

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

**2022-2023  
Department Handbook  
Created by Beverly Blanchette, 1994**

**(Revisions by  
Wade Handy, 2012  
Bruce Linser, 2013  
Brad Barfield, 2016  
Michelle Petrucci, 2017  
Andrew Gilbert, 2019,  
Savannah Whetsell, 2022)**

**It is the responsibility of every Theatre student, every student participating in Theatre Department activities, and their parents/legal guardians to read, understand, and safeguard this handbook. Failure to abide by the policies and procedures set forth in this handbook by the Dreyfoos Theatre faculty could result in poor grades and/or dismissal from the Dreyfoos Theatre Department.**

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Dear Friends,

Thank you for supporting the future of the American Theatre! The Alexander W. Dreyfoos School of the Arts Theatre Department prides itself on providing Palm Beach County's most enthusiastic and talented students with an exceptional theatre education within the Palm Beach County School District that will prepare them for the next step in their artistic careers. We are proud to share their hard work with you, and we are grateful that you have chosen to show your love of the performing arts and the next generation of live theatre makers!

DSOA Theatre is thrilled to plan a full in-person production season for the 2022-2023 school year on both our mainstage and black box performance spaces. We open our Mainstage Series this October in the Meyer Hall Theatre with *Shakespeare in Love*. Against a bustling background of mistaken identity, ruthless scheming, and backstage theatrics, a young Will Shakespeare's love for Viola quickly blossoms, inspiring him to write his greatest romantic masterpiece. DSOA Theatre is also looking forward to our annual fundraiser cabaret off site at a location to be determined, so please keep an eye out for details to be revealed! The theme this year will be *Wheels of a Dream: A Celebration of Ahrens and Flaherty* which will span classics such as *Ragtime*, *Anastasia*, and *Once On This Island*.

When we return in January, we will bring back our DSOA Theatre tradition, our aptly-named *Short Attention Span Theatre* on the Meyer Hall mainstage theatre. This quickly-moving show features monologues, scenes, songs, and pantomimes that earn a Superior rating at the District Thespian Individual Events Festival in December. These are glittering pieces of theatrical gold. Please join us in supporting our young artists and help them get to the State competition in March!

This spring, our Mainstage season will continue with the magic-filled, fantastical *Pippin* with an infectiously unforgettable score from four-time Grammy winner, three-time Oscar winner and musical theatre giant, Stephen Schwartz. Our version of *Pippin* is the story of one young man's journey to be extraordinary. In April, we wrap up our scripted season with the post-electric play *Mr. Burns* by Anne Washburn and music by Michael Freidman in our Brandt Black Box Theatre. A love letter to live theater, and a hymn of survival and resilience, *Mr. Burns* is an exhilarating exploration of how the pop culture of one era might evolve into the mythology of another. Furthermore, we are proud to feature all of our incredibly talented seniors our much-anticipated Senior Class Showcase in the beginning of May to finish up our season.

At DSOA Theatre, we absolutely cannot wait to welcome you all back to our recently updated Meyer Hall Theatre as well as our Brandt Black Box. Creating theatre requires three essential components: a performer, a performance space, and an audience. You, our patrons and friends, are a vital part of that theatrical equation. One cannot exist without the other. On behalf of the Alexander W. Dreyfoos School of the Arts Theatre Department, thank you for choosing live theatre. We are honored to have you!

Sincerely,

Michelle Petrucci  
Dean of Theatre



## Welcome Theatre Families to the 2022-2023 school year!

I am truly excited to be back, and I anticipate an exciting and busy year in the theatre department! We have a considerable amount to do, and as we all know, it takes a village to support the growth of our amazing children. As your new TPA president, I am looking forward to sharing this journey with you!

What is the Theatre Parent Association (TPA)? What do we do? How can you be involved?

The mission of the TPA is to assist, promote and support the DSOA Theatre Department. Through our fundraising efforts, we sponsor scholarships and grants, purchase needed equipment, support faculty and guest artists, organize enjoyable activities for our theatre students and help our students participate in regional and statewide competitions.

Unfortunately, the school district funds are not nearly enough to support the impactful activities we provide for our theatre students. Through the collection of your Student Enrichment Contributions (SEC) and our coordinated efforts in ad sales, concession sales and various fundraisers, we raise money to provide unique opportunities that benefit our Dreyfoos theatre students. Professional master classes, theatre department supplies and equipment, cast and crew meals and parties, show t-shirts, after-show strike parties, senior gifts, ITS get-togethers, and an amazing year-end banquet to celebrate a full year of accomplishments are many of the items/events that the TPA has financially supported over the years. In addition, we provided numerous scholarships for our students to attend Chicago Unified Auditions, the District Thespian competition, various department events and summer intensives. **BUT WE STILL NEED TO ACCOMPLISH MORE, AND THIS IS WHERE YOU CAN HELP!**

**IT'S QUITE EASY.** If you are interested in becoming a part of this vital and vibrant team, please email our Corresponding Secretary at [dsoatpa@gmail.com](mailto:dsoatpa@gmail.com) to be added to the volunteer list. This is not a commitment; you are just agreeing to receive our department newsletter and to be notified when volunteers are needed. There are numerous ways to assist us throughout the year, and you can simply choose what fits in your schedule.

### **THERE ARE EVEN OPPORTUNITIES BEYOND VOLUNTEERING. YOU CAN:**

- **SELL AD SPACE IN OUR ANNUAL THEATRE PROGRAM** - You will find the student sales presentation and ad sales forms in this handbook and online.
- **SPONSOR A PERFORMANCE** - If you know an individual or a corporation who is interested in furthering the arts, ask them to sponsor an event or production.
- **GET INVOLVED. IT TAKES A VILLAGE** - Attend the TPA general meetings, read the newsletter and follow us on Facebook to stay in the loop.

Thank you, in advance, for your participation and support. I look forward to seeing new and familiar faces in the coming year!

Sincerely,

Lori Meyerson  
DSOA TPA President  
(561) 767-6974

## DSOA ANNUAL THEATRE PROGRAM

**Dear Theatre Department Students, Families & Friends —**

Every year, the Theatre Parent Association produces the **Annual Theatre Program**. This program is a high-quality book — one of the most professional-looking programs of any high school in the state. The Program publication is in hard copy and digital form. The proceeds from Ad sales are our Department's largest and most significant fundraiser! We need your help in acquiring Business Ads. We are asking each family to reach out to local businesses, or if you have a business to please consider advertising in the Program.

This Program is a **Win-Win-Win** for every Theatre Department Supporter —

**Advertisers Win** – Typically the Dreyfoos Theatre Program book is distributed at more than 25 performances to thousands of audience members throughout the year. The hard copy book is offered to audience members at every Theatre Department performance and the digital program is shared on the DSOA Theatre website and Facebook page, TPA newsletters, and Program marketing emails. Because Dreyfoos is a county-wide magnet school, its students, and therefore its audience members, are from all over Palm Beach County. This breadth of demographic coverage appeals to many business advertisers.

**Students Win** - Revenue from the Annual Program funds the TPA scholarship program. This program provides both need-based and merit-based scholarships that are open to every Theatre Department student for theatre department activities (as approved by the Scholarship Committee). These activities include District and State Festivals, FTC, Chicago Unified Auditions, Cast & Crew meals, and the Thespian Banquet. Ads start at \$80. If a student sells just one small ad, we raise enough to fund an admission to the ITS District Festival or the Annual Banquet. Students also earn lab hours for time spent pitching ads — one hour for every documented attempt, whether or not an ad is placed. (Not valid for Senior Send-Off Ad). The Ad Sales Form, the Sales Presentation Verification Form, and the Scholarship Application can be found in the Handbook and online.

**The Theatre Department Wins** – Ad Revenue supports the TPA's endeavors to help make the Dreyfoos Theatre Department one of the top high school theatre programs in the country. Funds are used to purchase much needed equipment and supplies for the Department, in addition to funding or supplementing the costs of cast and crew celebrations, faculty and adjudicator meals, the Thespian picnic, Banquet and other fun events.

Because this is our **primary fundraiser**, we encourage everyone to get out there and sell ads! The deadline is Friday, September 23 — so don't delay!

If you have questions, please email [dsoaplaybill@gmail.com](mailto:dsoaplaybill@gmail.com).

Sincerely,

*Donna and Chris Materdomini*  
TPA Annual Theatre Program Coordinators

**PROGRAM AD SALES ARE DUE SEPTEMBER 23, 2022**

**Alexander W. Dreyfoos School of the Arts- Annual Theatre Program 22-23**

Hello hello Troupe 4990!! Welcome to our 2022-2023 school year! I know I speak for the entire officer team when I say that we are so incredibly excited to start this new year, and that we cannot wait to jump back into the whirlwind that is our theatre department. This year we not only want to focus on bringing you guys new events and hour opportunities- such as our Script Library Clean-Up Committee, our Scholarship Committee, and Jury Jamborees- but we also want to improve and bring back what already exists or has existed before in our department, such as improved Jury Rubrics, the reemergence of Quarterly Showcases, more Senior Speed Buddy events, and a One Act for districts! This year we also have an amazing lineup of a Show Season that will have something in store for every actor and technician.

