

ALEXANDER W. DREYFOOS SCHOOL OF ARTS

THEATRE DEPARTMENT

**501 SOUTH SAPODILLA AVENUE
WEST PALM BEACH, FLORIDA 33401**

**2010-11
DEPARTMENT HANDBOOK**

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DEAN OF THEATRE / HANDBOOK EDITOR

FOR MORE INFORMATION/UPDATES:

[HTTP://TROUPE4990.WEBSTARTS.COM/](http://TROUPE4990.WEBSTARTS.COM/)

EDLINE

FLTHESPIAN.COM

THE STUDENT HAS SIGNED A MASTER ROSTER ACKNOWLEDGING ACCEPTANCE OF THIS DOCUMENT. IT IS THE RESPONSIBILITY OF THE STUDENT AND PARENT/GUARDIAN TO READ, UNDERSTAND, AND SAFEGUARD THIS BOOK. FAILURE TO ABIDE BY THE POLICIES AND PROCEDURES SET FORTH IN THIS HANDBOOK COULD RESULT IN POOR GRADES AND/OR DISMISSAL FROM THE THEATRE DEPARTMENT.

A POP QUIZ ON THE CONTENTS OF THIS HANDBOOK WILL BE GIVEN DURING ALL THEATRE CLASSES—BE PREPARED!

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<p align="center">FORMS TO BE FILLED OUT AND RETURNED MAY BE FOUND ON PAGES 42, 44, 49, 50, 51</p>

<p align="center"><u>FACULTY E-MAIL ADDRESSES/SCHOOL PHONE #'S (ALL 561)</u></p>

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THE FACULTY MEMBERS RESPECTFULLY REQUEST THAT STUDENTS/PARENTS CONTACT US VIA EMAIL OR SCHOOL PHONE NUMBERS. PLEASE REFRAIN FROM CALLING OUR HOME OR CELL PHONES AS THESE ARE PRIVATE LINES. ON FIELDTRIPS, STUDENTS/PARENTS MAY BE GIVEN OUR CELL PHONE NUMBERS FOR EMERGENCIES. PLEASE DELETE THESE NUMBERS FROM YOUR PHONES FOLLOWING THE COMPLETION OF EACH FIELD TRIP.

DEAN'S WELCOME

Dear Parents/Guardians,

I welcome you and your child to the DSOA Theatre Department. **Please carefully read the *Theatre Department Handbook* and keep it in a safe place so that you may refer to it often.** Printing these books is expensive, so replacement copies will be available for five dollars. We have also posted a link to the handbook on our website: <http://troupe4990.webstarts.com/>. Our Theatre Parents Association does a wonderful job sending out email blasts to parents with news updates. Make sure the TPA has your email addresses and that you read them. There is no excuse for not being informed.

This year, we have planned as many performance and technical/design opportunities as well as field trips to attend district and state Thespian Festivals.

Please assist your child in realizing that if he/she wishes to participate in productions and activities, he/she should ask many questions and stay informed by reading the department callboards and websites. The callboards are located in the hallways throughout the department and are titled by areas of interest. Audition notices, rehearsal schedules, performance dates, due dates, workdays, lab hour opportunities, and more are all posted there. You may feel free to drop by and read the callboards to help your child stay informed. With close to 250 students in the department, it is difficult to contact every student with current information. With that in mind, **we expect every student to read the callboards daily. Every student will be held accountable for the information posted on the callboards. Since important announcements are often made daily, the callboards are the final postings of updates, changes, etc.**

You may expect frequent correspondences from us whenever a major project is planned. **WE WILL NOT KEEP YOUR CHILD ON CAMPUS OR TAKE HIM/HER ON A FIELD TRIP WITHOUT WRITTEN NOTIFICATION AND PERMISSION FORMS WHICH REQUIRE A PARENT SIGNATURE. PLEASE ASK YOUR CHILD ABOUT THESE FORMS FREQUENTLY.** We will also not keep your child on campus later than specific times in rehearsal schedules without advanced warnings. ****If your child says he/she was required to stay late for an activity and you did not receive a personal call or email from a faculty member verifying this fact, please call us to verify. We know you need to know the whereabouts of your child at all times. We wish to help you with this. WE DO NOT KEEP STUDENTS LATE.***

If you will be picking up your child after rehearsals, performances, etc., **PLEASE BE SURE THAT YOUR CHILD IS PICKED UP ON TIME.** Please realize that if we remain on campus to supervise your child, we may be late for our own obligations. We do not recommend that students wait for rides on campus without supervision, so if you think you may be late to pick up your child, please designate a well-lit pickup point at CityPlace that is within safe walking distance from the school. Please do not allow your child to remain on campus for evening activities without supervision. Please check with us, in advance, to find out if faculty will be on campus to supervise. Your child's safety is always our primary concern.

Finally, please feel free to contact me if you have any questions or concerns about our department or your child's participation and/or progress. I look forward to getting to know you. Let's have a wonderful year!

Sincerely,
Beverly Blanchette
Dean of Theatre Department
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ABOUT DREYFOOS THEATRE

WHY WE DO WHAT WE DO

The **MISSION of the Alexander W. Dreyfoos School of the Arts Theatre Department** is to provide students with the comprehensive theatre arts studies and experiences necessary to prepare them to enter prestigious college, university, or conservatory theatre programs, and the professional theatre/film industry.

Our **PHILOSOPHY** holds process paramount over product. With this in mind, **our primary focus is on the classroom experience**. Production experiences are meant to supplement the classroom experience, not replace them. Students should bear in mind that every class is an audition, and as such should use the classroom as a place to have a positive attitude, take direction, and be productive.

OUR ACCOMPLISHMENTS

The main indicator of our mission's success is the staggering number of post-secondary acceptances and scholarships our students receive every year. Our students go on to study theatre arts at the finest post-secondary institutions of learning, including:

The Julliard School	NYU Tisch School of the Arts
Carnegie-Mellon University	Boston University
Florida State University	New World School of the Arts
Boston Conservatory	North Carolina School of the Arts
DePaul University	Webster University
SUNY-Purchase	Royal Academy of Dramatic Arts
Southern Methodist University	Cincinnati Conservatory of Music

Other accomplishments include:

- * Named an Education Theatre Association Outstanding High School Theatre Program
- o Performing on the Mainstage of the Florida State Thespian Festival thirteen times in the last sixteen years
- o Two-time Winner of the Southeastern Theatre Conference Secondary School Play Competition
- o Four-time Winner of the Florida Theatre Conference Secondary School Play Competition
- o Most awards for a single school at the District Thespian One-Act Play Competition
- o Most awards for a single school at the District Thespian Individual Event Festival
- * Multiple National Foundation for Advancement in the Arts Finalists
- * Multiple winners of the Arts for Life and Pathfinder in Drama Scholarships

OUR ALUMNI

Since graduating from the Dreyfoos Theatre Department some of our graduates have:

- Started their own theatre companies (Randi Berry's Wreckio Ensemble; Kimberlea Kressal's Estrotribe)
- started their own film companies (Adam Cronan's Bama Productions)
- written/produced their own off-Broadway Shows (Matt Cohen's *Jason and Ben*, Kimberlea Kressal's *The Love Octagon*)
- performed in local & regional theatres (Gretchen Porro at Cincinnati Playhouse, Greg Roman at Mark Taper Forum, Brandon Morris at Gable Stage & City Theatre; Jonathan Horvath & Lorenzo Guittierez at Atlantis Playhouse; Brad Barfield and Natasha Sherritt at Florida Stage; Johnny Mineo at Mosaic Theatre; Erin Krakow with Sally Struthers in *Steel Magnolias*; Freddie Bennett at the Harlem Summer Shakespeare Festival, etc.)
- been on television (Sharon Pierre-Louis on *Lincoln Heights & CSI*, Reid Ewing on *Modern Family*, Erin Krakow on *Army Wives*, Ben Yennette on *Royal Pains*)
- worked with casting agencies (Megan Larche for Binder Casting, Danielle Pretsfelder for Nickleodeon)
 - been in national tours (Daniel Rysak in *Cats*, Kristina Fernandez in *In the Heights & Fosse*, Mike Scirrotto in *A Chorus Line*)
- been in commercials (Deprece Reddick & Francesca Tosti for Pepsi, Maritte Go for Ford)
- been in major films (Joshua Harto in *Unthinkable*, *The Dark Knight* & *The Believer*, Megan Larche in *Every Little Step*)
- appeared OFF BROADWAY (Carrie Specksgoor in *Triptych* & Harry Bayron in *No Strings*)
- appeared ON BROADWAY (Eddie Pendergraft and Kristina Fernandez in *Wicked*)
- professionally designed (Pam Kupper: lighting at Radio City Music Hall, Mike McClain: scenery for St. Louis Opera Company; Caitlin Hunt: assistant costumer for *In the Heights*)
- performed their own stand up comedy (Franchesca Ramsey)
- performed at international theme parks (Mike Scirrotto, Tokyo Disney)
- produced (Joshua Harto, creator/writer/producer of *Memphis Beat*)
- AND THE LIST GOES ON.....

OUR PROMISE TO YOU

With our mission and philosophy in mind, we will do our best to prepare you for your future theatrical career. **You should not feel the need to pay for outside classes or coaching.** We do not condone outside coaching for your school work (juries, sr. reps, etc.) since it may confuse the Dreyfoos process. Spend your money wisely. With a booming film/television industry in South Florida, **there are many who would like to take advantage of you.** If you are looking for an agent, be sure they are with SAG & do not pay them *anything*. You do not need a "manager." You may find agents on your own who will be willing to work for you. Your DSOA teachers are here to serve you. We expect you to make the most of the educational experiences offered to you. **Ask for help/advice and it will be received.**

After reviewing our students' achievements at Dreyfoos and hearing feedback from our graduates, we believe that **WHAT WE DO WORKS.**

SCOPE AND SEQUENCE

FOUR-YEAR COURSE OF STUDY

The Theatre Department requires that students remain in residence at the School of the Arts for the duration of their high school matriculation.

- No student will be permitted to graduate in three years. Students must complete the four-year scope and sequence, unless entering Dreyfoos as a sophomore or later.
- No student will be granted a leave of absence to pursue outside work. If a student wishes to pursue outside professional work for an extended period of time, he/she must withdraw from the school. To return, he/she must re-audition with the understanding that openings in upper levels are few.
- It is highly suggested that students take the freshmen and sophomore years to complete required academic courses to take more than two required theatre courses in the junior and senior years. With proper planning and utilization of tools such as Florida Virtual School, students should have enough room in their schedules to take three or four theatre courses their junior year and between four and five their senior year. Because of the busy extra-curricular theatre department schedule, we caution our students about enrolling in several advanced placement classes per year (while recognizing their great educational value). We suggest you research what courses your intended college/conservatory requires for admission and that you select those courses. You are the best judge of what you need to take for college admission and what you can handle. **Acting IV now offers Dual Enrollment credit with Palm Beach State College and offers the same HPA ranking that an AP course would! **We respect your educated decisions about your course selections and will support your educated decisions** as long as you follow the theatre scope & sequence.
- We advise our students against Senior Privilege because most colleges/conservatories wish to see a complete and rigorous schedule. *You will be a better college/conservatory candidate if you do not take Senior Privilege.*

GUIDELINES FOR COURSE SELECTIONS for ALL STUDENTS:

- Each student must take at least **TWO** required theatre courses *each year*. Required courses:
Theatre History and Literature I Unified Arts (wheel)
Acting II, III, IV Musical Theatre I, II
Stagecraft I, II, III, IV American Musical Theatre (Seniors)
Drama II, III, IV (Costume Construction/Design) {required only for Design/Tech students}
- Each student must complete at least one year of performance (Acting II-IV), and one year of stagecraft (beyond Unified Arts) before graduation. *Be aware that if you do not take these courses before your senior year, you will be required to take them during that year (in addition to your other required track courses).
- Elective theatre courses may be taken only in addition to at least TWO required theatre courses. Elective courses include:
Drama II, III, IV (Costume Construction/Design) Theatrical Direction I or II
Ballet I or II Movement for Actors (Counts for P.E.) Theatre Technology
- Students may enroll in crossover courses in other departments **ONLY** during the junior and senior years, **ONLY** if they are enrolled in **TWO** required theatre courses, and **ONLY** if the student has already taken full advantage of theatre department offerings. Crossover students require prior permission from the Deans of each department.

- Senior Privilege may only be taken if the student is enrolled in **TWO** required theatre courses during the senior year and all departmental graduation requirements have been completed. **We do not recommend Senior Privilege for theatre majors.**
- Students may crossover from Design/Technical to Performance (and vice versa) as their individual schedule permits and dependent upon individual college/career goals.

Performance Students

- Performance students **MUST** take both Acting and Musical Theatre every year with one year of Ballet I/Movement for Actors (counts as P.E.!) *Dance Career Prep=Ballet.
- **No student may take Musical Theatre I, II, or American Musical Theatre without taking an acting class at the same time since musical theatre performers must be actors as well as singers.

Design/Technical Theatre Students

- Design/Technical Theatre students may **NOT** take two Drama II/III/IV (Costume) classes in the same year, **UNLESS** they are enrolled in three theatre courses.
- Design/Technical Theatre students **MAY** enroll in two Stagecraft classes during the same year and may pair a stagecraft class with a theatre technology class.
- Design/Technical Theatre students **MUST** take both Stagecraft and Drama (Costume) classes each year beginning with the sophomore year.

