

**SDC Guidelines
Region III Festival 2022**

Each student will choose from the listed scenes on the National KCACTF website for 2022-23.

Monsters We Create by Georgina Escobar (New Play Exchange)

Chasing Gods (Choose Scene 1 or Scene 2) by Paris Crayton III (New Play Exchange)

Significant Other by Joshua Harmon (Concord Theatricals)

Pass Over by Antoinette Nwandu (Concord Theatricals)

Snow in Midsummer by Frances Ya-Chu Cowhig (Bloomsbury Publishing)

Doctor Voynich and Her Children (Choose Scene 1 or Scene 2) by Leanna Keyes (Bloomsbury Publishing, The Methuen Drama Book of Trans Plays)

Sanctuary City by Martyna Majok (New Play Exchange)

querencia by Benjamin Benne (New Play Exchange)

The Sea Gals by Maiya Corral (script acquired for restricted use for SDC only from Kelly Quinnett by emailing kellyq@uidaho.edu)

She Kills Monsters by Qui Ngyuen (Concord Theatricals)

Intimate Apparel by Lynn Nottage (Dramatist Play Service)

<https://www.kennedy-center.org/education/opportunities-for-artists/pre-professional-artist-training/kcactf/directing/>

Student Artists for SDC:

Each student artist for SDC will have **10 minutes** to prepare a **pre-recorded presentation** based on one of the plays/scenes from the 2021 list. This prerecorded presentation should be created by the student and sent as an **UNLISTED YOUTUBE** link to Arthur Grothe, grothear@uwec.edu. Students will submit a prompt book in digital form.

Application Deadline - December 15th, 2021

There are two forms to complete: the Nomination Form (completed by a faculty member) and the Scene Audition Form. (completed by the student director).

Video Submission - Due by December 15th, 2021

The First Five Minutes

- A. You have five minutes to present your ideal production to the respondents (they will be familiar with your play). Within the five minutes, answer the following:
1. Who are you? What play did you choose?
 2. Why does this play need to be done **RIGHT NOW**?
 3. Why are you the artist to do this play, and what will you, specifically, bring to the production?
 4. What does your ideal production look/feel/sound like?

B. Other optional questions:

1. What space do you want to do the play in?
2. What is your big wish for the production?
3. What impact do you want your production to have?
4. How can you succinctly tell the story of this play?

The Second Five Minutes

A. Your EMOTIONAL and VISCERAL response to the play. May include:

1. Images
2. Music
3. Collage
4. Vision Boards
5. Short Films
6. Other persons (recorded safely, following the best practices of your university)

B. In short, anything that will help you express your connection with the play. This is an opportunity to reflect the heart and soul of the piece and to further support and present your deep analysis of the whole play.

NOTIFICATION OF ACCEPTANCE WILL BE MADE NO LATER THAN DECEMBER 22nd.

Prompt Book Submission due by January 2nd

You will also be asked to send your book as one PDF, which should include your analysis of the scene and any concept work and research.

1. Guidelines for the Prompt Book

a. Play Overview

- i) A metaphor which expresses the essence of the play.
- ii) A simple, one sentence telling of the story of the play.
- iv) A Director's Statement which elaborates on your ideas, concepts, and storytelling.
- iii) Given Circumstances: Address the following:
 - (1) Geographical location, including climate
 - (2) Date: year, season, time of day
 - (3) Economic environment
 - (4) Political environment
 - (5) Social environment
 - (6) Religious environment
- iv) Characters: provide the character's objective for the scene, their obstacles (both internal and external) and discuss what the character learns (or how they change/evolve) in the scene.

- v) Language: discuss how choice of words, images, phrases, sentence structures and the sound of the dialogue help to reveal character and provide meaning within the scene.
- vi) Scene Analysis
 - i. Dramatic Action: Include the following:
 - a. Provide a concise analysis of the scene's basic conflict.
 - b. The previous action (to the scene)
 - ii. Provide a copy of your script divided into units of action and beats.
 - a. Give a nominative phrase as a title for each beat. Example: A entraps and B pleads.
 - iii. Indicate the key events for the scene (key discoveries and turning points, etc.)
- vii) Additional materials: provide any additional research material, images, etc., that helped you find the core of the scene.

Note: The PDF should identify the student director by name only, and omit student contact information and the name of the student's institution. And should be emailed to Arthur Grothe, grothear@uwec.edu.

FESTIVAL WEEK:

During the festival week, students will be meeting and engaging with SDC respondents as well participating in workshops and events. The outline for the festival experience is currently:

Round 1 - SDC Participants meet and discuss their work with the respondents in individual meetings.

Round 2 - SDC Participants will participate in a group workshop for directors and a group meeting to discuss their individual work with the other participants.

Round 3 - SDC Participants will craft a short response to the discussions and a second interview with the respondents to discuss how their approach and ideas have shifted.

Respondents:

The respondents are skilled directors who have a strong track record of responding to directing and are out-of-region colleagues or local professionals who are not affiliated with regional institutions. They will respond to each scene in the preliminary round and semi-final round, will run the "interview round," and will decide which student director will attend the events in Washington D.C. after the rounds are complete. At least one member of the respondent team will be an SDC member. Note: Students chosen to attend events at the national festival in Washington D.C. are not chosen to work on original scripts.

Questions:

Please contact Arthur Grothe at grothear@uwec.edu