Now, I can talk about these events all day long, but they truly are nothing without the students that make them a reality. That's all of you. So much of our high school and middle school experiences have been interrupted by any interference you could possibly think of- the main one being, a global pandemic. While our world may be trying to find a new sense of "normal", our theatre department's main goal is to continuously keep moving one way: up. While some of our main goals lie in bringing back all of the events and activities our department lost due to Covid, we also want to focus on adding to our department, and make changes that will ensure every student who becomes a part of our theatre family will not only feel welcome, but will feel at home.

So, because of this I want to introduce the **ULTIMATE** goal of this new school year: To get everyone involved. This department functions at its best when *all* of its students are working together to create the dreyfoos theatre magic we all know and love! The main way to stay involved in this department is to take every opportunity possible, whether that be working on a crew, performing in a show, volunteering at showcases, or being a supportive audience member! Yet, how can you hear about all of these opportunities? Well...

**Google Classroom:**

uls3hyi

**Remind:**

text your grade specific code to 81010 or type the code in the app:

Freshmen- @dsoafr

Sophomores- @dsoasop

Juniors- @dsoajr

Seniors- @dsoasr

**Website:**

[www.dsoatheatre.com](http://www.dsoatheatre.com)

**Weekly Newsletter:**

email dsoatpa@gmail.com to sign up

**Facebook:**

Thespian Troupe 4990!

**Instagram:**

@dsoatheatre

Along with keeping up with all of our digital social platforms, the best way dsoa theatre students can stay up to date on any and all information is by checking our new and improved callboards! Callboards should be checked TWICE A DAY, EVERY DAY!! This is so, so important, as our callboards are constantly being updated with new information on what is going on within and outside of our department. Our callboard map is changing a bit this year, so below will be a guide so you can find each and every callboard with ease.

**Callboard 1:** Info/Urgent Callboard

**Callboard 2:** Calendar Callboard

**Callboard 3:** Jury/Room Signout Callboard

**Callboard 4:** Events Callboard

**Callboard 5:** Theatre Outside of Dreyfoos Callboard

**Callboard 6:** Wheels of a Dream/ Mr. Burns Callboard

**Callboard 7:** Shakespeare in Love/Pippin Callboard

**Callboard 8:** Legacy Robe Callboard

**Callboard 9:** Tech Opportunities Callboard

**Callboard 10:** College Callboard

**Callboard 11:** ITS/One-Act/Summer Program Callboard

**Callboard 12:** Costume Callboard

Each callboard will have its assigned number in the right-hand corner of the board, in hopes of preventing any confusion on which callboard is which!

Jumping into any new school year comes with its own challenges and concerns, but one word I want to have to guide us through the year is *growth*. Theatre can become a perfectionists' game very quickly, so I think it's important to remind ourselves that it is okay to make mistakes. We learn a little bit through our successes, but we learn the most when we allow ourselves to mess up. To be subject to error. This year I want us to learn and grow *together*. Theatre

is nothing if not collaborative, and we are nothing if not a family built on collaboration. We are all growing together, and we are all learning together. Let this year be a year that you dive into new opportunities, and not be afraid of trying new things. I wish everyone a wonderful, fearless school year!

“To me, Fearless is not the absence of fear. It's not being completely unafraid. To me, Fearless is having fears. Fearless is having doubts. Lots of them. To me, Fearless is living in spite of those things that scare you to death.”

— Taylor Swift

With much, much love,

ITS President,

Felicia Voehringer :)

# Directory

## Theatre Department Faculty

Michelle Petrucci	Dean, Musical Theatre, Dance, Arts Administration	<a href="mailto:michelle.petrucci@palmbeachschools.org">michelle.petrucci@palmbeachschools.org</a>
Kristina Lejedal	Acting, Aice Drama, Improv	<a href="mailto:kristina.lejedal@palmbeachschools.org">kristina.lejedal@palmbeachschools.org</a>
Charles Swan	Musical Theatre, Stage Management	<a href="mailto:charles.swan@palmbeachschools.org">charles.swan@palmbeachschools.org</a>
Nathaniel Rayman	Technical Supervisor, Stagecraft & Design	<a href="mailto:nathaniel.rayman@palmbeachschools.org">nathaniel.rayman@palmbeachschools.org</a>
Savannah Whetsell	Acting, Theatre History, Devised	<a href="mailto:savannah.whetsell@palmbeachschools.org">savannah.whetsell@palmbeachschools.org</a>
Penny Williams	Costume Design (Artist-in-Residence)	<a href="mailto:penny.koleos@palmbeachschools.org">penny.koleos@palmbeachschools.org</a>

The Theatre faculty kindly requests that students and parents use only the above-listed email addresses to communicate. Please refrain from contacting faculty via private lines, home email addresses, or online social media sites. Students and parents may receive private phone numbers and email addresses for field trip purposes only; please promptly delete these numbers and email addresses following such trips.

## Thespian Troupe #4990 Officers

Felicia Voehringer	President
Devyn Humble	Vice President
Von Markarian	Secretary
Olivia Bynum	Treasurer
Starienne LoMonaco	Historian
Liam White	Public Relations

## **The Vision, Mission, and Philosophy of the Dreyfoos School of the Arts Theatre Department**

**Vision:** Students graduating from the Alexander W. Dreyfoos School of the Arts Theatre program will be the innovators and leading practitioners in the next generation of American theatre.

**Mission:** The Alexander W. Dreyfoos School of the Arts Theatre Department will provide students with the comprehensive theatre arts studies and practical experiences necessary to enter prestigious college, university, or conservatory theatre programs as well as the professional industry.

**Philosophy:** Theatre is an all-or-nothing proposition. Our students' classroom instruction is supplemented and enhanced by our extracurricular production experiences – process applied to product. Consistent and committed participation in both classroom and after-school activities is necessary for a complete theatrical education.

### **Selected Departmental Accomplishments**

- Educational Theatre Association Outstanding High School Theatre Program
- Sixteen Florida State Thespian Festival Mainstage Productions
- Two-time winner of Southeastern Theatre Conference Secondary School One-Act Play Festival
- Four-time winner of Florida Theatre Conference Secondary School One-Act Play Festival
- Most awards for a single school at District Thespians Individual Events Festival
- Recognition of students through the NFAA YoungArts program
- Recognition of students through the Arts for Life and Palm Beach Post Pathfinder scholarship programs
- Graduates accepted to college/conservatory theatre programs, including: Boston Conservatory, Boston University, Berklee School of Music, Carnegie Mellon, DePaul, Elon, Florida State University, Ithaca College, Juilliard, New World School of the Arts, NYU Tisch School of the Arts, Northwestern University, Pace, Penn State, Point Park, Southern Methodist University, SUNY Purchase, Syracuse University, Texas State, University of the Arts, North Carolina School of the Arts, University of Southern California, and Webster University.

### **Selected Alumni Accomplishments**

- Founding theatre/film companies: Randi Berry, Wreckio Ensemble; Kimberlea Kressal, EstroTribe; Nick Ciavarella, Sound and Space Theatre; Paul Leopold, Descent Artists; Adam Cronin, Bama Productions
- Performed on and off-Broadway (inc. tours): *Wicked* (Talia Suskauer and Olivia Dei Cicchi), *Beautiful: The Carole King Musical* (Jacquez Linder-Long), *Little Shop of Horrors* (Jana Jackson), *Tootsie* (Alec Ruiz), *Pretty Woman* (Becca Suskauer), *RENT* (Makenzie Rivera)
- Worked on and off-Broadway: Megan Larche, Casting Director with Binder Casting, Associate Producer of *Bring It On!*; Jessica Weeks, Assistant Sound Designer of *Nice Work if You Can Get It*;
- Worked in Television and Film: Joshua Harto, Coleman Reece in *The Dark Knight* and writer/producer of *Memphis Beat* and *The Lifeguard*; Erin Krakow, *Army Wives*; Sharon Pierre-Louis, *The Lying Game*, *Django Unchained*; Ben Yvette, *Royal Pains*; Reid Ewing, *Modern Family*
- Designed professionally: Pamela Kupper, Lighting Design at Radio City Music Hall; Caitlin Hunt, assistant costume designer, *In the Heights*; Michael McClain, scenic design at St. Louis Opera
- Commercials: Deprece Reddick and Franchesca Tosti for Pepsi, Maritte Go for Ford
- Self-promotional/stand-up work: Franchesca Ramsey (MTV's Decoded)