COURSE SEQUENCE

PERFORMANCE MAJOR

GRADE 9

Theatre History and Literature I *

Unified Arts I

Ballet I (counts as P.E) or Stagecraft I (only as #3)

GRADE 10

Acting II

Musical Theatre I *

Ballet I or II (counts as P.E.)

GRADE 11

Acting III *

Musical Theatre II *

Stagecraft I, Drama II, and/or Ballet I (P.E.)

Ballet I/II*

GRADE 12

Acting IV * (dual enrollment-PBSC!)

American Musical Theatre *

Stagecraft I, II, and/or III *

Ballet I/II *

Theatrical Direction

DESIGN/TECH MAJOR

GRADE 9

Theatre History and Literature I *

Unified Arts I

Stagecraft I (only as #3)

GRADE 10

Stagecraft I or II

Drama II (Costume)

Theatre Technology

GRADE 11

Stagecraft II or III*

Drama III (Costume) *

Acting III */Stagecraft III *

Theatre Technology

GRADE 12

Stagecraft III * and/or IV *

Drama III * and/or IV* (Costume)

Theatre Technology

Theatrical Direction

- denotes honors class credit; weighted grade point average.
- (Dance Career Prep is now called Ballet. It is "dance for the actor.")

2010-11 THEATRE DEPARTMENT CALENDAR

FIRST SEMESTER

August 11-16	Pre-school, Thespian Officers & Volunteers report
August 12	5:30 pm, New Student Orientation
August 17	School begins, all classes report to black box
August 21	Thespian Welcome Picnic, 4-6pm, Okeeheelee Park
August 31-September 3	<i>Noises Off</i> <u>AND</u> <i>Hairspray</i> Auditions/Callbacks – Black Box
September 14	Open House
September 28	Prospective Student Open House
October 7	<i>Noises Off</i> Load-In Begins - Meyer Hall Blackout
October 14-17	Florida Association for Theatre Education Conference (Faculty only)
Oct. 28	<i>Noises Off</i> Final Dress Rehearsal
Oct. 29	<i>Noises Off</i> Opening Night: FREE for Theatre Majors who Dress up!
Oct. 29-Oct. 31	<i>Noises Off</i> (Fri-Sat 7pm, Sundays 2pm, \$15.00, Meyer Hall)
Nov. 5-7	<i>Noises Off</i> (Fri-Sat 7pm, Sundays 2pm, \$15.00, Meyer Hall)
November 10-16	<i>Acting III Showcase</i> Rehearsals TBD – Black Box
November 13	Individual Event Qualifying Auditions - Building 7
November 17	<i>Acting III Showcase</i> 7:00 p.m. – Black Box (\$10.00)
December 1	Senior Repertoire Performances
December 9	Juries Begin (Sophomores and Juniors Only)
December 11	District Individual Event Festival

2010-2011 THEATRE DEPARTMENT CALENDAR

SECOND SEMESTER

January 10-13	<i>Short-Attention-Span-Theatre</i> Rehearsals 4-7pm (showcasing superior-rated i.e.'s, required to attend state)
January 14-15	<i>Short-Attention-Span-Theatre</i> , \$15.00, Meyer Hall, 7:00pm
January 18-20	<i>Acting II Showcase</i> Rehearsals
January 21	<i>Acting II Showcase</i> , 7pm, Black Box, \$10.00
Feb. 6-9	National Unified Auditions, Chicago (Seniors Only)
February 15	<i>Hairspray</i> Load-in Begins, Meyer Hall Blackout
Feb. 21-April 25	FCAT Blackout
March 3-6	<i>Hairspray</i> (Thurs-Sat 7pm, Sundays 2pm, \$15.00, Meyer Hall)
March 10	<i>Hairspray One Night Only SOAFI Event</i> (7pm, Meyer Hall)
March 10-13	<i>Hairspray</i> (Thurs-Sat 7pm, Sundays 2pm, \$15.00, Meyer Hall)
March 16-20	State Thespian Festival, Tampa (school delegates only) **This is during Spring Break!**
March 21-31	<i>Absurdity</i> Directing Lab Rehearsals, Black Box
April 1-3	<i>Absurdity</i> – (Fri & Sat. 7pm, Sun. 2pm) Black Box, \$10.00
April 18-26	<i>Senior Showcase</i> Rehearsals – Black Box
April 28-30	<i>Senior Showcase</i> Performances – Palm Beach Dramaworks/TBD Venue/Times
May 15	Thespian Initiation & Banquet, Marriott, 5pm
May 25	Juries begin (Freshmen, Sophomores, and Juniors)

CLASSROOM EXPECTATIONS

CLASSROOM RULES

- Be in your seat when the tardy bell rings and remain in seat unless otherwise instructed.
- Be attentive. No talking/disruptive behavior--especially during performances.
- No gum chewing, eating, or drinking in Building 7.
- Use restroom facilities/take care of personal business during your lunch or passing time.
- Do not ridicule your fellow classmates.
- Do not use inappropriate gestures/language/prop weapons, either on stage or off.
- Report to class prepared with all materials and in appropriate dress (following DSOA Dress Code). Wear proper undergarments and footwear.
- No destruction of school, classroom, or personal property.
- Work performed in one class may NOT be used in another class.
- Exceptional audience behavior must be displayed at all times.
- Obey all rules set forth by DSOA and individual teachers.

SAFE SPACE

The Theatre Department is committed to providing a safe space for students to learn and grow as artists. **Students will not be subject to any sort of ridicule, in or out of the classroom, for risks taken or work completed in class.** As artists, we respect each other's creativity and freedom of expression.

CHEATING/PLAGIARISM

Cheating includes any method of assistance on any assignment for which assistance is not allowed. Always assume that you may not receive assistance on an assignment/quiz/test, unless the teacher instructs you otherwise.

Plagiarism is defined as "presenting someone else's work as if it were your own, whether you mean to or not." This includes the idea of "working together/sharing ideas." 'Someone else's work' means anything that is *not your own idea* even if it is presented in your own style. It includes material from books, journals or any other printed source, the work of other students or staff, information from the Internet, designs and ideas. It also includes the organization or structuring of any such material." (<http://www.vuw.ac.nz/home/glossary/#p>)

Remember that with regard to theatrical designs, it is considered plagiarism if you use someone else's design as your own. For example, if you are designing sets or costumes for a play and use a design from another production as your own (even if you make "changes"), it is considered plagiarism!

- Cheating and plagiarism will not be tolerated in any class.
- **Refer to the Alexander W. Dreyfoos, Jr. School of the Arts Integrity Policy for further information and consequences of cheating/plagiarism.**
- **If you are suspected of cheating, you will receive disciplinary action**

GOSSIP

The theatre department faculty recognizes that gossip is one of the least attractive qualities of human nature and that it is difficult to control. We recognize that the spreading of private or personal information about a person usually has malicious intent. With that in mind, if you hear gossip (or suspect that gossip is being spread), immediately remove yourself from the situation and refrain from spreading gossip yourself.

Teachers will not tolerate gossip in their presence. Should teachers hear anything that may negatively affect a student, it is their duty (as mandated by the state) to report such to a higher authority. If you suspect any student of harm or negativity, you should report to a higher authority so that student may receive assistance.

WHAT DOES “DRESSING APPROPRIATELY” FOR CLASS MEAN?

When actors/technicians work, rehearse, warm-up, and/or perform on the stage, they need to feel free to move. Your teachers expect you to complete the above tasks while allowing both you and your peers/audience to feel comfortable.

When you are on stage, you must think, "where do I want my audience's attention to be?" With that in mind, it is important that your body is covered. Likewise, when playing certain parts in plays, the clothes you wear will help you create that character. You simply can't play Juliet in shorts and flip-flops. You can't play Hamlet in pants that are falling below your boxer shorts. Your theatre teachers will take the school dress code seriously and will penalize your grades in class if you fail to come to class dressed properly and ready to work/rehearse EVERY DAY.

This means: NO FLIP FLOPS, NO SHORT SHORTS, NO SHORT SKIRTS, NO MID-RIF TOPS, NO LOW-CUT TOPS, NO HATS, NO SPAGETTI-STRAPS, NO BAGGY OR LOW-RIDING PANTS, NO HIP-HUGGERS, NO TIGHT-FITTING CLOTHES, NOTHING THAT REVEALS TOO MUCH OF YOUR BODY OR YOUR UNDERGARMENTS (OR LACK THEREOF). WE ARE SERIOUS. **DRESS FOR SUCCESS EVERY DAY.**

GRADING POLICIES

Most theatre courses are performance-based in that **students are graded primarily on performances/presentations done while in class.** Evaluation forms are used to arrive at individual performance grades.

Since theatre is an art form, **faculty members (who are experts in their fields) reserve the right to subjectively grade performances/presentations.** Written tests are graded objectively and then averaged with performance work. Compositions, rehearsals, preparation, participation, audience behavior, proper attire, and attendance are also factors in arriving at the final ninth week grade.

Attendance (with consideration to time out of class even if it is for frequent restroom use, SRAs, sport events, etc.) is considered in the final grade point average since Theatre Department courses are performance/participation based. It is impossible for a student to perform/participate, if not in class.

Grades are averaged with the District of Palm Beach County Gradequick System. Faculty members will make their best efforts to update grades online (which parents and students may access via the Edline system) on a regular basis. **STAY INFORMED OF YOUR OWN GRADES.**

Focus on both process and production is of primary concern in each class. Rehearsal is just as important as performance. **A student will not receive good grades without good attendance (regardless of excused absences/SRA's).** It is the student's responsibility to control time out of class. It is within the right of each student to reject opportunities for time out of class (especially if time out could result in poor grades). Since it is impossible for a teacher to know each student's personal schedule/needs, **the student (and parent) must carry this responsibility.**

With this in mind, **students/parents should be extremely cautious when investigating performance/design/technical work outside of school.** Outside theatre companies are usually not mindful of a young person's need for homework time/sleep. Although we support our students when they get involved in professional/community theatre, our main concern is with their health and schoolwork. With this caution, **please choose outside projects extremely carefully.**

IMPORTANT: Missed work due to an absence must be made up upon return to class. A zero is given for each day a scheduled performance is missed, regardless of reason. "The show must go on" is always the policy.

Certain assignments (such as Play Reviews which hold an eight week window for submission), as stated by the individual teacher, may not be accepted late for any reason. Students/parents must understand that teachers are given due dates by which they must strictly adhere and if student submissions are late, their work will be late. In theatre we teach DEADLINES. "The show must go on."

EXPECTATIONS AND CRITERIA FOR GRADING

A grade of **A** will be earned by the student who:

- Anticipates work that needs to be accomplished and takes on the responsibility of completing the work in a timely fashion.
- Makes wise use of class time by consistently rehearsing, studying, or working on class assignments without delay.
- Upon completion of an assignment, immediately begins work on the next assignment.
- Displays outstanding audience behavior during performances, lectures, and instructions.
- Assists others, participates in discussions, and works well with peers and instructors to accomplish tasks.
- Has excellent attendance, and always dresses appropriately.

A grade of **B** will be earned by the student who:

- Completes work after receiving instructions or direction, within a timely fashion.
- Makes wise use of class time by rehearsing, studying, and working on class assignments.
- Displays good audience behavior during performances, lectures, or assignments.
- Participates in discussions and works well with peers and instructors.
- Has good attendance, and usually dresses appropriately.

A grade of **C** will be earned by the student who:

- Completes work after receiving instruction or direction, yet does so with minimal interest and with limited pride in his/her work.
- Minimally uses class time for rehearsing, studying, or working on class assignments.
- Displays frequent discourteous behaviors by sleeping, talking, ignoring performances, lectures, or instructions.
- Is frequently tardy or absent, and does not dress appropriately.

A grade of **D** or **F** will be earned by the student who:

- Completes work only after receiving numerous instructions.
- Makes excuses as to why he/she cannot rehearse, study, or work.
- Skips class, part of class, leaves early, or is excessively tardy.
- Displays discourteous audience behavior by sleeping, talking, or ignoring performances, lectures, or instructions.
- Does not work well with others as a team member.
- Has limited pride in his/her work.
- Has poor attendance.
- Does not dress appropriately.

