

Example of a “Brief Written Summary”

In the Regional website, you will note in the Response Report—under the Respondent section, and following the Irene Ryan Nominations—that we ask respondents to “provide feedback regarding the production and response session.” This feedback should include a brief summary of the approach and artistic choices taken in the production, as well as the merits and challenges you offered in your oral response. These comments are all read, and they are often used in the selection of shows for invitation to festival. An example for a non-existent show follows:

Loss is a devised performance by a director and students collaborating with a guest artist, who taught them how to interview, and to shape the material into a performance.

The strong ensemble of actors were comfortable singing, playing instruments, moving, and speaking the characters’ stories. The performances were supported with visual images—photographs, home video, hand-drawn or electronically produced images and sequences—using four digital projectors and an 8mm projector. All the actors performed in multiple accents and variety of characters well beyond their life experience, and all made great contact with the audience.

The structure of the performance consisted of “anchor” pieces, supported by smaller “satellite” snatches. The anchor pieces worked the best for me—they tended to be more fully developed—but often three medium-sized pieces worked together to form a larger unit to great effect. When the actors connected deeply with the narrative, they were much more compelling in performance.

The bare stage and four screens worked well for the piece, easily transformed by projections and small pieces of furniture. The height of the screens made it difficult to integrate the images into what was happening onstage.

The challenges I offered the actors centered on articulation with accents, moving into and out of the space in character, connecting deeply with the story, and allowing that connection to affect breath.

The direction was strong. I offered the challenge of tightening the entrances and exits, perhaps overlapping at times, so that the piece has a more unified feel. The ensemble met the challenges of the semester-long collaboration.