## 2022-2023 Important Dates

Aug. 16; Lunch	Thespian Meeting, Black Box	Jan 3	SAST Rehearsals begin
Aug. 19; 4pm	New Student/Senior Speed Buddy	Jan. 6-7	<i>Short Attention Span</i> , Meyer Hall
Aug. 19; 6pm	Theatre Families Welcome Meeting	Jan. 17; Lunch	ITS Meeting, Black Box
Aug. 24; Lunch	Hairy Details Auditions	Jan. 17	Season Selection Apps Due
Aug. 24	Senior Rep. Piece #1 Due		
Aug. 25; Lunch	Hairy Details Callbacks	Feb. 13	Spring Play Rehearsal Begins
Aug. 29-Sept. 2nd	Fall Play Auditions & Callbacks	Feb. 23; 6:30pm	<i>Spring Musical</i> /Theatre Maj. Preview
Aug. 30; 6-8pm	Curriculum Night	Feb. 24 - Mar. 5; 2 & 7pm	<i>Spring Musical</i> , Meyer Hall
		Feb. 21	ITS Lunch Meeting
Sept. 2	Chicago App Due		
Sept. 6	Fall Play Rehearsals Begin	Mar. 7	ITS Lunch Meeting
Sept. 6	Senior Rep. Piece #2 Due	Mar. 7	ITS Officer Elections
Sept. 20	ITS Lunch Meeting	Mar. 15-18	Florida State Thespian Festival
Sept. 20	Senior Rep. Piece #3 Due	Mar. 31	Grad Bash
Sept. 20	Minifest Sign Up Deadline		
Sept. 24; 2-5pm	ITS Picnic	Apr. 14-16; 7PM & 2PM	Spring Play, Black Box
		Apr. 18	ITS Lunch Meeting
Oct. 4	Senior Rep. Piece #4 Due	Apr. 17	Jury Approval Due
Oct 8; 8am-5pm	IE Minifest	Apr. 17	Senior Showcase Rehearsals Begin
Oct. 18	Senior Rep. Piece #5 Due	Apr. 22	Prom
Oct. 18	ITS Lunch Meeting	Apr. 28-29	Senior Showcase
Oct. 27; 6:30pm	Fall Play Theatre Maj. Preview		
Oct. 28-Nov. 6; 2 & 7pm	Fall Play Meyer Hall	May 1	CA/Lab Hours Due
		May 14; 5-9pm	Thespian Banquet
Nov. 6	Fall Play Strike	May 15-19 – 20th	Juries (Jr., Soph., Fresh.)
Nov. 7	Jury Approval Due	May 22 – 26	Exams
Nov. 9	Jury Approval Returned to Students		
Nov. 14-18	Spring Musical Auditions		
Nov. 15	Senior Rep Declarations Due		
Nov. 15	ITS Lunch Meeting		
Nov. 18	Thespian Thanksgiving		
Nov. 18-19	ITS One Act Competition		
Nov. 28	Jury CA/Lab Hours Due		
Nov. 28	Spring Musical Rehearsals Start		
Dec. 3	ITS District Competition		
Dec. 5-9	Senior Reps		
Dec. 12-15	Juries (Jr. & Soph. only)		

## **Academic and Artistic Honesty**

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.

With regard to theatrical designs, remember that 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; violations will result in the receipt of no credit on the assignment and possible disciplinary action.

## **Callboards**

Bulletin boards (callboards) are located throughout the hallways of Building Seven. Each board is devoted to certain topics pivotal to the operation of the Department, and labeled as such. Students must check each callboard at least twice per day. “I didn’t know” is not a valid excuse. Students may not post anything on a callboard without permission from the Dean or the director of a given production.

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 dates, and general department information. Adjacent to the Main Callboard is the Thespian callboard. This callboard contains information related to Thespian Troupe activities such as District & State IEs.

Production Callboards are also located in the hallway outside of Room 7-110. Each Meyer Hall production shares one board, while the board opposite contains information related to Brandt Black Box Theater productions. Other callboards throughout the halls include information regarding Design/Production, Costumes, College Applications & Auditions, Summer Programs, Outreach and Current Theatre Events.

Other important department information may be posted on the Thespian Troupe 4990 Facebook group page as well as through the Theatre Department Google Classroom page and website. It is imperative that you stay up to date with all methods of Theatre Department communication.

## Casting Policy

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. While it is impossible to cast every student in any given production or school year, the faculty will make the best attempt possible to maximize performance opportunities for all students.

The faculty considers not only a student's audition for a particular play but also prior production performance and reliability, classroom behavior and 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***). For productions that span two semesters but are cast in the first, a student on academic or arts probation may audition and be cast provisionally pending final first semester grades.

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. Therefore, Theatre Department auditions are limited to theatre majors unless otherwise specified.

Sometimes, when a choice between two equally talented students must be made, seniority may be considered. Additionally, there may be students who appear in multiple productions due to casting needs. Final casting consideration comes down to several factors including who is best for the role and the educational value for a particular student playing a role.

While not required, it is highly recommended that students audition and/or interview for every production (whether Mainstage or Black Box Series). Auditioning is like working out at the gym; the more you do it, the easier it becomes.

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 or applied for a position and were not chosen, it is within your rights to ask the faculty what you could do to improve your next audition or interview.

### **2021-2022 Audition Requirements**

<i>Shakespeare In Love</i>	30 second Shakespeare comedy monologue.
<i>Wheels of A Dream: A Celebration</i>	TBD.
<i>Of Ahrens &amp; Flaherty</i>	
<i>Pippin</i>	32-bar cut from a uptempo song in the style of the show.
<i>Mr. Burns: A Post-Electric Play</i>	One-minute contemporary monologue.
<i>Short-Attention-Span-Theatre</i>	Receipt of Superior-rating on a monologue, scene, song, or mime at the District 15 Thespians Individual Events Festival
<i>Senior Showcase</i>	Seniors' choice of material * Participation Required*

\*You cannot be involved in both *Pippin* and *Mr. Burns*

## Classroom Expectations

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 for appropriate risks taken or work completed either in or out of class. As artists, we respect each other's creativity and freedom of expression. Additionally, the following classroom behaviors are expected from students:

- Punctuality: please be in your seat when the tardy bell rings and remain in seat unless otherwise instructed.
- Preparation: please be prepared for class at the sound of the tardy bell.
- Presence and Attentiveness: please refrain from talking and other disruptive behavior--especially during performances.
- Personal Responsibility: please use restroom and take care of other personal business during lunch or between classes.
- Respect: please respect yourself, your classmates, and your instructors. Practice exceptional audience behavior. Put away cellular phones and other electronic devices to prevent distraction.
- Decorum: please refrain from the use of inappropriate gestures, language, and prop weapons both on-stage and off.
- Good Citizenship: please do not deface or destroy school, classroom, or personal property. Please refrain from chewing gum, eating, or drinking in the building. Clean up after yourself when you leave a classroom or rehearsal. ***No food is allowed in theatre department spaces.***
- Versatility: work performed in one class may NOT be used in another class.
- Obey all rules set forth by DSOA and individual teachers.

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. 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 it to a higher authority. If you suspect any student of harm or negativity, you should report it to a higher authority so that the student may receive assistance. Please do not hesitate to seek assistance from your teachers. We are here to help.

## Dress Code

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.

It is important that you wear clothing conducive to the activities you are expected to do in class. Safety is also an important consideration (ie. no open-toed shoes in the Scene Shop). Please dress appropriately and professionally at all times. Remember that every moment is an audition.

All theatre classes have a dress requirement for class. Students should refer to course syllabi specific to each class for such requirements. In the event a teacher requires students to dress out, students will be granted five minutes at the beginning and ending of the class period to change clothes.

### **Field Trips**

Students will receive specific information regarding field trips well in advance of the trips. **Permission Forms must be completed and turned in before or on their due dates. No permission forms will be accepted after it is due.** We MUST get better at this as a troupe!

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 will be prevented from participating in athletic trips, conferences, festivals, or competitions.

Students are responsible for expenses related to food, ground and air transportation, lodging, and other miscellaneous incidental costs. Financial assistance may be available to students in the form of scholarships from the Theatre Parents Association or the School of the Arts Foundation.

### ***Important Field Trips:***

#### District Thespian Individual Event Festival — Martin County High School, Florida

This trip will take place on December 3rd at Martin County High School. **Students must first qualify at Mini-Fest on October 8<sup>th</sup>, 2022.** Students interested in participating should check the callboards and attend Thespian meetings. The cost of the District trip will be approximately \$80.00. Cost of the trip varies depending on participants.

#### Florida State Thespian Festival – Tampa, Florida

This trip will take place in March 16th-18th in Tampa. Students who rank highly at the District Thespian Individual Event Festival will be selected to participate. In the event that more students qualify to attend the trip than competitive slots available, the theatre faculty will consider seniority, specific critiques from District IE judges, and educational value for students. The cost of this trip will be approximately \$800.00.

#### Chicago – National Unified Auditions (College/Conservatory Auditions)

This trip will take place from February 4th – February 9th, 2023. The purpose of this trip is for seniors who are serious about studying theatre in college to have the opportunity to audition for multiple schools in one location. Students must make individual applications/appointments with each school in attendance and report appointments by December. Applying students will be selected to attend based upon theatre faculty discussion on the benefits of the student auditioning in this setting. Applications are due to Ms. Petrucci by September 2nd, 2022. The cost of this trip will be approximately \$1,800.00.