LAB HOURS

Theatre is a collaborative art form, and therefore the process of theatrical production must be learned through hands-on experiences. The Lab Hour requirement is common practice at arts schools nationwide. Its purpose is two fold: to provide educational experiences that can not normally be provided in the classroom, and to guarantee that all students have equal opportunities to perform both on and off stage. **The Dreyfoos Theatre faculty will only accept Lab Hours for time spent working on Dreyfoos Theatre Department productions.**

- All Theatre Department students (including Seniors) must complete **50 lab hours per semester working within the Dreyfoos Theatre Department.**
- **All hours must be after school time, no matter the circumstances.**
- Lab hours may be earned by completing a number of activities **within the DSOA Theatre Department**, including: auditioning for shows, seeing Dreyfoos Theatre productions, observing Dreyfoos Theatre rehearsals (only if there is no other activity available), building/painting scenery, stage managing, publicizing shows, creating costumes, performing, hanging lights, running sound, etc.
- **Hours are to be recorded by the student** on a 5x8" index card, and submitted at the end of each semester at the time the student is called for to jury (or as stipulated by the faculty). **Each hour must be documented with correct date/time/description of activity.** Failure to adequately document hours will result in a reduction of hours at the discretion of the faculty. See Lab Hour Card example on page 14. ****Technical theatre lab hours (specifically: build, props, lighting, & sound) are tracked by use of a time clock. Lab hours in these categories will not be accepted in any other format (i.e.: index cards, etc.).**
- **Lab Hours count as 20% of your semester exam grade for each theatre course you are enrolled.** Failure to complete 50 hours will result in a lower Jury/Senior Rep/Exam grade.
- **Students on Academic or Artistic Probation must complete the Lab Hour requirement.** It is recommended that these students fulfill their lab hour requirement at times most convenient to their schedule so that homework comes first.
- **Donations will NOT be accepted in lieu of lab hours.**
- Students may periodically earn hours off campus if transportation is a problem, and the student **receives advance written permission from the Dean.** Because we have partnerships with Palm Beach Dramaworks, Florida Stage, Caldwell Theatre, and the Kravis Center, students may earn up to 25 lab hours each semester working with **ONLY** these companies, only **with prior written permission from the Dean, & on a semester-by-semester basis.** Students may earn up to 25 hours working *after-school* with other DSOA arts departments with prior permission from the dean & with approved signatures.
- **Hours will NEVER be accepted when a student is paid or working for a profit-earning company.**
- **Students should not wait until the last minute to accrue lab hours. Consider that 50 hours breaks down to about 2 1/2 a week for one semester. Your lab hours are your theatre "homework." This requirement is no different than a language teacher requiring that you listen to 2 ½ hours of language tapes per week or your English teacher requiring that you read a book 2 ½ hours a week.**

SAMPLE LAB HOUR CARD

**JOE DRAMA
FRESHMAN**

Fall 2007

DATE	TIMES	DESCRIPTION OF ACTIVITY	# OF HOURS
8/29	4pm-6pm	<i>Our Town</i> Auditions	2
8/31	3:45pm-5:15pm	<i>Our Town</i> Callbacks	1.5
9/5	4:00pm-6:30pm	<i>Our Town</i> Crew Interviews	2.5
9/10	3:45pm-5:30pm	<i>Our Town</i> Build Crew	1.75
9/11	3:45pm-5:30pm	<i>Our Town</i> Build Crew	1.75
9/12	3:45pm-5:30pm	<i>Our Town</i> Build Crew	1.75
9/13	3:45pm-5:30pm	<i>Our Town</i> Build Crew	1.75
9/14	3:45pm-5:30pm	<i>Our Town</i> Build Crew	1.75
9/29	9am-4:30pm	<i>Our Town</i> Light Hang	7.5
10/25	7pm-9:30pm	<i>Our Town</i> Theatre Night Performance	2.5
11/13	3:45pm-6:15pm	<i>West Side Story</i> Auditions	2.5
11/14	7pm-9:30pm	<i>Directing Scene Night</i> Performance	2.5
11/16	3:45pm-5:45pm	<i>West Side Story</i> Crew Interviews	2
11/17	9am-3:30pm	Individual Event Auditions	6.5
TOTAL NUMBER OF HOURS:			38.25

CALLBOARDS

Throughout the hallways of Building Seven are several bulletin boards (callboards). Each board is devoted to certain topics pivotal to the operation of the Department. **Students should check each callboard at least twice per day.**

The Main Callboard is located outside of the main entrance to the Black Box Theater. This callboard contains information related to students, including: class assignments, important messages from teachers, calendar, and general production information. Often, casting notices for outside work received by the Dean are posted on this callboard. There is also a Community Callboard where information on community events is posted.

Production Callboards are located in the hallway outside of the Music Theatre room (7-110). Other callboards throughout the halls include information regarding Alumni, Thespians, and Individual Event Criteria.

Other important department information may be posted on:

<http://troupe4990.webstarts.com/>

WE VOW TO DO OUR BEST TO INFORM OUR STUDENTS/PARENTS.

THERE IS NO EXCUSE SUCH AS "I DIDN'T KNOW."

**STUDENTS MAY NOT POST ANYTHING ON A CALLBOARD WITHOUT PERMISSION
FROM THE DEAN OR PRODUCTION DIRECTOR!**

JURIES

GENERAL INFORMATION

Juries begin approximately two weeks before the end of each semester. All theatre majors will meet in the Brandt Black Box Theater to present/observe juries during regularly-scheduled theatre classes. **The jury grade will be used as the semester exam grade.** Students will jury in one of the following areas:

- (a) acting
- (b) musical theater
- (c) design/technical (scenic or costume)
- (d) dance (only if currently enrolled in a theatre dept. dance class)

The choice must be made from the student's current course schedule (i.e., a student enrolled in Stagecraft and Costume Design may not jury in acting or musical theater). Some classes may require separate/additional exams.

EVERY THEATRE MAJOR MUST JURY

EXCEPTIONS

- Freshmen will not jury during their first semester, but will receive individual exams/projects per class that will count as the semester exam grade.
- Seniors will receive an exam grade for the Senior Repertoire & will take a second semester individual class exam only if necessary to pass the individual class. Lab hours are required each semester (first semester due on the first day of juries for underclassmen; second semester one week before sign out—for 20% of 9 week and exam grade)

JURY SCHEDULING

Approximately one week prior to the start of juries, a randomly sorted list by grade level will be posted on the Main Callboard outside of the Brandt Black Box Theater. This is the order in which students will jury. If your name does not appear on the list, YOU are responsible for seeing Mrs. Blanchette so that your name may be added.

Please do not ask the faculty WHEN you will be presenting. We will follow the list through its completion. Be prepared to go every day.

For first semester juries, this list will be posted on the main callboard by December 1, 2010 For second semester juries, this list will be posted on the main callboard by May 23, 2011 (dates are subject to change: watch the callboard).

FAILURE TO APPEAR

Failure to be present when called for jury will result in the grade of F for the jury, and thus the semester exam grade. This includes not being at school AS WELL AS not being in the classroom when called. The only acceptable absence is one that is accompanied by a doctor's note stating that the student is too ill or contagious to come to school. Previously scheduled appointments (eye, dental, etc.) are not acceptable excuses.

Any decisions regarding absences due to special circumstances will be deliberated upon by the entire Theatre Department faculty. A secret vote will take place amongst the department faculty that will determine whether or not the student will be allowed to jury, be allowed to jury with grade penalization, or not be allowed to jury.

FRESHMEN/SOPHOMORES/JUNIORS:

DO NOT SCHEDULE ANYTHING THAT WOULD REQUIRE YOUR ABSENCE FROM SCHOOL FROM DECEMBER 9-16 OR MAY 25 – JUNE 2! THESE ARE THE JURY DATE WINDOWS.

JURY REQUIREMENTS

ACTING

- Students must present a **memorized monologue with a written character analysis** (in correct format – see page 19) that has NOT been previously graded and for which there has been no assistance by a DSOA faculty member.
- **A clean copy of the printed script of the published monologue** (no original works) from a written play for the theatre (including: title, character, playwright) **must be presented at the time of the performance.**
- The monologue may NOT have been presented at a previous jury.
- **INTERNET MONOLOGUES WILL NOT BE ACCEPTED because you must read the whole play to do the character analysis.**

MUSICAL

- Students must present a **song with a written character analysis** (in correct format), which may have been previously graded and received assistance.
- **A clean copy of the sheet music from a musical written for the theatre** must be presented at the time of performance.
- **Students must have recorded accompaniment.** Students may NOT sing a cappella.
- **Students needing recorded accompaniment from Mr. Linser must make arrangements with him to record song no later than one month prior to the start of juries.**
- It is recommended that the student ask for help. It is expected that marked improvement has been made since the original class presentation.
- The song may NOT have been presented at a previous jury.

DESIGN/TECHNICAL

- Students must present **an individual design project** (no group projects), which may have been previously graded and may have received assistance. The project should appear as if it took a semester's worth of work to complete.
- It is recommended that students ask for help. It is expected that marked improvement has been made since the original class presentation.
- The project may NOT have been presented at a prior jury and must represent work done during the current semester.
- First semester, it is MANDATORY that you design from the Florida State Thespian's play titles (page 32) and follow the requirements outlined by Mr. Blanchette for stagecraft and Ms. Williams for costuming (Costumes design/construction requires Thespian rules for competition at flthespian.com). For stagecraft, you must declare your technical jury project with Mr. Blanchette by September 1, 2010.
- Second Semester stagecraft technical theatre projects must be declared by January 19, 2011 and approved by Mr. Blanchette. Second semester projects may be from a play on the Florida Thespian list or of your own choosing if approved by your immediate supervisor.
- IMPORTANT: Technical theatre juries are not conducive to last minute efforts. Therefore, when you declare your stagecraft technical jury, you will be provided with a progress calendar indicating what needs to be accomplished by specified dates.
- **Lighting, sound, directing, and portfolio projects will NOT be accepted.**

DANCE

The specific dance jury requirements will be given by Mr. Lewis to those students enrolled in the theatre department's dance career prep. and/or Ballet I classes. Only those students may present a dance jury. The dance must be presented as it would be done in a Broadway show and choices should come only from the Broadway musical collection.

GUIDELINES FOR ALL JURYING STUDENTS

1. Every student must have read the play from which the presentation was selected and must be able to justify the work based on the play. **BE SURE YOU HAVE THE SCRIPT.**
2. **Material for performances must be chosen for general audiences that may include children, senior citizens, and/or people from varying societies/religions/races. If there is even a slight chance that material may offend any member of the audience, the performer must introduce the piece with "the material presented may possibly offend. If you think you might be offended, you may exit the room before I begin." Failure to adequately warn the audience will cause failure/lower grade/disciplinary action.** Please consider that you are preparing material for general auditions and that no one in a professional audition wishes to be offended or made to feel uncomfortable. **CHOOSE APPROPRIATE MATERIAL. NO STUDENT MAY USE PROP WEAPONS OF ANY KIND.**
3. Every student must be an exceptional audience member during the jury performances. **Any disturbance made by a student will jeopardize his/her own grade (one point per teacher lowered per offence).**
4. Students will receive evaluation forms that are to be brought home to parents/guardians. Students should keep a file of these forms to review deficient areas for improvement.
5. Any student who is absent during the grade level scheduled jury time will FAIL if called. **The only excused absence is with a doctor's note proving the student is too ill or contagious to report to school. A previously-scheduled appointment (dental/eye exam, etc.) is not acceptable.**
6. Students should review the jury evaluation forms (found in this handbook on pages 21, 22, 23, & 24, and criteria before presenting to properly prepare.
7. Students must complete **50 LAB HOURS working in the DSOA Theatre Department every semester. Work for outside organizations will NOT be accepted unless previously-approved, in writing, by the dean.** To receive credit, the student must submit an HOUR RECORD CARD at the time of jury. **This card must include: Dates/times of specific rehearsals or activities, specific description of each activity, total hours (& signatures if with an outside organization).**

HOURS COUNT AS PART OF THE EVALUATION CRITERIA. Faculty members reserve the right to deduct hours if record card is not specific/accurate.**The theatre department faculty discourages students from receiving outside coaching on their jury performances because you are being trained to direct yourself. Likewise, we do not expect you to pay for outside coaching that may confuse your DSOA process. You may receive help from your theatre teachers on every jury except the monologue since it is usually considered that the monologue may be self-directed. If allowed to ask for help, ASK. If asking for help, ask early. Do not wait until the last minute because your teachers will be busy as it gets closer to jury time. Freshmen will receive help on every jury project including the monologue performance.

****All jury materials must be presented at the time of the jury.**

No portion will be evaluated after the fact**

Review this form before presenting your jury so you will know exactly how to prepare.

CHARACTER ANALYSIS

Adapted from *Dramatics Magazine* by Beverly Blanchette

DIRECTIONS: READ THE PLAY SEVERAL TIMES. Then, answer the following questions (in order) in the first person (using the word "I") as the CHARACTER would speak. Answer as you, the actor, only when specified. Number each answer accordingly. You may include the question. Include the title, playwright, and the character at the top of the page. For those questions that aren't specifically answered in the script, make up answers based on what you've learned about the character from reading the text. Most answers require complete sentences – some may be in paragraph form. Type your final draft (or neatly hand-write in blue or black ink.) Staple the pages. DO NOT put in a notebook. THE SCRIPT OF THE PLAY MUST BE USED, THEREFORE INTERNET MONOLOGUES OR THOSE FROM MONOLOGUE BOOKS ARE NOT ACCEPTABLE.

