatre festival

# RESPONDENT REFERENCE GUIDE

## WHAT IS ACTF?

The American College Theatre Festival is a national organization dedicated to celebrating diverse and exciting collegiate theater across the United States.

## 2 MAIN COMPONENTS

- The first being the regional and nation festivals which provide students the opportunity to develop their theatre skills by taking workshops, showcasing their work, receiving feedback from professionals in their field, celebrating the work of others, and networking with colleagues and professionals.
- The second being the production response, which we are doing now.

## ESTABLISHING RESPONSE FRAMEWORK

- We are not here as judges, but rather as informed audience members who have experience in the process of making theatre. We are here to engage you in a conversation about how this production came to be, and we will share how it landed on us.
- Remember, this is just one person's opinion. Nothing we talk about should change the way you share this production with an audience.

## THE RESPONSE

### GENERAL NOTES

- Begin with "congratultions!'
- There is no "right" order for anything that follows.
- These are suggestions to be used as you best see fit. Truse your instics and allow the conversation to follow naturally.
- Avoid using "good or "bad." Instead try "I noticed" or "I experienced."
- Avoid "favorite" or "least favorite. Try instead, "What stood out to me...+
- Avoid, "When I did this show." Instead consider, "What I noticed in this production..."

### RESPONSE TO PRE SHOW

- What was the atmosphere like?
- Pre-show sounds or music.
- Program
- House Management
- Lighting or scenic elements

### RESPONSE TO STUDENT DESIGNERS

Note: If there were no student designers that worked on the show, you can still offer how the design elements landed on you, and ask about how they affected those involved in the production.

### LIGHTING

- The moment in the show when the lights ___, was very impactful. I thought/felt/interpreted ____. What can you tell me about the creation of that moment, and what was your experience being inside that?
- Discuss what you noticed overall of the mode/atmosphere that was created through lighting. This is how I felt. How does that align with your vision?

### COSTUMING

- The costumes were ___ (intricate, stylized, uniformed...)
- The use of colors and textures were ___ (striking, intriging, powerful...)

- What was the process of getting to the final creation? How was it for you seeing the actors in these designs?

## SCENIC

- The set design/paint/set/props/set dressings looked/felt ___ (authentic, competing, intricate, surprising...) Was there a piece of research or a moment of collaboration that helped you get here?
- What was the most challenging technical issue you had to overcome?
- Comment on how the design elements worked together or where they felt competing. What was the collaborative process like?

## PERFORMANCE

- I imagine you had to make some physical shifts in the way you embodied that character. Your physicality read to me like ___. How did you find your way into the character's physical life?
- The relationships these characters had with each other seemed very ___ (genuine, strained, familiar...). Tell me about how you got here.
- How did things change for you when you got your costume/started working with/on the set/added other technical elements? Was there a moment in the process that it all came together for you?
- Ask about the differences in being in the rehearsal room vs the stage? What changes/shifts did you make (vocally, physically, incorporating design elements)?

## MANAGEMENT AND CREW

- Share what you noticed about the calls, scene changes, costume changes...
- What was the experience like calling the show? Did everything go according to plan?
- Was there a moment that was trickier to navigate than expected?
- How did things run off-stage? From the audience perspective, it looked like _____.
- What was the rehearsal process like?

## DIRECTOR/DRAMATURGY/ANYONE

- What I saw was ____. What turned out as you hoped and what was unexpected?
- What research was done/was necessary in helping you achieve the final result?
- What resonated with me/what I will walk away thinking about is ___." What was your hope for the audience in this respect?
- What I found puzzling was ___. What can you share with me about that moment?

## ENDING THE RESPONSE

Depending on time, you might offer something to the effect of, you don't all have to answer this, but would anyone like to respond with just a sentence or two...

- Is there anything I didn't talk about that you were hoping that I would mention?
- What did you learn in working on this show that you will take with you into the next one?
- Is there anything about the process or about the work you saw being done throughout the rehearsal process you would like to honor out loud?
- Just because we are out of time doesn't mean this conversation can't continue on you own. Tell someone what you learned or how you saw them grow.

## POST RESPONSE

Note: For a non-musical, an Associate production is allotted 2 Irene Ryan nominations and 1 to 2 alternates. A Participating production is allotted 3 nominations and 1 - 3 alternates.
For a musical or a play with music, an Associate production is allotted 1 Musical Theatre nomination and 1 alternate. A Participating production is allotted 2 nominations and 1-2 Alternates.

- Discuss with the director Irene Ryan and/or musical theatre nominees and alternates.
- Discuss Merit Awards
- If you will be inviting a scene to the festival
- If this is a Participating production, you can let the director know that they will receive in email at the end of the fall semester to submit materials for consideration. All Participating entries will be considered.

For additional information and resources, visit
www.actfregion1.org