## **Florida State Thespians**

Participation in the District 15 Thespians Individual Events and Florida State Thespian Festivals are governed by the rules of Florida State Thespians and the policies of the Dreyfoos School of the Arts Theatre Department. For information regarding Florida State Thespians, please visit: <http://www.flthespian.com>.

## **Grading Policies in the Classroom**

Most theatre courses are performance-based in that students are graded primarily on performances and presentations done while in class. Faculty will establish rubrics and communicate their components prior to final performance or presentation.

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 determining the final quarterly grade.

Attendance is mandatory. Since Theatre Department courses are performance and participation based, it is impossible for a student to perform and participate if not in class. Classroom focus is on both rehearsal and performance; process is just as important as product. A student will not receive good grades without good attendance and good work habits.

Grades are averaged and posted where parents and students may access via SIS, and are also often available to review on class Google Classrooms. Faculty members will make their best efforts to update grades regularly. It is the responsibility of the student and parent to stay on top of classroom progress.

It is the student's responsibility to control time outside of class. It is okay for students to say "no" to activities or opportunities that will take them out of class or otherwise distract them from their education (especially if that 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.

**IMPORTANT:** Late work is not acceptable in any Theatre Department class. The theatre runs on deadlines, and it is important for students to take responsibility for these deadlines in preparation for their college and professional careers. A zero is automatically given for any missed assignment, class work session, or performance, regardless of the reason for the absence. For excused absences, it is the student's responsibility to make up the missed work immediately upon return to class. Make-up work not presented immediately will be docked one letter grade per rules and procedures of each specific class.

Students/parents must understand that teachers are given due dates by which they must strictly adhere, and if student submissions are late, the teachers' work will be late. All due dates for these assignments are posted at the beginning of the school year, so their deadlines should be planned for far in advance.

## Juries

**Jury Faculty Contact: Savannah Whetsell ([savannah.whetsell@palmbeachschools.org](mailto:savannah.whetsell@palmbeachschools.org))**

The jury is a performance/project-based assessment that is used as the semester exam grade. Students will present a jury in one of the following categories: Acting, Musical Theatre, Dance, Set Design, Prop Design/Construction, Lighting Design, Sound Design, Costume Construction, or Costume Design. **You must be enrolled in a class that corresponds with the jury category to present that type of jury (ie. You must be enrolled in a Theatre Department Dance course to present a dance jury, with that course's instructor's permission.)**

Only junior and sophomore students will jury in the first semester; seniors will present a Senior Repertoire in place of a first semester jury (see Senior Repertoire section on page 28). In the second semester, juries will be presented by junior, sophomore, and freshman students. Juries are presented during theatre class periods and all theatre classes observe juries. Senior Reps will take place in December. First semester juries will take in December directly following Senior Reps and second semester juries will take place in May.

Students may choose their own content or pieces from any time period for their juries (with the exception of the Freshmen year jury). Students are asked to choose age-appropriate material with appropriate content as well. If you are concerned by the content of your jury choice, either reconsider your content or run your choice by a teacher. Students are **not allowed** to present any work they have previously done/worked on in class: Your jury is meant to be a showcase of the techniques learned in class, implemented by you!

<b>Grade Level</b>	<b>First Semester</b>	<b>Second Semester</b>
<b>Freshmen</b>	<i>No jury required</i>	Performance: Pulled from Theatre History Tech: Student's choice
<b>Sophomores</b>	Student's choice	Student's choice
<b>Juniors</b>	Student's choice	Student's choice
<b>Seniors</b>	Senior Repertoire	<i>No jury required</i>

All students must declare their jury selection prior to the jury. Students jurying in Acting or Musical Theatre must also complete a **Character Analysis** their selection prior to the jury. Technical students must complete a **Play Analysis** for their selection prior to the jury.

The purpose of the character/play analysis is to allow students the opportunity to document the in-depth study of their character/play in the context of the work as discovered in their rehearsal or design process. The Character Analysis format appears in Appendix A. and the play analysis appears SOMEWHERE :) **The Character/Play Analysis will NOT be accepted late, no matter the circumstances, as you may submit these documents at any time prior to the final due date.**

**The Jury Process breaks down as follows:**

- First, students will submit their choice of piece (Jury Declaration) for approval from the faculty. *Failure to declare jury selection by the deadline will result in the final jury grade being lowered by one letter grade.*
  - Performance students will submit the following: Jury category, name of play/musical, piece selected (full text of monologue or sheet music)
  - Technical students will submit the following: Jury category, name of play/musical/project
- Once approved, the students will have approximately two weeks to complete their analysis and turn it in by the due date. Students will also submit their Lab Hour Card on this date. *Failure to submit an analysis by the deadline will result in the final jury grade being lowered by one letter grade.*
  - Performance students will complete the Character Analysis
  - Technical students will complete the Play/Project Analysis
- Students will perform their selected piece, or present their technical project, for a panel of three Theatre Faculty adjudicators and their peers.

**FALL SEMESTER**

***Sophomores & Juniors***

Due Date	What's Due?
November 7th, 2022	Jury Declaration: Submit Jury type & piece selection ( <b><i>including sheet music/monologue text</i></b> ) to Theatre Faculty for approval
November 28th, 2022	Analysis & Lab Hour Card
December 12th, 2022	Jury Performances Begin

**SPRING SEMESTER**

***Freshmen, Sophomores & Juniors***

Due Date	What's Due?
April 17th, 2023	Jury Declaration: Submit Jury type & piece selection ( <b><i>including sheet music/monologue text</i></b> ) to Theatre Faculty for approval
May 1st, 2023	Analysis & Lab Hour Card
May 15th, 2023	Jury Performances Begin

The **Jury Order List** will be posted prior to juries. Students will be scheduled randomly to jury within a particular class period starting with upperclassmen and moving to underclassmen. Students must be prepared to jury on the first day of the class during which they are scheduled. Depending on scheduling, students may be asked to present their jury during a class period in which they were not scheduled, however, in the event that this becomes necessary, they will be given plenty of notice of the change. If a student's name does not appear on the list, or if a name appears during a period in which that student does not have a theatre class, it is the student's responsibility to inform **Ms. Whetsell** so that the error may be corrected.

Submission of **Lab Hours** is an important component of the jury as theatre lab hours comprise 20% of the final jury grade. Theatre students are required to earn thirty (30) theatre lab hours each semester and submit a lab hour card digitally prior to the jury. The faculty will compare hours recorded by the student with sign-in sheets from Theatre Department activities and events. **The Lab Hours will NOT be accepted late, no matter the circumstances, as you may submit them at any time prior to the final due date.** For more information on Lab Hours, please see page 26.

**Failure to be present in the Black Box when called to perform will result in a one grade level reduction.** Students may only make-up a jury if they provide documentation of a communicable illness, an injury that would prohibit their performance, or death of an immediate family member. Routine or previously scheduled appointments (e.g. eye doctor, orthodontist) are not acceptable excuses. The Theatre Department faculty will confer on a case-by-case basis should there be an absence due to extenuating circumstances, and will make a decision based on the circumstances.

#### Guidelines for All Jurying Students

- **Read the play.** Every student must have read the entire play from which the presentation is selected and must be able to justify all work based on the plays. Be sure you have the script – There are many places to access and find full copies of the play.
- **Choose appropriate material.** 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, “My piece contains material that may possibly offend. If you think you might be offended, you may exit the room before I begin.” Please include a specific description of the offensive material (ie. language, mentions of alcohol/drugs) so your audience can make an informed decision whether or not to see your piece. **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 feel offended or uncomfortable. **Additionally, excessive cursing and the ‘F word’ must be removed from all pieces.** We can certainly glean the same subtext from a different word just as effectively if you are doing your job. ***Excessive cursing in a jury will cause failure/lower grade/disciplinary action.***

- **Know the facts.** Students should review the jury evaluation criteria before and during jury preparation and rehearsal.
- **No student may use a prop weapon of any kind.**
- **Respect in the Theater.** Every student must be an exceptional audience member during the jury performances. **There is no cell phone use during the jury period.** Any disturbance made by a student will result in the lowering of his/her own jury score by one grade.
- **Reflect and grow.** Students will receive a digital copy of their jury evaluation forms that are to be used to help you grow through your learning.
- **Be prepared.** Submit character analysis and lab hours before due dates. Have everything you need for your jury when you are called.

## Jury Categories & Details

### The Theatre History Jury

*This is the only category of jury available to Freshmen performance (Musical Theatre or Acting) students.*

- Students must present a memorized monologue that is a minimum of one minute and no longer than two minutes in length from a **play from one of the playwrights studied in Theatre History. A list of acceptable playwrights and plays will be provided.**
- *Monologues from movies, TV shows, or any other source than a this list of playwrights will not be accepted.*
- The monologue may NOT have been submitted for or presented at a previous jury.
- The monologue may NOT have been performed in class or coached by a teacher.
- Student must submit a written character analysis, in proper format, for the selection.
- Student must submit lab hours in the proper format.