1. How do you relate to the (a) plot, (b) the mood, (c) the theme of the play? Describe and explain The plot, mood, & theme of the play and then how you (as the character) relate to each.
2. What is your super-objective? This is a statement about what you want to DO in the play.
3. How do you (as the actor) relate to the theme? Can you relate to what the playwright is saying? Why?
4. What are your opposition forces? What's in the way of what you want to achieve? Who is against you?
5. Indicate all of your relationships. With whom are you most heavily involved? Why?
6. How are you physically and psychologically different from the other characters in the play?
7. When you enter, where have you been? When you exit, where are you going?
8. How do your changes affect the others in the play?
9. Find all of your lines and record those of importance here. These are ANY lines in the script, which reveal something about you: what you say about yourself, what you say about other characters, what others say about you, and what comments and descriptions the playwright offers. Write them down and INCLUDE THESE TRAITS IN YOUR CHARACTERIZATION PROCESS. THIS SHOULD BE A VERY LONG ANSWER.
10. Who likes or dislikes you? Who do you like or dislike?
11. Physical description (be as detailed as you can). Include: sex, age, height, weight, hair color, eye color, skin, posture, appearance, defects or unusual physical features.
12. Sociological profile: class, occupation, attitude, education, race, nationality, standing in the community or position in society, political affiliation, admirable qualities, intellect
13. Psychological profile: moral standards, sexual behavior, ambitions, personal habits, frustrations, temperament, life attitude, complexes, emotional disturbances, abnormal behaviors, abilities, talents, admirable qualities, intellect
14. Who are you? First, middle, and last name.
15. In what country, state, and city do you live?
16. Are you single, married, or divorced?
17. How do you dress, walk, and sit?
18. What are your characteristic voice tones?
19. Are you in good health?
20. What are your strengths? How are they affected in the play?
21. Do you use good English skills? Do you speak illiterately? Do you have a dialect? Why?
22. What kind of life have you had?
23. In what kind of home do you live?
24. What are your needs and wants?
25. Do you get what you want? Where? When? How? Why?
26. Who helps you? How?

27. What is your general response to people?
28. What do you do (actions in the play)? What prompts these actions?
29. What do you NOT do?
30. How do you want to appear in general?
31. How do you NOT want to appear?
32. How do you want to be perceived by yourself?
33. What appearances must you avoid at all costs?
34. What appearances must you avoid with each particular character?
35. Who is your god? This is NOT a religious question. Who or what are the guiding forces within your life?
36. Who is your private audience? If you knew someone was watching you, who would you be living and playing for?
37. Find the good in your bad character, or the bad in your good character. Describe.
38. What are the differences between you and the actor?
39. What are the similarities between you and the actor?
40. What is the dramatic purpose of your role as created by the playwright? Why are you in the play?
41. What qualities of the actor are needed? Physically, vocally, personality, and special skills?
42. Determine a psychological gesture and explain how/why you use it. (What do you DO that SHOWS how you FEEL?) USE THIS HAND GESTURE IN YOUR PERFORMANCE—WE WILL BE LOOKING FOR IT!
43. Do a character observation. Find a person on whom you would base parts of your characterization. Maybe it is several people. Observe them and incorporate the traits in your characterization. List these observations.
44. What animal best represents you? Why? List animal traits/behaviors you will use in your characterization. USE THESE TRAITS IN YOUR PERFORMANCE—WE WILL BE LOOKING FOR THEM!
45. What inanimate object best represents you and why?l.
46. Fantasize about your IDEAL future. Where will you be in one year, five years, and ten years?
47. Make a list of as many adjectives that you can which describe you.
48. Are you in the foreground, middle ground, or background; explain.
49. Are you head, heart, gut, or groin centered; explain.
50. Create an imaginary background. Complete your history, giving special attention to the events in your life which were influential in the development of your character as you appear in the work.

SPECIAL NOTE: *There is NO point in doing this analysis if you don't USE it to create your character. This is not just busy-work. Your analysis should help you become your own director. After a complete analysis, you should be able to SHOW the audience: WHO you are, WHERE you are, HOW you go about getting what you want, and WHY you do what you do to get what you want.*

DO NOT WAIT UNTIL THE LAST MINUTE TO BEGIN WORK ON THIS ASSIGNMENT.

List the Play Title and Playwright's name at the top of your paper.

Do not include the question with your answer.

Your analysis must be type written.

Staple paper. Do not put it in a notebook or binding.

DO NOT PROCRASTINATE.

This analysis is extensive and critical to the development of your design.

Do not underestimate its value!

1. HOW many times did you read the script (cover to cover: be honest)? List each reading, your focus during each reading, and the discoveries you made during each reading.
2. WHAT is the playwright's intent (plot, mood, theme)?
3. INDICATE your initial scenic ideas as dictated by each of the categories (plot, mood, theme.).
4. WHAT is the geographical location of the play?
5. WHAT is the local setting of the play (city, rural, etc.)? Describe.
6. WHERE does the play take place (private home, apartment, etc.)? Substantiate your conclusion.
7. IN what period (era) does the play take place? Describe.
8. IS the architecture of that period or is it of a different period? Substantiate your conclusions.
9. EITHER describe your initial color palette ideas including wood tones or provide an initial color palette and attach your analysis.
10. PROVIDE an initial furnishings list (both mandated & devised). Do not simply list "5 chairs, tables, etc." List type and period of furnishings.
11. DO you envision a floor treatment and/or floor covering? Describe.
12. WHAT are the historic, economic, political, and social influences of the time?
13. HOW are these influences represented in your initial design ideas?
14. DESCRIBE each of the main and important characters and their influences on the plot, mood, and theme of the play.
15. DESCRIBE which of these characters directly influenced the direction of your design . . . and HOW.
16. LIST all of the scenic elements mandated by the script (stated or not).
17. LIST the scenic elements of your own device that you hope to include in your design.

Alexander W. Dreyfoos School of the Arts
THEATRE DIVISION
ACTING JURY EVALUATION

CLASS _____ TEACHER _____

DATE _____ ADJUDICATOR _____

STUDENT NAME _____ GRADE _____

PARENT SIGNATURE _____

SELECTION _____

1=LOWEST 5=HIGHEST (Expectations will be higher for upper classmen)

Clarity of intention	1	2	3	4	5
Vocal Production/Volume/Diction	1	2	3	4	5
Physicality/Blocking/Action	1	2	3	4	5
Focus/Memorization (copy of script provided)	1	2	3	4	5
Character Development/Expressiveness/Risk Taking	1	2	3	4	5
Truthfulness/Emotional Involvement	1	2	3	4	5
Appropriate Dress/Stage Presence/Decorum/Audience Behavior	1	2	3	4	5
Character Analysis/Understanding of Text	1	2	3	4	5
Lab Hours	1 (5)	2 (10)	3 (15)	4 (20)	5 (25)
Lab Hours	1 (5)	2 (10)	3 (15)	4 (20)	5 (25)

TOTAL SCORE

Comments

Grading Scale
A=45-50
B=39-44
C=33-38
D=27-32

GRADE _____

Alexander W. Dreyfoos School of the Arts
THEATRE DIVISION
DESIGN/TECHNICAL JURY EVALUATION

CLASS_____TEACHER_____

DATE_____ADJUDICATOR_____

STUDENT NAME_____GRADE_____

PARENT SIGNATURE_____

SELECTION_____

1=LOWEST 5=HIGHEST (Expectations will be higher for upper classmen)

Clarity of intention/understanding of text	1	2	3	4	5
Creativity/Originality	1	2	3	4	5
Craftsmanship	1	2	3	4	5
Design/Function	1	2	3	4	5
Appropriate Research	1	2	3	4	5
Choices Appropriate/Use of Research	1	2	3	4	5
Justification of color/design/Presentation	1	2	3	4	5
Professionalism/Decorum/Appropriate Dress/Audience Behavior	1	2	3	4	5
Lab Hours	1 (5)	2 (10)	3 (15)	4 (20)	5 (25)
Lab Hours	1 (5)	2 (10)	3 (15)	4 (20)	5 (25)

TOTAL SCORE

Comments

Grading Scale
A=45-50
B=39-44
C=33-38
D=27-32

GRADE_____

Alexander W. Dreyfoos School of the Arts
THEATRE DIVISION
MUSIC THEATRE JURY EVALUATION

CLASS_____TEACHER_____

DATE_____ADJUDICATOR_____

STUDENT NAME_____GRADE_____

PARENT SIGNATURE_____

SELECTION_____

ACCOMPANIMENT PROVIDED BY _____

1=LOWEST

5=HIGHEST (Expectations will be higher for upper classmen)

Emotional Investment	1	2	3	4	5
Stage Presence/Appropriate Dress/Audience Behavior/Decorum	1	2	3	4	5
Vocal Quality	1	2	3	4	5
Pitch/Musicality	1	2	3	4	5
Choreography/Blocking/Appropriate Action	1	2	3	4	5
Characterization	1	2	3	4	5
Volume/Diction	1	2	3	4	5
Character Analysis/Understanding of Text	1	2	3	4	5
Lab Hours	1 (5)	2 (10)	3 (15)	4 (20)	5 (25)
Lab Hours	1 (5)	2 (10)	3 (15)	4 (20)	5 (25)

TOTAL SCORE

Comments

Grading Scale
A=45-50
B=39-44
C=33-38
D=27-32

GRADE_____

PLAY REVIEWS

from *Strasberg's Method* by Lorrie Hull, adapted by Beverly Blanchette

ASSIGNMENT

- One play review is due each grading period (if assigned by your teacher), on or before the given/posted due date (typically one week before the end of the grading period).
- **NO PLAY REVIEWS WILL BE ACCEPTED LATE FOR ANY REASON since this is a nine week assignment.** Don't procrastinate. Turn this in EARLY to avoid problems.
- If you are absent, FOR ANY REASON, on the final due date, you must send your play review with a parent or other student (or fax it to 561 802 6077 for Mrs. Blanchette or the main office 561 802 6059 for other teachers). Note: this is the worst way to submit paperwork to your teachers since it may not be received on time or may not be legible.
- **NO REVIEW MAY BE SUBMITTED ON DISC. NO REVIEW MAY BE SUBMITTED VIA EMAIL.** THE TEACHER IS NOT RESPONSIBLE FOR PRINTING YOUR REVIEW. ONLY HARD COPIES WILL BE ACCEPTED. PRINT YOUR REVIEW EARLY JUST IN CASE YOU HAVE PRINTER/COMPUTER/INK PROBLEMS.
- The teacher is not responsible for the acceptance of a play review if not put directly in that teacher's hands (or if not legible).

RESTRICTIONS

- You must review a play you see during the current grading period & after school has begun. **You may not review a play you saw during the summer or the same play twice.**
- **To receive an A, be sure to attach proof of attendance (tkt & program preferred).**
- It is preferred that you review a live play, but if transportation is a problem, a videotaped/movie version of a staged play is acceptable (check in advance with your teacher to be sure the videotape will be accepted).
- Plays you are watching in other classes (i.e. *Hamlet* in your English class) may NOT be used for the play review assignment.
- Each student may complete one extra play each grading period for extra credit. No play review may be used twice even if teachers are different.
- **IF YOU ARE REVIEWING A PLAY IN WHICH YOU ARE INVOLVED, YOU MUST ATTACH A REVIEW OF THE REHEARSALS. FAILURE TO ATTACH THIS FORM WILL DROP YOUR GRADE. THE REVIEW IS LOCATED ON PAGE 25.**

The questions on page 25 are for you to read carefully in order to guide you in the writing of your review. Ask yourself these questions while viewing the play then write your review in ESSAY FORM (in ink or typed). DO NOT NUMBER AND MERELY ANSWER THE QUESTIONS. WRITE IN YOUR OWN WORDS. STUDENTS MAY NOT "SHARE" PLAY REVIEWS OR SUBMIT REVIEWS WRITTEN "TOGETHER" or "researched" from internet sources. These practices will be considered plagiarism, A ZERO WILL BE RECEIVED, & DISCIPLINARY ACTION WILL BE TAKEN.

PLAY REVIEW SUGGESTED QUESTIONS

1. What is the title of the play? Where did you see it? When did you see it? Who starred in it? What was special or unique about it? This should be in the first paragraph.
2. Give a BRIEF summary of the plot. DO NOT SUMMARIZE THE ENTIRE PLAY!
3. Did you like the acting? Did you believe the actors? Did you find the whole cast working together as a convincing ensemble? Was the acting truthful and exciting? Whether you answer yes or no to these questions; say WHY and SUPPORT YOUR OPINION. Which actors were the most outstanding (positively or negatively)? WHY?
4. Did you like the direction? Was the movement of the actors motivated in the general blocking? Was the overall idea of the script communicated to you? Did you understand what the script was about? The director's point of view? Do you think the director correctly interpreted the script? If the script was interpreted differently, was this to your liking? Consider the style of the production. What style was dominant? Was it evident and consistent throughout the production?
5. If there was music, singing, or dancing, did it add or detract from the production? Who directed or choreographed these aspects? DISCUSS ALL ASPECTS OF THE PRODUCTION.
6. Name the actors, designers, technicians, directors, etc. DO NOT LIST THE NAMES AS IN A PROGRAM, BUT SPEAK ABOUT THEIR WORK. Example: "The lighting designed by John Hammer added just the right mood to the production." When discussing the acting, use the actor's name (not the character name). When discussing the story, use the character's name (not the actor's name). When discussing the set, name the designer, etc.

State your honest opinion of the production; be it positive or negative. Support your opinion with reasons and examples. Use your intelligence in answering these questions. The evaluation of your work does not depend on whether you like the production, but on how well you support what you say.

ACTOR'S & TECHNICIAN'S EVALUATION OF REHEARSALS

(to be attached to the Play Review if you were involved in the production)

DIRECTIONS

Rate each topic by circling the number in the series. You will need to write your explanations on a separate piece of paper.

- | | |
|-----------------------|---------------|
| 1 = needs improvement | 4 = excellent |
| 2 = fair | 5 = superior |
| 3 = good | |

EXPLAIN YOUR EVALUATION OF EACH TOPIC.