### Evaluation Criteria of the Acting Jury

60% of the final jury grade comes from the monologue performance. This is evaluated on the following points:

- Presentation/Dress/Groundedness
- Moment Before
- Volume/Diction/Vocal Production
- Vocal Variety
- Historical Context/Performance Style
- Physicality/Blocking/Action
- Emotional Investment/Stakes/Truthfulness/Sincerity
- Relationship to Scene Partner
- Memorization/Copy of Monologue

20% of the final jury grade is evaluated on the number of lab hours earned during the semester.

20% of the final jury grade is evaluated on the character analysis.

***Please see the rubric for the Acting Jury in Appendix D: Jury Rubrics.***

### **The Acting Jury**

- Student must present a memorized monologue that is a minimum of one minute and no longer than two minutes in length from a **play** published through a reputable theatrical publishing house (e.g. Dramatists Play Service, Samuel French).
- *Monologues from movies, TV shows, or any other source than a published play will not be accepted.*
- The monologue may NOT have been submitted for or presented at a previous jury.
- The monologue may NOT have been performed in class or coached by a teacher.
- The monologue may NOT be a selection from our current season.
- Student must submit a written character analysis, in proper format, for the selection.
- Student must submit a **SCORED COPY (Sophomores & Juniors only)** of the monologue ***from the printed script***; do not type out a version of it in your own format. The copy should clearly state the title of the play, playwright, character name, and student name.
- Student must submit lab hours in the proper format.

### **Evaluation Criteria of the Acting Jury**

**60%** of the final jury grade comes from the monologue performance. This is evaluated on the following points:

- Presentation/Dress/Groundedness
- Moment Before
- Volume/Diction/Vocal Production
- Vocal Variety
- Clarity of Arc/Storytelling
- Physicality/Blocking/Action
- Emotional Investment/Stakes/Truthfulness/Sincerity
- Relationship to Scene Partner
- Memorization/Copy of Monologue

20% of the final jury grade is evaluated on the number of lab hours earned during the semester.

20% of the final jury grade is evaluated on the character analysis.

***Please see the rubric for the Acting Jury in Appendix D: Jury Rubrics.***

### **The Musical Theatre Jury**

- Students must present a memorized song from the musical theatre canon.
- The song may NOT have been submitted for or presented at a previous jury.
- The song may NOT have been performed in class or coached by a teacher.
- The song may NOT be a selection from our current season.

- The song may NOT be from a song cycle.
- Students will be provided live accompaniment for the jury from Mr. Swan. **Tracks are not permitted.**
- Students must submit a written character analysis, in proper format, for the selection.
- Students must submit a clean photocopy of the sheet music for the selection. The copy must be properly formatted for an accompanist, reduced to fit on the page, and should clearly state the title of the musical, title of song, composer/lyricist, character name and student name.
- Students must submit lab hours in the proper format.

### Evaluation Criteria of the Musical Theatre Jury

80% of the final jury grade is evaluated on the following points:

- Conversation with the Pianist
- Properly Prepared Sheet Music
- Presentation/Dress/Groundedness
- Moment Before
- Volume/Diction/Vocal Production
- Pitch/Tone/Musical Line
- Clarity of Arc/Storytelling
- Physicality/Blocking/Action
- Emotional Investment/Stakes/Truthfulness/Sincerity
- Relationship to Scene Partner
- Memorization/Copy of Sheet Music

20% of the final jury grade is evaluated on the number of lab hours earned during the semester.

20% of the final jury grade is evaluated on the character analysis.

***Please see the rubric for the Musical Theatre Jury in Appendix D: Jury Rubrics.***

### The Dance Jury

- Only students enrolled in Junior Dance Choreography, or Senior Dance Repertory may choose to complete a Dance jury.
- Students electing to present a dance jury **must receive permission from Ms. Petrucci** prior to jury declaration deadline. After obtaining permission, students will receive guidelines for the Dance jury.
- Selections must be drawn from the musical theatre repertoire and lie between 1:30-2:30 in length.
- The selection may NOT have been submitted for or presented at a previous jury.
- The selection may NOT have been performed in class or coached by a teacher.
- The selection may NOT be a selection from our current season.
- Students must submit a written character analysis, in proper format, for the selection.
- Students must submit lab hours in the proper format.

## Evaluation Criteria of the Dance Jury

80% of the final jury grade is evaluated on the following points:

- Appropriate Dress
- Focus/Memorization
- Execution of Movement
- Characterization
- Presence/Filling of Space
- Journey Through Story/Piece
- Emotional Investment/Commitment/Stakes
- Consistent Energy Throughout
- Sustained Final Moment

20% of the final jury grade is evaluated on the number of lab hours earned during the semester.

20% of the final jury grade is evaluated on the character analysis.

***Please see the rubric for the Dance Jury in Appendix D: Jury Rubrics.***

## **The Costume Design or Construction Jury**

- Students must present an individual costume design or construction project (*no group work allowed*). Students are asked to choose a published play or musical to design their work from.
- Additionally, some of Ms. William's class projects are available for use in the jury. These are up to the discretion of Ms. Williams.
- The project may have been worked in a Theatre Department class; however, significant improvement is expected on material that originates in a theatre class.
- The project may NOT have been submitted for or presented at a previous jury.
- The project may NOT be a selection from our current season – Either designed for the current season or based off of one of the shows from the current season.
- The project may NOT consist of work done for a DSOA Theatre show.
- The project must represent work done during the semester in which the jury is presented. Student should not procrastinate until the end of the semester to complete the project.
- Students must submit lab hours in the proper format.
- Students must submit a written play/project analysis, in proper format, for the selection.
- Students must submit a costume plot alongside their jury, if applicable.

## Evaluation Criteria of the Costume Design or Construction Jury

80% of the final jury grade is evaluated on the following points:

- Knowledge of Play

- Interpretation (appropriate to production concept, time/location of play)
- Execution/Craftsmanship
- Creativity
- Functionality
- Unification of Design
- Appropriate Research
- Costume Plot / Color Palette
- Justification of Design and Choices
- Professionalism / Appropriate Dress

20% of the final jury grade is evaluated on the number of lab hours earned during the semester.

20% of the final jury grade is evaluated on the character analysis.

***Please see the rubric for the Costume Juries in Appendix D: Jury Rubrics.***

### **Scenic Design, Sound Design, Prop Design/Construction and Lighting Design juries**

- Students enrolled in a stagecraft or design class may elect to present a Technical jury in one of the following categories: ***Scenic, Sound, Props, Lights*** .
- Students will select an existing play or musical to design from.
- Students will not change the time period of a particular play/musical without heavily justifying why.
- The project may NOT have been submitted for or presented at a previous jury.
- The project may NOT be a selection from our current season – Either designed for the current season or based off of one of the shows from the current season.
- The project may NOT consist of work done for a DSOA Theatre show.
- Students are required to follow the technical theatre rubrics and include all components in their jury (design sketches, elevations, floor plan, etc.)
- Students must submit lab hours in proper format.
- Students must submit a written play/project analysis, in proper format, for the selection.

For more information regarding the Scenic Design and Scenic Construction juries, please consult Mr. Rayman or view the jury rubrics.

***For information on Sound Design, Lighting Design and Prop Design/Construction Juries, please take a look at the jury rubrics in Appendix D.***

### **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 a common practice at arts schools nationwide. Its purpose is two-fold: to provide educational experiences that cannot normally be provided in the classroom and guarantee that all students are well-rounded theatre collaborators both on and off stage. The Dreyfoos Theatre faculty will only

accept Lab Hours for time spent working on Dreyfoos Theatre Department productions, within the Dreyfoos Theatre Department, or through a Dreyfoos Theatre Department sanctioned activity.

- All Theatre Department students (including Seniors) must complete **30 lab hours** per semester working within the Dreyfoos Theatre Department.
- All hours must be logged before or 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, attending master classes, etc.
- The DSOA Theatre Department has several crews students can join for each show to earn their lab hours. Crews include, but are not limited to: Build Crew, Costume Crew, Lights Crew, Sound Crew, Makeup/Hair, Marketing Crew. (Note: Not all of these crews will provide enough hours to satisfy the Lab Hour requirement).
- Students must sign in or clock in at all Dreyfoos events in order for time to be awarded.
- Hours are to be recorded **by the student** on an assignment on Google Classroom.. 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. Your teachers/directors do NOT record lab hours for you.
- Lab Hours count as 20% of the semester exam grade for each theatre course in which 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 still 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.
- Hours will NEVER be accepted when a student is paid or working for a profit-earning company.
- Students who have auditioned and/or interviewed for department productions may earn up to 25 hours per semester off campus if the student receives *advance* written permission from the Dean. The Theatre faculty will confer on a case-by-case basis to determine if lab hours should be granted. If the Dean is not consulted and written permission is not received in advance of the activity, the lab hours will not be accepted. Always ask first.

### Lab Hour Card Format

*Note: This will be available to you to fill out on Google Classroom. This is an example of what a Lab Hour Card should look like.*

**Name: William Shakespeare|**  
**Grade Level: 12**

**Spring 2022**

<b>Date</b>	<b>Time</b>	<b>Description of Event</b>	<b>Number of hours</b>
1/11, 2/8, 3/6, 4/12, 5/10	Lunch	ITS Lunch Meetings	5
2/17	6:30-8	LSOH Theatre Preview	2.5
2/22	4-6:30	Lost Girl Audition	2.5
2/23 and 2/24	4-6:30	Lost Girl Callbacks	5
2/28-4/10	4- 6:30	Lost Girl	90
3/16-3/19	A lot	STATE	48
4/4	Lunch	Banko Audition	1
4/21	5-8, Lunch	Banko Cantina	5
5/15	5-10	Banquet	5
3/29	Lunch	Senior Showcase Management Interview	1
4/11 4/18-4/30	4-6:30 4-6:30	Senior Showcase Auditions Senior Showcase	2.5 40
1/11, 1/12, 1/19, 1/20, 1/22, 1/25, 2/8	4-6, 8:30- 3:30	Incoming Student Auditions	20
		<b>Total Hours:</b>	306.5

### Outside Work / Training

Theatre students and parents should use due diligence when pursuing outside theatrical work. If you are looking for agency representation, please do a proper web search to ensure that the agency is SAG-AFTRA or AEA affiliated and do not pay them anything until they book you for a job. Also, you do not need a manager. When pursuing outside work, take into consideration the rehearsal schedule and hours.

Thanks to the intensive training that our program provides, Dreyfoos theatre students should not feel obligated to pay for outside training. We encourage students to take full advantage of our class offerings and faculty.

### Petition to Change Tracks

Students may apply to change their track at the end the year if they would like to audition for another track. An audition for another track does not guarantee that a student will be accepted to switch tracks. Students petitioning to switch tracks must complete the following steps:

### 1. Letter of Intent

- Applicant must submit a formal letter of intent to the Dean of Theatre
- Letter must outline the student's reason for switching tracks, including why the student wishes to drop their current track and why they have selected the specific track for which they are applying.
- Please include previous experience both in performance and training in the letter, or attach a resume that reflects that information.

*Letters of Intent must be received by the last date of the 3<sup>rd</sup> Term for consideration for a track change to be granted and implemented for Fall semester of the following school year. **Track changes will not be implemented mid-year.***

### 2. Interview

- Following the receipt of the Student's Letter of Intent, an interview will be scheduled between the student, the Dean of the Department of Theatre and members of the theatre faculty.
- The Dean may or may not require the student to have a parent or legal guardian present during the interview.

### 3. Audition

- The student must prepare and present an audition for the track they wish to join.
- Each track will specify what is required of the student to be considered for acceptance.
  - Design/Tech: The student must contact the Area Coordinator of Design Tech for instructions as to a project to create and present and/or a portfolio to submit.
  - Musical Theatre: The student must perform a full song and a 32 bar cut of two contrasting pieces from Musical Theatre, one piece from the Golden Age and one contemporary piece. The student may be asked to also complete a dance component.
  - Acting: Students must perform two contrasting one minute monologues from published plays, one contemporary piece and one piece written between 1900 and 1960. The student may be asked to also complete a movement or improvisational component.

## **Rehearsal & Performance – Attendance & Participation Policies**

The Dean serves as the Producing Artistic Director of DSOA Theatre. All DSOA Theatre-initiated performances, whether presented on-campus or off, are subject to the preview and approval of the Dean.

All theatrical work produced by the Dreyfoos School of the Arts must be created within the DSOA Theatre. This should be noted particularly for *Short-Attention-Span-Theatre*. Work developed through outside coaching or studios may not be entered into consideration for these productions.

\*\*It must be noted here that Individual Event pieces considered for the District and/or State festival MUST NOT be coached, directed or choreographed outside of the department. Remember, you are representing DSOA Theatre, not a private studio.

For DSOA Theatre productions, 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 all rehearsals/performances, while fulfilling the expectations of the production director, without allowing grades to suffer. All ITS rehearsals are at the discretion of the ITS participants.

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

Similarly, we 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.

#### Guidelines for Students & Parents:

1. School work / class work comes first. Do not use the show as an excuse to miss assignments, extend due dates, etc. You must be in class whenever possible. When you know you're going to be absent, ask for assignments in advance, and do them.
2. 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.)
3. 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.
4. Don't ask to be excused from ANY class to "work on the show." If we need you, we will ask for you. When you take advantage of the production, it hurts our ability to pull you when we need you.
5. Don't lie to your parents. Don't say you were at rehearsal when you were not. This hurts our ability to pull you into rehearsals when we need you.
6. 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.
7. Ask your parents to help with publicity, concessions, Box Office/Group Sales, donations, or meals. Parents - please offer to help; we need producers and volunteers for every show to keep ticket costs down and situations running smoothly.

#### Guidelines for Production Directors:

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. Then, the stage

manager will meet privately with the cast/crew for a secret vote. The director will accept the decision without repercussions.

2. Avoid keeping students past scheduled times at all costs. If emergencies arise & students are needed to stay past scheduled times, then directors will send out email messages and/or make personal phone calls.

3. Avoid rehearsals on holidays.

4. Avoid time out of class.

5. Avoid rehearsals during lunch, breaks, or any other free student time.

6. Allow breaks at 10 minutes per 90 minutes of rehearsal (Equity rules).

7. Create a professional atmosphere during the rehearsal/production process.

8. Follow the below approximate production time frame:

4:15 to 6:30 pm for blocking/staging rehearsals (4-5 weeks) - 6:51 pm Tri-Rail

4:15 to 7:30 pm for cleaning/polishing rehearsals (2-3 weeks) - 7:46pm Tri-Rail

4:15 to 8:30 pm the week leading up to tech/dress rehearsals (1 week only, if needed) - 8:46pm Tri-Rail

Tech/Dress rehearsals will run later in order to allow for adequate pre-show preparation and to ready students for the challenge of performing a show in the evening.

### **Rehearsal & Performance – Theatre Etiquette**

To provide the most professional atmosphere possible, everyone involved in the play production process, whether on stage or off, is expected to adhere to the following rules and guidelines. Those who do not may be dismissed from the production.

1. Respect one another. This includes directors, stage managers, designers, technicians, crew members, and actors. Never criticize or correct each other's work. Trust that everyone has a job to do and knows what needs to get done to make it happen. Focus on your own part of the collaborative process.

2. 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!***

3. Do not give notes to each other. Refrain from side-coaching your peers. When you begin to direct your fellow artists, you are no longer teammates. Do your own job; leave directing to the show's director.

4. Refrain from seeking side-coaching from other sources. Everyone is a critic and may wish to offer advice or assistance; 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.

5. Your body is your instrument. Stay healthy. Make smart choices (i.e., don't party the night before a long rehearsal or a performance). Protect your voice and your body at all times.

6. 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.

7. Be prompt and ready to work at the scheduled start time.
8. 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.
9. 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.
10. Review the rehearsal and performance schedules carefully. If you're with the show, you're with the whole show. There will be no substitutions of cast or personnel except in an emergency.
11. Mind all due dates.
12. Learn lines/songs immediately. However, don't memorize for inflection/reaction; this must come from an honest response to your partner.
13. Do your "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.
14. Accept a note with a simple "Thank you." Do not waste time with explanations. If you have questions or concerns, speak with your director or immediate supervisor privately.
15. Respond to a cue with a simple, "Thank you," or repeat the cue by simply stating, "Standing by" or "Warning received!"
16. Headsets are for show communications (cues and acknowledgements) only. Do not speak on the headsets about anything other than the show and the business relating to it.
17. Once dress rehearsals are completed, all experimentation must stop. It is extremely unprofessional to change what has been rehearsed and approved by the director.
18. Opening/Closing Night gags are unprofessional and ruin the performance for everyone.
19. During rehearsals, professional courtesy dictates that the wings remain silent so that those working on stage may focus. During performances, remain absolutely quiet at all times while offstage and backstage.
20. No gifts/thanks should be given from the stage; those who don't receive feel left out.
21. Do not touch props or costumes that are not yours. Return props to the prop table and hang all costumes neatly on the hangers provided when you are finished with them.
22. Keep dressing rooms, rehearsal halls, and theatre spaces neat and organized. Clean-up after yourself!
23. Cell phones and cameras are not permitted for use in the dressing rooms, costume shop, or backstage.
24. Maintain the magic! The audience is not to see you during pre-show, intermission, or post-show. After curtain call, get out of costume and make-up before greeting your family and friends. No one is allowed backstage who is not involved with the production.
25. Leave your personal drama at home or at the stage door. The theatre and rehearsal halls are safe spaces in which to work and create. Being an artist doesn't give you permission to be the class clown, "act out," or make a fool of yourself or the Theatre Department in public. "Save it for the stage."