A. REHEARSALS

- | | |
|-----------|--|
| 1 2 3 4 5 | 1. Describe the overall atmosphere of the rehearsal period. |
| 1 2 3 4 5 | 2. Describe the working relationships between the actors. |
| 1 2 3 4 5 | 3. Describe the working relationships between the actors and the technicians. |
| 1 2 3 4 5 | 4. What problems were encountered with the company and how they were handled?
(i.e. absences, personalities, experiences, etc.) |
| 1 2 3 4 5 | 5. Was the rehearsal process too long/too short/too demanding/just right? |

B. DIRECTING

- | | |
|-----------|--|
| 1 2 3 4 5 | 6. Did the director use the time effectively and efficiently? |
| 1 2 3 4 5 | 7. Was the director prepared for every rehearsal? |
| 1 2 3 4 5 | 8. How effective were the director's communication skills? Were explanations overstated/understated? |
| 1 2 3 4 5 | 9. Did the director effectively utilize improvisation during the rehearsal process? |
| 1 2 3 4 5 | 10. At what point were scripts eliminated? What happened and how was it handled? |
| 1 2 3 4 5 | 11. Explain how the director succeeded or failed in helping you in terms of:
(a) Objectives (c) Voice/Diction
(b) Blocking/movement (d) Characterization |
| 1 2 3 4 5 | 12. What were the director's strengths? |
| 1 2 3 4 5 | 13. What were the director's weaknesses? |

C. ACTING

- | | |
|-----------|--|
| 1 2 3 4 5 | 14. Were you involved in the development of your character's blocking and business, or was it set? |
| 1 2 3 4 5 | 15. Were you challenged to evolve your character, or was it preconceived and void of changes? |

D. TECHNICAL

- | | |
|-----------|---|
| 1 2 3 4 5 | 16. Did the director clearly define the time period and style for you? |
| 1 2 3 4 5 | 17. Did the director accept or reject your technical ideas in relation to the show concept? |
| 1 2 3 4 5 | 18. Were you given the assistance you needed to complete your assigned tasks? |

E. COMMENTS AND ADVICE

Please use this section to comment on any area(s) that you have not previously discussed.

SENIOR REPERTOIRE

GENERAL INFORMATION

Every senior will prepare an individual, professional, wide-range, quality repertoire that will be performed/presented at the beginning of the second nine weeks grading period to the department's senior class, underclassmen, and faculty. **The start date for this year is December 1.**

The repertoire must show a high level of preparation and ability that will be appropriate for theatre college/conservatory auditions/interviews and general audiences including people from various ages/societies/religions/races. Selections must be made during the summer so that the student may concentrate on the performance during the first nine weeks. Selections should be made for a general audience/audition. **Please refrain from using any material that may offend anyone especially since college auditors do not wish to see this type of material.**

Appropriate introductions must be given to include a "Material may offend" warning if there is a slight chance that someone could be offended. Failure to include this warning will be cause for grade lowering/disciplinary action. No prop weapons may be used.

TWO SENIOR REPERTOIRE PRESENTATIONS ARE REQUIRED OF EVERY SENIOR!

Choices should represent the student's current class schedule, areas of expertise, and intended career goal. The two senior repertoire grades will be averaged to determine the final grade that will represent every senior's first semester exam grade (unless the teacher feels the need for an exam).

The 50 lab hour requirement will be calculated as 20% of the senior repertoire grade.

SENIORS: DO NOT SCHEDULE ANYTHING THAT WOULD REQUIRE YOUR ABSENCE FROM SCHOOL FROM DECEMBER 1-8!

ACCEPTABLE SENIOR REPERTOIRE COMBINATIONS

Musical Theatre + Acting	Scenic Design + Costume Design
Acting + Portfolio (non-singers only)	Scenic Design + Portfolio
Acting + Costume Design (non-singers only)	Costume Design + Portfolio
Acting + Scenic Design (non-singers only)	

Please note that any other combination other than the above will be cause for failure.

**IT IS HIGHLY RECOMMENDED THAT STUDENTS ASK FOR HELP ON THESE PROJECTS.
A STUDENT SHOULD NOT WAIT UNTIL THE LAST MINUTE TO BEGIN WORK OR TO
ASK FOR HELP.**

Senior Repertoires are limited to twenty minutes each. Students will receive a time warning at 18 minutes.

SENIOR REPERTOIRE REQUIREMENTS/SUGGESTIONS

ACTING

Four Monologues, each approximately two minutes in length. The student must read the entire play from which the monologues are chosen. Each piece should be appropriate for college/conservatory auditions.

1. **Classical** – from any play written before 1900, not including plays by Shakespeare; dramatic or comic
2. **Shakespearean** – from any play written by William Shakespeare; dramatic or comic
3. **Contemporary** – from an American/British play written since 1900 that is close to your age/experiences; a piece that is “close” to you; dramatic or comic
4. **Stretch** – from any play, dramatic or comic, that is not at all like you

MUSICAL THEATRE

Two Songs from musicals written for the theatre, each approximately two minutes in length. No pop or film music. Each piece should be appropriate for college/conservatory auditions.

1. **Ballad** – the student must sing, block, and act the piece. A cassette tape or CD with the accompaniment must be used.
2. **Up-Tempo** – the student must sing, block, and act the piece. A cassette tape or CD with the accompaniment must be used.

SUGGESTIONS FOR ACTORS AND SINGERS

****CHOOSE APPROPRIATE MATERIAL THAT WOULD NOT OFFEND ANYONE.**

If you choose to use material that may offend, but forget to give a disclaimer, your grade will be lowered. We must consider our audience at all times.

- **Consider your Sr. Rep. as your ONE-PERSON SHOW. Take it seriously. How can you best display your talents? If you were to market your “show” to agents, how would you want it to appear?**
- **Keep it moving and keep your audience ENTERTAINED. Come up with an interesting way to string your pieces together (like you would if this was your One-Person Show on Broadway).**
- **DO NOT LEAVE THE STAGE ONCE YOU HAVE BEGUN. Do not leave your audience waiting. Dress appropriately in ONE OUTFIT (with proper footwear) that is suitable for each piece/character. You may wish to denote character with SIMPLE additions to your basic outfit such as: scarves, jackets, ties, glasses, etc that can easily be added/removed. Do not leave the stage to change wardrobe. Do not change wardrobe in front of us. CLOTHES DO NOT MAKE THE CHARACTER: YOU DO.**
- **Prop weapons may not be used**

PORTFOLIO RECOMMENDATIONS:

1. **Actor's Portfolio:** should include, (but not be limited to) a verbal artistic statement, headshot, resume, performance and costumed photos, letters of recommendation, certificates of achievement, awards, report cards, evaluations, news articles and releases, playbills (with name highlighted).
2. **Designer's Portfolio:** should include, (but not be limited to) a verbal artistic statement, resume, renderings, photos, letters of recommendation, certificates of achievement, awards, report cards, evaluations, news articles and releases, playbills (with name highlighted), Designs (which may be a combination of scenic, costume, lighting, sound, etc)

***It is HIGHLY RECOMMENDED that you seek the advice of your design/technical theatre faculty before you begin to compile materials for your portfolio and again before you finalize it.**

**THE PORTFOLIO PRESENTATION SHOULD INCLUDE STATEMENTS REFLECTING
"HOW THIS ART FORM HAS CHANGED ME, PREPARED ME, CAUSED ME TO GROW."**

SUGGESTIONS FOR PORTFOLIO

- Do not choose the portfolio submission if you lack adequate documentation.
- Do not include grade school or middle school documents (unless highly impressive) or private photos (such as you at your birthday party or prom).
- We want to see what you've done since you've been at Dreyfoos.
- If you lack experience/documents, you shouldn't submit a portfolio.

DESIGN/TECHNICAL THEATRE* One of the following four options:

1. One complete color rendering of a scenic design for a play listed on the 2010-2011 Florida State Thespian Festival Technical Events Selection List, and must follow all State Thespian Festival guidelines (go to www.flthespian.com & search individual event rules. Project should include, but is not limited to: play analysis, research, preliminary designs, ground plan, budget, color rendering. **THE PROJECT SHOULD APPEAR AS IF IT TOOK 6 MONTHS TO COMPLETE.**
2. One complete model of a scenic design for a play listed on the 2010-2011 Florida State Thespian Festival Technical Events Selection List, and must follow all State Thespian Festival guidelines. Project should include, but not be limited to: play analysis, research, preliminary design, ground plan, renderings, and model. **YOU MUST FOLLOW YOUR TEACHER'S INSTRUCTIONS!**
3. Five color renderings of a costume design with fabric swatches attached for a play listed on the 2010-2011 Florida State Thespian Festival Technical Events Selection List, and must follow all State Thespian Festival guidelines. Project should include, but not be limited to: play analysis, research, preliminary sketches, and color renderings.
4. One realized costume design with one color rendering and fabric swatches attached for a play listed on the 2010-2011 Florida State Thespian Festival Technical Events Selection List, and must follow all State Thespian Festival guidelines. Project should include, but not be limited to: play analysis, research, preliminary sketches, and color rendering, budget.

IT IS HIGHLY RECOMMENDED THAT YOU DESIGN THE SHOW AS WRITTEN & IN THE TIME PERIOD AS WRITTEN. DO NOT DESIGN A CHANGE OF TIME PERIOD OR "CONCEPT" WITHOUT FULL JUSTIFICATION WHICH PROPELS THE STORY AS WRITTEN AND INTENDED BY THE PLAYWRIGHT. **DO NOT USE A DESIGN FROM ANOTHER PRODUCTION OF THE PLAY AS RESEARCH OR INSPIRATION— THIS IS PLAGIARISM!

SUGGESTIONS FOR DESIGN/TECHNICAL THEATRE

- Present your portfolio and design as you would for a professional interview. Take it seriously.
- Ask your teachers to review your work in advance and then TAKE THEIR ADVICE. You may ask multiple teachers for help.
- Rehearse your presentation so that it covers all the required criteria.
- Please consider your time (each presentation should be no longer than ten minutes).

2010-2011 FLORIDA STATE THESPIANS

TECHNICAL EVENTS SELECTION LIST

MUSICALS

My Fair Lady, Hairspray

NON-MUSICALS

Antony & Cleopatra

Imaginary Invalid

A Streetcar Named Desire

Pride & Prejudice

Boeing, Boeing

The Bald Soprano

SENIOR SHOWCASE

A Showcase of Emerging Talent (The Senior Showcase), (Featuring the Dreyfoos School of Arts Theatre Department Graduates) will take place at Palm Beach Dramaworks or another professional venue TBA. It will be directed by the staff of this local professional theater. Seniors will volunteer and will be selected based upon audition/interview only. This will be a terrific opportunity for our most talented graduates to showcase their work in a professional venue, work with professional directors, possibly be reviewed by local theatrical reviewers, be seen by talent agents, and begin their career with a professional theatre credit on their resume. If you wish to be involved, block out the following dates on your family calendar and begin to prepare your audition NOW. Only the best will be selected.

April 7-12 Auditions/Interviews (4-7pm by appointment only)

April 13, 14, 20, 21, 23, 25, 26, Rehearsals (4-7pm except 4/23 10-5pm)

April 27, 28, 29 Showcase, 7pm, Ticket info to be announced. It is requested that friends and family reserve tickets for just one performance since seating is limited.

****EVERY REHEARSAL/PERFORMANCE IS MANDATORY. AS A PROFESSIONAL THEATRE COMPANY, THE PALM BEACH DRAMAWORKS PERSONNEL RESERVE THE RIGHT TO DISMISS ANYONE FOR ANY REASON THAT IS NOT IN COMPLIANCE WITH THE PROFESSIONAL WORKING ATMOSPHERE.**

Seniors will not be required to participate. This Showcase will not be counted as an exam grade. Seniors may exempt out of theatre class exams as they would for academic classes.

Any senior who needs to take an exam to pass a class, will take an individual class exam with the individual class instructor.

50 second semester lab hours will be calculated in the final grade of every senior's final nine week grade and the exam (if taken). Since the showcase takes place after graduation, hours may not be recorded in advance.

It is expected that material to be auditioned may be monologues, solos, duet/ensemble acting scenes and/or duet/group musical numbers. Solos and monologues may not be permitted due to time constraints. However, if many graduates do not audition, that may leave more time for solo performances.

Theatrical designs will be on display in the lobby with designers standing by to discuss their work with audience members during pre and post show and intermission. It is possible that technicians may be able to assist on the technical crew.

As this project develops, more information will be delivered to you.

It is expected that as Dreyfoos graduates, everyone involved in this project will behave with utmost professionalism. The staff at Palm Beach Dramaworks will be working under Equity Rules and offenders will be dismissed from the project.

THE SHOWCASE MUST DISPLAY YOUR BEST WORK AND WHAT YOU HAVE LEARNED IN THE DREYFOOS THEATRE DEPARTMENT. MATERIAL MUST DISPLAY THEATRICAL/LITERARY MERIT AND SHOULD BE SEEN BY A DREFOOS FACULTY MEMBER (WHO WILL BE ABLE TO GUIDE YOU) BEFORE THE AUDITION.

As has been done in years' past, there will be a "goodbye" program distributed either at the Thespian Banquet. All written content must be approved by the Dean. Students should bear in mind that written material, like performances, are viewed by a general audience, not merely family and friends. "Goodbye" messages should be positive and lack any inappropriate text or inside jokes. Any messages deemed inappropriate for a general audience will be removed with no questions asked.

Allow your last memories of high school to be good ones!

CASTING / AWARDS POLICIES

The Theatre department faculty casts school productions at open auditions as posted on the Callboards. Casting is done, in collaboration, by a panel of faculty members. Decisions are made only after group deliberations. The faculty will make the best attempt possible to create two distinct ensembles to maximize production opportunities for all students.

The faculty will not cast any student who is not a theatre major unless there is no student in the theatre department capable of carrying out the specific role. For this reason, theatre department auditions are limited to theatre majors (unless specified otherwise).

Students should be aware that often department production material (such as songs and dances for musicals) will be taught and reviewed during the appropriate classes. Performance major students **MUST** take acting and musical theatre **EVERY** year to ensure that they are fully prepared for all performance-based auditions. Design/Tech major students **MUST** take the appropriate courses **EVERY** year to ensure that they are fully prepared for design/tech crew assignments. **HOWEVER, TAKING THESE CLASSES DOES NOT GUARANTEE CASTING.**

Auditions and Callbacks for both main stage productions are posted on the calendar.
Pay attention to callboards for specific instructions for auditions.

Short-Attention-Span-Theatre is cast based upon all individual events receiving a Superior rating at the District Individual Events Festival.

The Directing Lab production and Acting Showcases are cast out of those specific classes.

The faculty considers not only the current auditions for a particular play, but also prior production performance/reliability, classroom behavior/performance, and grades (*students may not participate in a cast or crew if having lower than a 2.0 GPA, or are on academic or arts probation*).

Sometimes, when a choice between two equally talented students must be made, seniority may be considered. Sometimes, there will be students appearing in several productions due to casting needs.

It is highly recommended that students audition for **EVERY** production (whether main stage or studio) and remember that: “there are no small parts, only small actors.” Overall, consideration is given to what will best serve the play and the reputation of the school and theatre department.

Casting is the most difficult part of any production. We believe in absolute fairness and do everything in our power to be both fair and consistent. If you have auditioned for a play/applied for a position and were not chosen, **it is within your rights to ask the directors what you could do to improve your next audition.**

A similar, collaborative deliberation process is used when determining department award recipients, such as Pathfinder, Senior Superlative, Model Thespian, and Troupe awards.

REHEARSAL / PERFORMANCE POLICIES

The below rehearsal schedule guidelines have been established by the Theatre Faculty to meet the requests of students and parents involved in the department's productions. With these guidelines, it is expected that students attend rehearsals/performances, while fulfilling the expectations of the production director, *without allowing grades to suffer*.

Because directors will abide by these guidelines, it is expected that students involved in productions not use rehearsals and performances as excuses to stay out late or miss class, homework, tests, or projects.

We, likewise, request that parents not use rehearsals/performances as something to take away from the child as a punishment. Once the student and parent agree to participate in a production, it should be considered a serious commitment as one would a job.

Students MAY NOT request time out of any class to rehearse, work on scenery/lighting, etc. The department will not support any student who chooses to miss class. Teachers, likewise, must be conscientious of student time & WILL NOT take advantage of it by asking them to leave class to rehearse.

PRODUCTION DIRECTORS WILL:

1. Do everything possible to limit rehearsals, stay on schedule, end rehearsals on time, and keep parents informed of changes. Should a director feel that extra time is needed, he/she will ask the cast/crew for approval. In order that a fair decision is made (without coercion), the stage manager will meet privately with the cast/crew for a vote that will be brought to the director. The director will accept the decision without repercussions.
2. Avoid keeping students past scheduled time at all costs. Should emergencies arise & students are needed to stay past scheduled times, directors will send out email messages and/or make personal phone calls.
***If your child says he was kept late and you weren't notified, PLEASE CALL US TO VERIFY.**
3. Avoid rehearsals on holidays, teacher work days, and half days.
4. **Avoid time out of class** (limited to *one dean-approved SRA per production*).
5. **Avoid rehearsals during lunch, breaks, or any other free student time.**
6. Limit weekend rehearsals to **TWO**, no longer than six hours.
7. Allow breaks as 10 minutes per 90 minutes of rehearsal (Equity rules).
8. Create a professional atmosphere during the rehearsal/production process (thereby refraining from students "acting out" in public.
9. Follow the below approximate production time frame:

6 weeks for a straight show*	(total of 100 rehearsal/performance hours)
8 weeks for a musical*	(total 150 rehearsal/performance hours)
4:00 to 6:00 pm	first four weeks of rehearsal (six weeks for a musical)
4:30 to 7:00 pm	4 th week (7 th for a musical)
4:30 to 7:00 pm	6 th week (8 th for a musical)

10. **Avoid rehearsals after 7:00pm at all costs.**

With the above in mind, a student actor or technician is reminded that his body is his "temple" and should not be abused by smoking, drinking, substance abuse, etc. It is especially important that students take care of themselves during the rehearsal/production process, by eating right and getting enough sleep, to avoid health problems.

PROBLEMS AND QUESTIONS REGARDING ANY OF THE ABOVE MAY BE BROUGHT TO THE DEAN WHO WILL SERVE AS THE ARTISTIC DIRECTOR OF EVERY DEPT. PRODUCTION/TOUR/COMMUNITY PERFORMANCE.

**The dean must approve every performance that the community will view.
Please call Mrs. Blanchette at 802-6061 if you have any concern.**

REHEARSAL / PERFORMANCE ETIQUETTE

It is expected that everyone involved in the play production process, whether on stage or off, will adhere to these rules/guidelines to provide the most professional atmosphere possible in the high school setting. Those who do not may be dismissed from the production.

1. Respect one another.
2. School work / class work comes first. Do not use the show as an excuse to miss assignments, extend due dates, etc. Because of this, you must be in class whenever possible. When you know you're going to be out, ask for assignments in advance, and do them.
3. Attend your classes. **You may not attend any after-school activities if you are absent more than ½ of the school day. We will monitor this. 3 absences=cut from show. 3 tardies/early departures= 1 absence.**
4. Speak only positively about the show. Negativity breeds negativity. You are our best public relations firm. Sometimes during the process, it may seem like mass confusion, but it is really organized confusion. The show will be good – trust us!
5. Do not give notes to each other. Refrain from side-coaching your peers. When you begin to direct your partner, you are no longer teammates. Your partner sees you as a director *watching* him rather than a fellow actor *communicating* with him.
6. Refrain from seeking side-coaching from other sources. Everyone is a critic and may wish to offer advice (to help you); however, only your immediate director has the *one, clear vision* for this production. Trust your director. Side-coaching is dangerous because it can confuse you as the actor and muddy your director's vision of the playwright's intent.
7. Respect stage managers, designers, and technicians. Never criticize their work. Trust that they know what they are doing and that when all of the pieces come together, everything correct.
8. Don't use the show as an excuse to: stay out late, miss class, miss deadlines, miss homework. The show should *help you* manage your time.
9. Don't ask to be excused from ANY class to "work on the show." If we need you, we will ask you. When you take advantage of the production, it hurts our ability to pull you when we need you.
10. **Don't lie to your parents. Don't say you were at rehearsal when you were not. This hurts our ability to pull you in to rehearsals when we need you.**
11. Your body is your instrument. Stay healthy. Protect your voice/body *at all times*.
12. Make smart choices. Don't party the night before a long rehearsal or a performance.
13. **Call in advance** if you must miss a rehearsal or arrive late. Be considerate of everyone's time. You haven't been excused from rehearsal until you've heard it from the director's mouth.
14. Be prompt and ready to work at the scheduled start time.
15. Check callboards, emails, and phone messages for updates. You must be responsible. We might not have time to call you with changes, so pay careful attention to the callboards.

16. Review the schedule for the final weeks of rehearsal and all performances carefully. If you're with the show, you're with the whole show. There will be no substitution of cast/personnel.
17. Ask your parents to help us with publicity, concessions, costumes (Mrs. Williams – 802-6050), scenery/props (Mr. Blanchette – 802-6047), Box Office/Group Sales (Ms. Konrad – 802-6052), donations and meals (Mrs. Blanchette – 802-6061-*Hairspray*/Mr. Handy-802-6048-*Noises Off*). We need producers for every show to keep ticket costs down.
18. Mind all due dates.
19. Learn lines/songs immediately. But, don't memorize for inflection/reaction (which must come from honest response to your partner).
20. Do "homework" (research, character analysis, etc.) on your own. Come into rehearsal with knowledge already behind you. Don't wait for us to mold you. Share only those parts of your character's back story that affect relationships with those specific characters. Remember that in real life, we don't know each other's complete history, so neither would your characters. Protect your inspiration by not revealing it to anyone. Once revealed, it is usually lost. **"Save it for the stage" – i.e., avoid being the class clown or making a fool of yourself in public. Act/rehearse in a "safe space" that is the theatre or rehearsal hall. WE DO NOT CONDONE ACTING "IN CHARACTER" IN PUBLIC in the name of the Dreyfoos School of the Arts.**
21. Accept a note with a simple "Thank you." Do not waste time with your personal questions/concerns. If you have questions or concerns, privately speak with your director/immediate supervisor.
22. Respond to a cue with a simple, "Thank you," or repeat the cue by simply stating, "Standing by" or "Warning received."
23. Do not speak on the headsets about anything other than the show and the business relating to it – only cues and acknowledgements should be stated on the headsets.
24. Just say "NO!" to other extra-curricular activities. Once you've accepted a position on a show, that must be your first and only extracurricular priority.
25. Once dress rehearsals are completed, all experimentation must stop. It is extremely unprofessional to change what has been rehearsed and approved by the director.
26. Opening/Closing Night gags are unprofessional and ruin the performance for everyone.
27. Maintain the magic! The audience is not to see you during pre-show, intermission, or post-show. Maintain quiet offstage and backstage during performances. During rehearsals, professional courtesy dictates that the wings remain silent so that those working on stage may focus. After curtain, let your friends/family come to you (not you to them).
28. No gifts/thanks should be given on stage (those who don't receive feel left out).
29. Do not touch props that are not yours. Return props to the prop table.
30. Finally, break legs, and HAVE FUN! Remember that it is a play – so PLAY!

INTERNATIONAL THESPIAN SOCIETY

TROUPE #4990 ([HTTP://TROUPE4990.WEBSTARTS.COM/](http://TROUPE4990.WEBSTARTS.COM/))

The International Thespian Honor Society was established for high school students who excel in theatre arts. Membership in troupe 4990 is based on volunteer hours served for **any DSOA Theatre Department production or activity starting with the ninth grade school year**. Hours are to be recorded, by the student, on an index card. Once 100 hours are recorded, a \$30.00 membership fee is to be paid, which entitles the member to a Thespian membership card, pin, certificate, and a one-year subscription to *Dramatics Magazine*. At graduation, members will receive an honor cord and seal on their diploma.

Once a member, a student may continue to report hours for membership in Thespian Honoraria, or the honor thespian league.

200 hours.....honor bar

300 hours.....honor bar and star

400 hours.....two honor bars

500 hours.....two honor bars & 1 star

Thespian members are eligible for scholarships, which are awarded at the district and state festivals. Each member is invited to attend the annual thespian initiation and award banquet. This year's banquet will cost \$30.00 for each member (family members are invited at an additional cost of \$30.00 each) and will be at the West Palm Beach Marriott on May 15 at 5:00pm.. It is a semi-formal occasion.

Any student may attend or participate in thespian meetings for participation in District and State festivals. One does NOT have to been in theatre to join thespians. It is each student's responsibility to stay informed of thespian activities by reading the callboards and attending meetings.

Thespian Individual Events auditions will be held annually for participation in festivals. There are registration fees and drop charges for each festival. The district festivals usually cost around \$40.00 each. The State Thespian Festival is held annually in April and costs around \$400.00. Students may raise the money for these trips through sponsorships and program ad sales and may apply for scholarships from the Theatre Parents Association & the School of Arts Foundation. However, *scholarships will not be awarded to students who do not make an effort to help themselves through the various fundraisers available to them. Any student/parent who deceives the scholarship committees will not be permitted to participate in such festivals in the future.* If proper paperwork is not received on time, the student may be dismissed from the event.

ONLY TROUPE/SCHOOL APPROVED DELEGATES MAY ATTEND FESTIVALS.

STUDENTS MAY NOT ATTEND WITHOUT QUALIFYING.

STUDENTS/PARENTS MAY NOT PURCHASE DAY PASSES FOR ATTENDANCE WITHOUT TROUPE/SCHOOL APPROVAL.

ANY STUDENT WHO ATTENDS A FESTIVAL WITHOUT PROPER APPROVAL WILL RECEIVE STRICT DISCIPLINARY ACTION AND WILL NOT PARTICIPATE IN THE FUTURE.

THE TROUPE/SCHOOL SPONSORS RESERVE THE RIGHT TO DISMISS PARTICIPANTS WHO DO NOT FULLY MEET EXPECTATIONS.