# DSOA THEATRE

## COURSE SELECTION GUIDE

\*All Performance Freshmen take Theatre History and Intro to Drama (Freshmen Wheel)\*

\*All Tech Freshmen take Stagecraft I and Intro to Drama (Freshmen Wheel)\*

ACTING	MUSICAL THEATRE	TECHNICAL THEATRE
<b>SOPHOMORES:</b> <ul style="list-style-type: none"><li>Acting 2</li><li>AICE Drama</li></ul>	<b>SOPHOMORES:</b> <ul style="list-style-type: none"><li>Acting 2</li><li>Musical Theatre 1</li></ul>	<b>SOPHOMORES:</b> <ul style="list-style-type: none"><li>Stagecraft 2</li><li>Costume</li></ul>
<b>JUNIORS:</b> <ul style="list-style-type: none"><li>Acting 3</li><li>Devised Theatre</li></ul>	<b>JUNIORS:</b> <ul style="list-style-type: none"><li>Acting 3</li><li>Musical Theatre 2</li><li>Dance Choreo Performance 2 Honors</li></ul>	<b>JUNIORS:</b> <ul style="list-style-type: none"><li>Stagecraft 3</li><li>Costume</li><li>Stage Management &amp; Arts Administration</li></ul>
<b>SENIORS:</b> <ul style="list-style-type: none"><li>Acting 4 Honors OR Improv</li><li>Directing 2 Honors</li></ul>	<b>SENIORS:</b> <ul style="list-style-type: none"><li>Acting 4 Honors</li><li>Musical Theatre 3 Honors</li><li>Dance Rep 4 Honors</li></ul>	<b>SENIORS:</b> <ul style="list-style-type: none"><li>Stagecraft 4 Honors</li><li>Costume Honors</li></ul>

\*Electives available for all tracks in grades 10-12:  
AICE Drama  
Dance Tech 1/2  
Stage Management/Arts Administration  
Devised Theatre  
Costume  
Directing

## **Senior Repertoire**

Every senior will prepare an individual, professional, wide-ranging, quality repertoire that will be presented to the full Theatre Department student body and faculty at the end of the first semester. Theatre Department faculty may not provide assistance in the preparation of the material for final performance; all preparation for the senior repertoire presentations must occur outside of class. The repertoire should demonstrate a high level of artistic preparation and ability as well as the creative process that you have developed over the course of four years which you can readily apply to your work beyond our program.

**All repertoire material must be appropriate for all audiences including people from various backgrounds, please refrain from using any material that may offend your audience. No prop weapons may be used.**

Appropriate introductions must be given to include a content warning if there is even a slight chance that your piece discusses or deals with difficult/offensive topics. Failure to include this warning will be cause for grade lowering/disciplinary action. This should be indicated on your playbill for each specific piece as well as in your intro.

If you are worried/concerned about the content of your piece, please run it by a faculty member for approval.

**Piece 1 - August 23rd**

**Piece 2 - September 6th**

**Piece 3 - September 20th**

**Piece 4 - October 4th**

**Piece 5 - October 18th**

**Piece 6 - November 2nd**

Senior Reps declarations are due on **November 15th** (Frozen Jury Dec) and will take place **December 5th - December 9th** during theatre class periods and all theatre classes observe rep performances. Seniors will be scheduled in a particular class period on a particular date. If a student's name does not appear on the schedule, or if a name appears during a period in which that student does not have a theatre class, it is the student's responsibility to inform a faculty member so that the error may be corrected.

**Failure to be prepared when called to perform will result in dropping a letter grade for every day late.**

Students may only make-up a senior repertoire if they provide documentation of a communicable illness, an injury that would prohibit their performance, or death of an immediate family member. Routine or previously scheduled appointments (e.g. eye doctor, orthodontist) are not acceptable excuses.

The Theatre Department faculty will confer on a case-by-case basis should there be an absence due to extenuating circumstances.

Please refer to the following format for you specific Senior Rep requirements:

## **PERFORMANCE**

- Please prepare an integrated, one-person-showcase performance consisting of **six** different pieces. All pieces must be clearly connected by a specific through-line of your own choosing (e.g., “The history of women’s fight to gain equality,” or “My journey of discovering myself as an artist and a gay man,” etc.) that unites them from a beginning introduction, through a developing middle, to a consistent and satisfying conclusion.
  - In other words, how does the story of each individual piece connect with and serve to communicate the larger journey of your own, personal narrative? (Note: “I like them” or “I relate to them” is not a sufficient through-line!) Transition material may be original (spoken or sung word, movement, and/or technology-based). The best performance reps are fluid and seamless, so plan and work your transitions as much as your pieces!
- You may present your rep live in the Black Box Theatre
- Timing: You will have a total of 15-20 minutes to do your rep. This includes introductions and transitions.. Your rep will be timed. Failure to fall within the desired time limit will result in losing 10 points from your final grade.

## **Timing**

Minutes of Rep	Level of Score
10 minutes or less	0
11 minutes	1
12 minutes	2
13 minutes	3
14 minutes	4
15 - 20 minutes	5
21 -23	4
24-25	3
25 minutes or more	0

- **Tech:** You must use a standard "lights up, lights down" lighting plot, and you may use MINIMAL furniture, props, and/or costume pieces that take no longer than a minute or two to set up and strike between reps. If you're connecting truthfully and honestly to your material, you shouldn't need a lot of extravagance to set your scene. All technical components must support your storytelling arc. Other actors may be used as long as they have minimal lines and you remain the central focus of the performance. Full scenes with other performers are not permitted.
- **Schedule:** All reps will be performed in the first semester as your semester exam grade.
- **Reminder:** all pieces should be blocked with strong acting choices attached and tied together by a cohesive, actor-generated through-line that shows us what you've learned and how you've grown as an artist in your four years at Dreyfoos. In other words, how does each individual story connect with and serve the larger journey of your own, personal experience? Transitions may be original narrative text, music, and/or movement. All musical accompaniments must be pre-recorded.

## **PLAYBILLS**

- Each student must present a playbill for their Senior Rep **BEFORE** their performance begins.
- Playbill should include but is not limited to:
  - Title of your Rep
  - Your name
  - Your pieces in the order you are performing them
  - Name of your pieces (play or musical title)
  - The category of the piece (contemporary/pop song/wild card)
  - If your piece has a content warning

**Acting Senior Rep -** must present **six pieces** including four contrasting monologues and two wild card pieces from the following categories:

- Contemporary/Current (2000 - 2021)
- 20th Century (1900 - 1999)
- Classical (pre 1900 or NOT shakespeare)
- Shakespeare
- You may then choose **two** WILD CARD contrasting pieces (may be song, dance, or non-musical in nature),

Below is the rubric you will be graded on:

Alexander W. Dreyfoos School of the Arts Theatre Department						
Acting Senior Rep Evaluation Form						
Date:					Adjudicator:	
Name:					Period:	
Through Line:						
<b>Evaluation Criteria</b>						
5	Consistently connected performance with clear sense of moment-to-moment discovery					
4	Frequently connected performance with developing sense of moment-to-moment discovery					
3	Moderately connected performance with partial sense of moment-to-moment discovery					
2	Somewhat connected performance with inconsistent sense of moment-to-moment discovery					
1	Little or no connection to performance with limited sense of moment-to-moment discovery					
<b>Performance Evaluation</b>				<b>Character Analysis/Lab Hour Notes</b>		
Volume/Diction						
Vocal Production (support/variety)						
Energy/Commitment (stakes)						
Presence/Truthfulness/Connection						
Storytelling Arc (obj./obst./tactic)						
Blocking/Staging/Physicality						
Clear Throughline of Pieces						
Creativity of Presentation						
Correct Styles/Execution				<b>Lab Hours</b>		
Time Limit				Total Number of Hours: (Max shown are 30)		

**Musical Theatre Senior Rep** - must present six pieces including **three** complete musical theatre songs and **two** monologues and one **wild card** from the following categories:

- Current Pop
- 20th Century Contemporary
- Legit/Traditional
- two monologues, one dramatic and one comedic, from the following categories:
  - Contemporary (2000 - 2021)
  - Classical (1999 - Greeks)

- one other WILD CARD contrasting piece (may be song, dance, or non-musical in nature)

Performances will be assessed by the following criteria:

Alexander W. Dreyfoos School of the Arts Theatre Department			
Musical Theatre Senior Rep Evaluation Form			
Date:		Adjudicator:	
Name:		Period:	
Through Line:			
Evaluation Criteria			
5	Consistently connected performance with clear sense of moment-to-moment discovery		
4	Frequently connected performance with developing sense of moment-to-moment discovery		
3	Moderately connected performance with partial sense of moment-to-moment discovery		
2	Somewhat connected performance with inconsistent sense of moment-to-moment discovery		
1	Little or no connection to performance with limited sense of moment-to-moment discovery		
Performance Evaluation		Character Analysis/Lab Hour Notes	
Volume/Diction			
Vocals (support/pitch/tone/line)			
Energy/Commitment (stakes)			
Presence/Truthfulness/Connection			
Storytelling Arc (obj./obst./tactic)			
Blocking/Staging/Physicality			
Clear Throughline of Pieces			
Creativity of Presentation			
Correct Styles/Execution			
Time Limit			
		<b>Lab Hours</b>	
		Total Number of Hours:	
		(Max shown are 30)	

## **TECHNICAL SENIOR REPS**

- Format: The technical senior rep consists of an oral presentation of at least two projects chosen from the following options:
- Scenic Design
- Scenic Construction
- Lighting Plot
- Sound Plot
- Prop Design & Construction
- Publicity Design
- Costume Design
- Costume Construction
- Make-up Design
- Stage Management Prompt Book
- Professional Portfolio
- Timing: You will have a total of twenty minutes to present both projects including any oral defense of your process as presented by the adjudicators. Your rep will be timed. You are not required to use the full twenty minutes as long as you sufficiently cover all aspects of each project during your allotted time (see requirements below).
- As a guide, plan roughly fifteen minutes to present both projects and five minutes for critique/defense.
- Plan and rehearse your presentation! Don't ramble, forget, or repeat information. Be efficient. You need not explain every detail of your work. If your projects are neat and well-organized/executed and your research is evident and complete, a focused and succinct explanation of the salient points is sufficient. Choose ones that highlight you as an artist and make your understanding of the piece and your creativity in the implementation and/or design of it stand out.