2010-2011 THESPIAN OFFICERS

Sponsor	Mrs. Beverly Blanchette	blanchb@palmbeach.k12.fl.us
President	Philip Labes	flipside1@bellsouth.net
Vice President	Rebecca Gil	beccag7393@yahoo.com
Secretary/Webmaster	Tommy Bowe	tbowe3@comcast.net
Treasurer	Anna Wnukowski	bmwnuk@bellsouth.net
Historian	Samantha Pollack	macyk@aol.com

THESPIAN ELECTIONS

During the month of May, elections for the following year's Thespian officers will take place. **Students must submit their intent to run to the Dean no later than Friday, April 8.**

Campaigning may begin on May 2. **Students may NOT post any posters/flyers on any campus bulletin board without first receiving approval of the materials from the Dean.** Students are reminded that tours of the facility are regularly scheduled and **all campaign materials must be appropriate for a general audience.**

Speeches will be given during a lunchtime Thespian meeting during the week of May 10. Seniors may not vote. **All speeches and supplementary materials must be approved by the Dean prior to being given at this meeting.** Students are again reminded that **all campaign speeches and presentations must be appropriate for a general audience.**

Any student that fails to abide by campaign guidelines determined by the faculty will be removed from the ballot.

Election results will be announced during the annual Thespian Banquet on Sunday, May 15.

A NOTE FROM YOUR PRESIDENT

To the Theater Department,

Get ready for an exciting year! It's bound to be full of new changes and old traditions. Welcome to the Dreyfoos Theater Department, and welcome to Troupe 4990, the Dreyfoos International Thespian Society. We have exciting shows and myriad opportunities here, and being a part of them is an extremely rewarding experience. Crews, casts, student productions, and even lunchtime performance groups means there is an endless opportunity to create theater and have a great time. Our two main stage shows for this season are *Noises Off* and *Hairspray*.

To our incoming students, I would like to say that the Theater Department at Dreyfoos can become like a family. Things in our department may get hectic, but myself and the other officers are here to help and guide you with any questions you may have, so please come and say hello. We will be happy to help you get your footing. In addition, the officers and I encourage you to throw yourself into the department! Audition for every show, crew, after school activity you can. It's an opportunity to meet new people and an easy, fun way to get those required 50 hours of department activity per semester.

To our returning students, I say get ready for new exciting things! We welcome new teachers and new opportunity this year, and our main stage productions, our directing show "*Absurdity*", and our day to day performance and technical opportunities mean we are in for a great year!

Thespians is a way to make your school experience so much more than textbooks, homework, and tests. It is an opportunity to make good friends and lasting memories through creating art together. Dreyfoos school is lucky enough to teach the best of the best, and we are all lucky to be taught here. Thespians is an opportunity to make new friends, face new challenges, and create lasting memories. So get ready for the best year yet!

Let's Do This!

Philip Labes

Thespian President

WELCOME THEATRE PARENTS!

August 2010

Dear Theatre Parents:

The most important thing you can do as a parent of a DSOA theatre student is to make certain you are on the email list! Contact Dianna Sullivan at dianna.Sullivan@fpl.com if you are not getting the emails. This is our direct line to you to inform you of what is going on and you will not want to miss the amazement or the chance to help when you can in order to really be a part of this experience.

The Theatre Parents' Association (TPA) is a vital part of the DSOA Theatre Department. Our kids travel from all corners of Palm Beach County. Typically the DSOA campus is not in most our backyards. Our kids' school friends will not typically be our neighbors. As an active member of the TPA, you have the opportunity to cultivate relationships with your child's teachers, their friends, and other parents. Being an involved parent fosters your child's educational experience.

Thank you in advance for lending a hand when you can in order to help OUR theatre department meet its many needs. There will be lots of opportunities to help out such as fund-raising, chaperoning, transportation, helping with sets and costumes, backstage assistance, providing tools and materials, photography, assistance with advertising, volunteering in the concession stand, sending in items, box office help, and more. Our parents' participation is essential to the department. All needs for help will be sent out via email.

Our most important and best fundraising venue is the playbill ads. As a fund-raiser, this satisfies dual needs: first, is funding to the department; secondly, it provides funding for the students' theatre accounts. For instance if a student sells an ad for \$100., \$40. goes into their account to be used for theatre expenses they will incur...win/win! Playbill sales forms may be found in this handbook as well as on the callboards in the Theatre Department. We will have our Sweet Chair-ity auction again during the musical, this is when we take wooden chairs and transform them into works of art and auction them off, we need chairs and designers too! We would like to have another FUNd-raiser during the year, we would love your ideas! This continued support can only occur with YOUR help.

The Theatre Parents' Association Board and Chairpersons/Officers are listed below. Please feel free to contact us with any comments or concerns.

You may also view information at www.troupe4990.com an email to any of us listed below.

To get on the email list please send a note to dianna.Sullivan@fpl.com. We look forward to working with you this year. As a team we can accomplish great things.

Sincerely,
Stephanie Agnew☺
swallowridge@aol.com
561-202-7113

THEATRE PARENTS ASSOCIATION BOARD & CHAIRS 2009-2010

NAME	POSITION	EMAIL
Stephanie Agnew	President (Board)	swallowridge@aol.com
Tammy Fields	Vice President (Board)	tfields@pbcgov.org
Pam Bowe	Treasurer (Board)	psbowe@comcast.net
	Secretary (Board)	
Cindy Wilcox	Box Office Chair	
Glenda Paunonen	Concessions Co-Chair	info@beadsgonewild.com
Kathy Pollack	Concessions Co-Chair	macyk@aol.com
Dianna Sullivan	Communications Chair	Dianna_sullivan@fpl.com
Dee Zlatic	Hospitality Chair	dee@stjoesweb.org
Anna Babiolakis	Playbill Co-Chair	dsoapplaybill@yahoo.com
Phoebe Brown	Playbill Co-Chair	dsoapplaybill@yahoo.com

THEATRE DEPARTMENT WISH LIST

Friends: We need the following items. If you, or your business, would like to make a donation, you will receive acknowledgement in our playbills. All donations are tax-deductible. Call (561) 802-6061 for more information about how you may help. Thank you!

BE A PRODUCER!!

(to help defray production costs)
(\$20,000.00 for *Hairspray* & \$10,000.00 for *Noises Off*)

SUPERVISORS for mailing lists and publicity

BACKSTAGE SUPERVISORS

CONCESSIONS AND BOX OFFICE PERSONNEL

SCENE SHOP:

Tools/equipment, Lumber, Paint (black & white)—please call Mr. Blanchette at 802-6047

For specific materials you may purchase for us

VOLUNTEERS to help build/paint.

COSTUME SHOP:

Scissors, fabric, thread, measuring tapes, pins, needles, vintage clothing, laundry detergent

VOLUNTEERS to help sew.

BLACKBOX: New platforming/seating/chairs

Lighting instruments (Source Four Ellipsoidals & Pars, Intelligent Lights, scrollers,

LED strip lights.

Tracking for curtains.

Sound system

GENERAL NEEDS:

CD players, videocamera/tripod, digital Camera with wide angle lens, financial donations, scripts, musical scores, photography, framing, sound system (black box), copy paper, pens, pencils, sodas, bottled water for backstage personnel, concessions, drycleaning, computers, printers, printing, blank CDs, hand sanitizer, tissues.

****PLEASE HELP!! MARKETING ASSISTANCE NEEDED****

Meyer Hall seats 600 patrons, but we rarely fill those seats! It's a shame to see students work so hard and then play to half-empty houses. Please help fill those seats! **EVERY THEATRE STUDENT AND FAMILY MEMBER SHOULD SEE OUR SHOWS!** Seeing theatre is educational and entertaining. Students receive lab hours for just watching rehearsals/shows because we believe that when they witness and get involved in the process, they **learn**.

Please help us sell **GROUP TICKETS**. We have many retired community members who love to see young people perform. We need help contacting and inviting these groups to our shows. *Groups of 20 or more will receive \$5.00 off each ticket.* Please contact Maria Konrad at 802-6052 if you'd like to help with marketing or group sales!

THEATRE DEPARTMENT PRODUCTION DONATION FORM

Please accept my check for the amount of \$_____ (amount) to be used to purchase _____ and send the receipt to:

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Home Phone: _____ Work Phone: _____

Email: _____

MAIL WITH **CHECK MADE PAYABLE TO DREYFOOS SCHOOL OF ARTS TO:**
ALEXANDER W. DREYFOOS, JR. SCHOOL OF THE ARTS THEATRE DEPARTMENT
501 South Sapodilla Avenue, West Palm Beach, Florida 33401



Chairman

Simon Benson Offit

Vice-Chairman

Lisa Marie Browne

Vice-Chairman

Arnold Cohen, CPA

Vice-Chairman

Sydelle Meyer

Secretary

Jodi Luntz

Treasurer

George Elmore

Josephine L. duPont Bayard

Myrna Baskin

Gladys Benenson

Merel Cayne

Patrick S. Cousins, Esq.

Edmund J. Duhy

Barton C. Francis

Howard Green, MD

Sylvia Greenberg

Ralph C. Guild

Rodger Hess

Dorothy L. Lappin

Cynthia C. Mandes

Lia O'Connor

Peter Raimondi

Stefan Richter

Reid Rutenberg

Richard Schuller

David Shuter, MD

Donald Slpe

Joan Javits Zeeman

Executive Director

Patricia Montesino Broxson, CFRE

Dear Theatre Students and Parents,

Each year DSOA's Theatre Department produces the Season Playbill which is distributed at all of the Theatre Department's shows for the year. This is a wonderful way to promote the department and its productions, as well as raise much needed money. The following will help you in making the decision about how these monies are deposited.

The monies from the Playbill ad sales are deposited in the following ways. There are only two choices:

1. The student can choose to have all the monies deposited into the Theatre Parent Organization (PTO) general account.
2. The student can choose to have 60% the monies deposited into the Theatre Parent Organization (PTO) general account and 40% into the student's account.

We would like to encourage you to pick choice 1. This is one of our main fundraising events. The ads that are sold by students and parents raise the money that we use for scholarships and departmental needs not covered in other ways. However, we know that there might be financial costs incurred while at Dreyfoos ranging from competition registrations to hotel stays to school sponsored college audition trips. If this will be a burden, choice 2 is a way to defray these expenses.

You can also receive lab hours for the time spent in an effort to sell an ad. You get one hour for every documented attempt to sell an ad, whether or not it was successful. (Not valid for family "congratulatory" ads) A verification form and example are attached. **Even if you sell the ad, this form must be filled out and signed to receive lab hours.**

We are no longer taking donations for the playbill. If you wish to donate or know someone who wishes to donate to the Theatre Department please contact: Pam Bowe psbowe@comcast.net.

Funds deposited in student accounts may only be used for obligations incurred through the Theatre Department and approved by the Dean. Any post graduation balance in a student's account is considered a donation to the Theatre Department.

This fundraiser is very important to the Department and the experience our students have while at DSOA. I encourage you to get out and sell ads. I have included an ad form and instructions. Please review this material, if you have any questions, please email us at DSOAplaybill@yahoo.com.

Gratefully,

Anna & Phoebe

Anna Babiolakis & Phoebe Brown

Playbill Co-Chairs

DSOA Theatre Parent's Association

Mailing Address: PO Box 552, West Palm Beach, Florida 33402-0552 Phone (561) 805-6298 – Fax (561) 805-6299
Office Located at Alexander W. Dreyfoos School of the Arts, 501 S. Sapodilla Avenue, West Palm Beach, FL 33401
Visit us on the web at www.soafi.org

Please remember the School of the Arts Foundation in your estate planning.

Dreyfoos School of the Arts, Theatre Playbill 2010-2011

DEADLINE (NO ADS WILL BE ACCEPTED AFTER THIS DATE): **9/30/2010**

Company Name: _____ Phone: _____

Contact Person: _____ Name on Check if Different than Ad: _____

Business Address: _____

- Inside Front, Inside & Outside Back Cover are in color. All other ads are BLACK AND WHITE.
- Except for Premium Pages, placement in the program is determined on a first-come basis.
- All ads should have correct orientation and size as indicated in the chart below and be in either JPEG or PDF format. Email JPEG or PDF ad to: DSOAPlaybill@yahoo.com.
- Any ad not emailed in these formats must pay an editing fee
*******The Dreyfoos Theatre Department reserves the right to edit any ad for content*******

AD SIZE	ORIENTATION	IF JPEG OR PDF	EDIT FEE	TOTAL
BUSINESS CARD: 3 5/8 x 2 3/8	L or P	\$ 60	ADD \$10	\$
QUARTER PAGE: 3 5/8 x 4 3/4	L or P	\$ 90	ADD \$10	\$
HALF PAGE: 7 1/4 x 4 3/4	LANDSCAPE	\$ 180	ADD \$20	\$
FULL PAGE: 7 1/4 x 9 1/2	PORTRAIT	\$ 360	ADD \$25	\$
<u>PREMIUM PAGES: Full Page</u>				
CENTERFOLD Backside (Glossy)	PORTRAIT	\$ 400	ADD \$50	\$
CENTERFOLD (Glossy)	PORTRAIT	\$ 500	ADD \$50	\$
INSIDE FRONT OR BACK COVER (Color)	PORTRAIT	\$ 600	ADD \$50	\$
OUTSIDE BACK COVER (Color)	PORTRAIT	\$1000	ADD \$50	\$
<u>TOTAL</u>				\$

Please make all checks payable to: School of the Arts Foundation, Inc. **Memo:** PLAYBILL



Mail this form, ad hard copy and payment to:

School of the Arts Foundation, Inc.
P.O. Box 552 West Palm Beach, FL 33402

Attention: Playbill

(There will be a \$10 charge for all bounced checks.)

MANDATORY STUDENT INFORMATION

Student: _____ Grade: ____ Phone: _____

STUDENTS MUST SELECT AN OPTION BELOW!!!

- ☐ All sales to be deposited into the Theatre Parents Organization (PTO) general account.
- ☐ 40% of Sales to be deposited in my theatre account and 60% in the PTO general account



DSOA THEATRE PLAYBILL Ad Sales Pitch Verification

I, _____, of _____ (Name of Company)
verify that _____ (student name) met with me
today _____ (date) at _____ (specific time) to discuss the
placement of an ad in the Dreyfoos Theatre Department playbill.

Signature of Company Representative _____

Position of Company Representative _____

Phone/email contact information _____

Approved by Theatre Department Dean _____ Date _____

***STUDENTS WILL RECEIVE ONE LAB HOUR PER EACH VERIFIED SALES PITCH
(WHETHER OR NOT AN AD IS PLACED).***

FORM MUST BE DATED AND SUBMITTED TO MRS. BLANCHETTE NO LATER THAN SEPTEMBER 21, 2010.

THEATRE DEPARTMENT FACULTY RESERVE THE RIGHT TO VERIFY EACH SALES PITCH.

***A COPY OF THIS COMPLETED FORM MUST BE ATTACHED TO THE LAB HOUR
CARD TO RECEIVE LAB HOUR CREDIT.***

FAMILY "CONGRATULATORY" ADS WILL NOT ACCEPTED FOR LAB HOUR CREDIT.

DEADLINE FOR ALL ADS IS 9/30/2010

DSOA THEATRE PLAYBILL AD SALES INSTRUCTIONS

1. Fill in your **MANDATORY STUDENT INFORMATION** at the bottom of the form. Choose your desired option. You will lose any credit if this info is incomplete.
2. Make copies of the ad form.
3. As you go about your daily business, pass the form out to the businesses you visit. Pass them out to your neighbors, friends and relatives.
4. If they are interested, fill the form out completely.
5. Have the ad purchaser mail the complete payment and a copy of the ad to the address on the form or you can collect payment and copy of ad and deliver to the School of the Arts Foundation office (Bld. 9) at school.
6. ****IMPORTANT**** Have the ad purchaser email the ad in JPEG or PDF format (no edit fee) to DSOAplaybill@yahoo.com.
7. **DEADLINE FOR ALL ADS IS 9/30/2010.**
8. If you have any questions, please feel free to email Anna Babiolakis at DSOAplaybill@yahoo.com

Ad facts and rules:

1. DSOA Theatre goes (approx. 3000) will see the ads.
2. All ad proceeds benefit the student directly and/or the Theatre Department in general.
3. **Inside and Outside Back Cover, and Inside Front cover are in color.**
4. All other ads are black & white.
5. Outside Back cover, Inside front and back covers and Centerfolds, both outside and inside (premium pages) are glossy.
6. Except for premium pages, ad placement is based on a first-come basis.
7. Ads should be JPEG or PDF format sized and oriented correctly. Edit fee must be added to payment if ads do not meet this criteria. **Edit fee does not count toward student account.**
8. Funds deposited in student accounts may only be used for obligations incurred through the Theatre Department.
9. Any remaining balance in student account post graduation is considered a donation to the Theatre Department.
10. If student info is not filled in completely no credit is given and all money will go into general account.
11. **DEADLINE FOR ALL ADS IS 9/30/2010.**

FIELD TRIPS

Throughout the school year, field trips will take place. **All students will receive specific information regarding field trips well in advance of the trips.** Field Trip permission forms must be completed and turned in no later than the day before departure for the trip. Students may not drive themselves or others on any field trip.

Parents and students are reminded that all School District of Palm Beach County and Alexander W. Dreyfoos, Jr. School of the Arts rules and policies are in place while on any field trip. **Alcohol, drug, controlled substance, and weapon possession will not be tolerated.** Any student caught in possession of any item that is not allowed will be referred to law enforcement authorities, and further disciplinary action will be taken upon return to school. **Violation of any rule could mean that the entire school cannot participate in any athletic trips, conferences, festivals, or competitions!**

Students are responsible for expenses related to food, ground transportation, and other miscellaneous incidental costs.

District Individual Event Festival

This will take place (tentatively) on December 11, 2010 at a location TBA. Students must first qualify at the school-wide audition on November 13, 2010. Students interested in participating should check the callboards and attend Thespian meetings during lunch. The cost of this trip is tentatively set at \$40.00.

Chicago – College/Conservatory Auditions—The National Unified Auditions

This trip will take place from February 6-9, 2011. The purpose of this trip is for seniors to have the opportunity to audition for multiple schools in one location. Students must make individual applications/appointments with each school in attendance. More information will be distributed by early November, 2010. The cost will be approximately \$900.00.

Florida State Thespian Festival – Tampa, Florida

This trip will take place from March 16-20 (SPRING BREAK!), in Tampa. Students who rank highly at the District Individual Event Festival or are involved with the fall production (if selected to perform) will be selected to participate. The cost of this trip is approximately \$400.00.

Students: You may make copies of this letter to solicit donations to help pay for various department expenses.

**The Alexander W. Dreyfoos School of the Arts
THEATRE DEPARTMENT
501 South Sapodilla Avenue
West Palm Beach, Florida 33401**

Dear Friend of the Theatre:

I am a theatre student at the Dreyfoos School of the Arts and have been asked to participate in several theatre festivals and conferences to enhance my education. During this school year, I may attend:

District Thespian Individual Event Festival
National Unified Auditions, Chicago
Florida State Thespian Festival, Tampa

December 2010
February 2011
March 2011

At these festivals, I will showcase my work, participate in workshops with professionals, observe performances, and audition for college scholarships.

My attendance at these festivals will cost me approximately \$1,000.00. If you, or your business, would like to sponsor my attendance at these festivals, complete the form below and mail it to the above address with your check made payable to the **Dreyfoos School of the Arts Theatre Department**. Every donation will go directly into my own account fund for my trip expenses. In return, you will receive a letter listing the amount of your tax-deductible donation and an acknowledgement in the program.

Thank you for allowing me to continue my theatrical education that will bring me one step closer to my dreams!

Sincerely,

School of the Arts Theatre Student

DREYFOOS SCHOOL OF THE ARTS THEATRE DEPARTMENT SPONSOR FORM

YES, I would like to sponsor _____ (print student name)!

Please accept my check for the amount of \$_____ (amount) and send the receipt to:

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Home Phone: _____ Work Phone: _____

Email: _____

MAIL WITH CHECK **MADE PAYABLE TO DREYFOOS SCHOOL OF ARTS TO:**
ALEXANDER W. DREYFOOS SCHOOL OF THE ARTS
THEATRE DEPARTMENT
501 South Sapodilla Avenue
West Palm Beach, Florida 33401

DREYFOOS THEATRE DEPARTMENT FIELD TRIP PERMISSION/HEALTH FORM

****RETURN TO ANY THEATRE TEACHER.****

Destination: Various Theatre Department Field Trips / Festivals / Competitions

Dates: Ranging between August 18, 2010 and June 1, 2011

My child _____, _____ has permission to attend all Theatre Department
(last name) (first name / MI)

Field trips. I understand that I will receive individual information packets as trips approach.

Parent's Name(s): _____

Home Phone Numbers: _____

Work Phone Numbers: _____

Cell Phone Numbers: _____

Home Address: _____

Emergency Contact(s): _____

Emergency Phone Numbers: _____

I authorize emergency medical treatment for my child in the event of accident or illness during this field trip. I guarantee payment of all charges that might be incurred during any treatment.

Physician's Name: _____

Physician's Telephone Number: _____

Health Insurance Company: _____ Policy #: _____

Insurance Co. Telephone Number: _____

Date of last Tetanus shot: _____

Continuing Medication(s): _____

What else do we need to know about your child? Allergies, medications, etc. Please be specific.

Students should be properly insured. The School District of Palm Beach County, the Alexander W. Dreyfoos School of the Arts, and/or sponsoring faculty member/administrator will not be held liable for accidents occurring during the school year. Parents are reminded that the "at school" Student Activity insurance available through schools does not cover overnight field trips under any circumstances. Parents should have 24-hour/around-the-clock coverage available through the school or their own agent to insure proper coverage on overnight trips.

The School District of Palm Beach County recognizes its responsibility for its negligent acts to the limits of Section 768.28 Florida Statutes. The undersigned understands and accepts the risks associated with a trip of this nature and assumes all responsibility for the liabilities due to the undersigned child's behavior or conduct.

Signature of Parent/Guardian

Date

Printed Name of Parent/Guardian

STUDENT ENRICHMENT CONTRIBUTION

Each year, the Theatre Parents' Association requests a \$100.00 ENRICHMENT CONTRIBUTION per Theatre Department student. These funds are used to help defray the cost of the department fieldtrips, production expenses, master classes, guest speakers, and classroom supplies. Like professional and community theaters, our department supports itself with the help of sponsors and donations. Every production or project must pay for itself. To keep ticket prices low, donations are a necessary part of our annual budget. Your donations make it easy for us to make quick, incidental purchases such as paint, makeup, nails, etc. when we are in that last minute crunch time before openings.

If you (or your business) would like to donate more than \$100.00, we would greatly appreciate it. Since some of our department families may not be able to afford a donation, your generous offering may allow a disadvantaged student the same benefits as your own child. For each donation of \$50 over the requested \$100.00, you will receive one complimentary ticket to one show as well as acknowledgement in our playbills. The Student Enrichment Contribution may not be used in lieu of Lab hours. Your donation is tax-deductible.

****THIS YEAR WE WILL HAVE A COMPETITION BETWEEN CLASSES. THE FIRST CLASS TO CONTRIBUTE 100% FROM ITS STUDENTS WILL RECEIVE A FREE MOVIE NIGHT WITH FOOD, PRIZES, & FUN!**

ALEXANDER W. DREYFOOS SCHOOL OF ARTS THEATRE DEPARTMENT STUDENT ENRICHMENT CONTRIBUTION FORM

Parent Name: _____ (please print)

Student Name: _____ (please print)

Parent Phone Number: _____

Parent E-Mail Address: _____ (please print)

_____ Enclosed is a \$100.00 suggested donation.

_____ I am able to give more than the suggested donation,
and would like to contribute \$_____

Please make your tax-deductible donation check payable to **SOAFI School of Arts Foundation, Inc.** and mail it with this completed form to:

**Alexander W. Dreyfoos School of the Arts
Theatre Department
501 South Sapodilla Avenue
West Palm Beach, Florida 33401**

2010-2011 THEATRE DEPARTMENT HANDBOOK

ACKNOWLEDGEMENT OF RECEIPT/UNDERSTANDING

In order to participate in any departmental activities in the 2010-2011 school year, this form must be filled out, signed, and returned for **extra credit** to any one theatre teacher **NO LATER THAN AUGUST 27, 2010.**

YOU MAY NOT AUDITION FOR ANY PRODUCTION, INTERVIEW FOR ANY CREW POSITION, OR PARTICIPATE IN ANY EXTRACURRICULAR ACTIVITY UNTIL THIS FORM IS COMPLETED AND RETURNED!

Student Name: _____

Parent/Guardian Name: _____

Contact Phone Number: _____

Contact E-mail Address: _____

We have read, understand, and agree to abide by all content presented in the Alexander W. Dreyfoos, Jr. School of the Arts 2010-2011 Theatre Department Handbook.

Student Signature

Date: ____/____/2010

Parent/Guardian Signature

Date: ____/____/2010

HELP US SPREAD GOOD NEWS!

As arts programs are disappearing across our country due to the economy and reduced budgets, it is important that we remember how lucky we are to have the Dreyfoos School of the Arts and its world-renowned Theatre Program!

“Multiple independent studies have shown increased years of enrollment in arts courses are positively correlated with higher SAT verbal and math scores. High school students who take arts classes have higher math and verbal SAT scores than students who take no arts classes....the more arts classes, the higher the scores.

Based on these findings the compendium has identified six major types of benefits associated with study of the arts and student achievement:

1. Reading and language skills
2. Mathematic skills
3. Thinking skills
4. Social skills
5. Motivation to learn
6. Positive school environment”

(from Critical Evidence: How the Arts Benefit Student Achievement. For more info. contact: the National Assembly of State Arts Agencies-NASAA, nasaa@nasaa-arts.org or www.nasaa-arts.org AND/OR:

the Arts Education Partnership-AEP, aep@ccsso.org or www.aep-arts.org)

We also know that when children are involved in extra-curricular arts programs, they not only stay in school (and out of trouble), but also show improvement in:

- | | |
|-------------------|-------------------------|
| --self-esteem | --family relationships |
| --academic grades | --time management |
| --test scores | --discipline |
| --friendships | --goal-setting/reaching |

We know that our graduates are getting into the best colleges and universities, not only because of their academic scores, but also because of their enriched extra-curricular activities that build their resumes and school/community involvement. Through their play production experiences they **LEARN SKILLS THAT LAST A LIFETIME** like team-work, leadership, math, collaboration, history, languages, geography, architecture, design, technology, etc. When your child is involved in a play, he is enriched by a microcosm of the world and he learns how to achieve success in it. When your child finds success (no matter how small), please let us know so we may continue to blossom and provide the very best theatrical education to our students with both the process (that is taught in the classroom) and the product (that is taught outside of the classroom). When you inform us, we will inform others. **Let us spread the good news about your child’s achievements and our school to our entire community!**

“THE ARTS. ASK FOR MORE.”