### Design/Production Senior Repertoire Project Suggestions:

- It is highly recommended that you design the show as written and in the time period as written. Designing a change in time period or concept without full justification that propels the story as written and intended by the playwright will be grounds for a lower grade.
- Never use a design from another production of the play as research or inspiration; this is plagiarism.

### Scenic Design Project

Students who are currently enrolled in, or who have completed, Theatre Technologies I or Stagecraft III/IV may prepare and present the Scenic Design project.

All scenic design projects must be accompanied by the following:

- Play/design analysis
- Comprehensive research book with MLA bibliography
- Progression of sketches used in the formation and creation of the design
- Detailed ground plan on vellum including entrance, exit, and run storage of all pieces
- Detailed elevation plates on vellum
- Color palette
- Detailed, all-inclusive properties listing
- 1/2" scale model of scenic design

### **COSTUME DESIGN PROJECT**

Students who are currently enrolled in, or who have completed, Theatre Technologies I or Drama III/IV may prepare and present the Costume Design project.

All costume design projects must be accompanied by the following:

- Play analysis and comprehensive costume plot
- Comprehensive research book with an MLA bibliography
- Progression of sketches used in the formation and creation of the design
- Color palette
- Five color renderings of a costume design with fabric swatches and embellishments attached

### **COSTUME DESIGN PROJECT**

Students who are currently enrolled in, or who have completed, Theatre Technologies I or Drama III/IV may prepare and present the Costume Construction project.

All costume construction projects must be accompanied by the following:

- Play analysis and comprehensive costume plot
- Comprehensive research book with MLA bibliography
- Progression of sketches used in the formation and creation of the design
- Color palette
- One fully-realized costume piece and accompanying color rendering with fabric swatches and embellishments attached

## **PORTFOLIO PROJECT**

It is highly recommended that you seek the advice of your design/production faculty before you begin to compile materials for your portfolio and again before you finalize it. Students who lack proper documentation (i.e. do not have design/production materials to create a substantial portfolio) should NOT choose to complete this component of the Senior Repertoire.

All portfolio projects should include, but not be limited to:

- Written artistic philosophy statement
- Theatrical resume
- Renderings
- Photos of theatrical/artistic work
- Documentation of design/production work (scenic, costume, lighting, sound designs; stage management materials; technical direction work)
- News articles and press releases
- Playbills (with name highlighted)
- Letters of recommendation
- Awards, evaluations, report cards, and certificates of achievement

Portfolio Recommendations:

- Do not include grade school or middle school documents (unless highly impressive) or private photos (such as you at your birthday party or prom).
- Highlight a body of design/production work from the last four years. Focus on Dreyfoos, but include impressive work done outside of school.
- 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 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; you have twenty minutes for all three components of your Senior Rep.

## **Showcases**

Showcases provide expanded opportunities for students to present their creative work.

Attendance at every rehearsal and performance is mandatory. Failure to adhere to the rehearsal and performance etiquette and policies outlined in this Handbook will result in dismissal from the showcase.

Theatrical designs will be on display in the lobby with designers standing by to discuss their work with audience members during pre/post show and intermission. Technicians may be able to assist on the technical crews, as well.

Showcases for the 2022-23 school year include:

- Short-Attention-Span: This showcase will feature scenes, songs, monologues, and mimes receiving a Superior rating at the District 15 Thespians Individual Events Festival. All performance work must originate from the Dreyfoos Theatre Department.
- Senior Showcase: This showcase presents the culmination of four years in the Dreyfoos Theatre Department. Students may audition any type of piece they'd like to have considered for inclusion in the showcase (solo, duet, small group, original material)

The Senior Showcase may also feature a Senior Slideshow of no longer than 7 minutes. Photos and video clips in the slideshow must be approved by the Dean prior to the performance. Inappropriate content will be removed from the slideshow with no questions asked.

A "Senior Goodbye" program will be distributed at the Senior Showcase. Each senior will be allocated one page in the program. All written content must be approved by the Dean. Students should bear in mind that written material, like performances, is viewed by a general audience, not merely family and friends. "Goodbye" messages should be positive and free of 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!

**Theatre Parents Association (TPA)**

The Theatre Parents Association exists to provide essential support for Theatre Department activities and productions. Examples of support include: Season Playbill publishing, fundraising for department needs, trip scholarships for students with financial need, hospitality for adjudicators during auditions, and planning and execution of opening night parties.

The Season Playbill is the TPA's most expansive fundraising effort. Students and families are asked to sell advertising space in a book produced by the TPA. Season Playbill Ad Sales information may be found in the Appendix section of this Handbook.

For more information on the Theatre Parents Association, please contact Lori Meyerson, President at [lorimeyerson12@gmail.com](mailto:lorimeyerson12@gmail.com).

**Thespian Troupe 4990**

**TROUPE CONTACT: Kristina Lejedal**

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 on the Google Classroom Lab Hour Card assignment. Near the end of the school year in which 100 hours are recorded, students must pay a \$35.00 membership fee which entitles them 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	400 hours – two honor bars
300 hours – honor bar and star	500 hours – two honor bars & 1 star

Thespian members are eligible to audition for scholarships which are awarded at the district and state festivals.

Each member is invited to attend the Annual Thespian Banquet. This year's banquet is estimated to cost around \$60.00 for each member, and more information will be provided closer to the event.

Any student may attend or participate in Thespian meetings; one does NOT have to be in the Theatre Department to join the International Thespian Society. 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. Any work presented for audition to represent Troupe 4990 at the District Individual Event Festival must originate in the Dreyfoos Theatre Department. Participation in District and State festivals is open to Theatre Department students only.

There are registration fees and drop charges for each festival. The District Festival is held annually in December and is estimated to cost around \$75. The State Thespian Festival is held annually in March and is estimated to cost around \$650.00. Students may raise the money for these trips through sponsorships and program ad sales; also, students may apply for scholarships from the Theatre Parents Association & the School of the 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; no student may attend a festival without first qualifying. Students and parents may not purchase day passes for attendance at festivals without troupe/school approval. Any student who violates these policies will receive disciplinary action and will not be permitted to participate in any future Thespian events.

The Troupe sponsor reserves the right to dismiss any participant who does not fully meet expectations. The 2022-2023 Faculty Sponsor for Troupe 4990 is Mrs. Leljedal.

## **Thespian Elections**

Elections for the following year's Thespian officers will take place during the month of May. Students must attend the Thespian Candidates meeting in April and must submit their 'intent to run' letter to the Theatre Faculty no later than that day. Students may not post any posters/flyers on any 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. Once approved, campaign materials may only be posted in Theatre hallways of Building 7.

Seniors may not vote. All speeches and supplementary materials must be approved by the Dean prior to being given at this meeting. Speeches are limited to two minutes in length. Students may not run or campaign on a collective slate (i.e. President and Vice President as one ticket). 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.

## **Wish List & Volunteer Opportunities**

The Theatre Department requires contributions, both monetary and material, in order to complete our mission. If you, your business, or someone you know, would like to make a financial contribution, please utilize the Student Enrichment Contribution form located in Appendix E. All contributions receive acknowledgement in our production programs. Additionally, financial contributions are tax-deductible. Those interested in more information or in making a contribution may contact Ms. Petrucci at [michelle.petrucci@palmbeachschools.org](mailto:michelle.petrucci@palmbeachschools.org).

***Please view our season program for our most up-to-date wish list information!***

The Dreyfoos Theatre Department's most frequently requested volunteer positions:

**Group Sales Marketing:** Groups of 20 or more for the same performance receive a group rate. We need help getting the word out about our shows to local assisted-living facilities, church groups, civic groups, etc. Parties interested in purchasing tickets at the group rate should contact Belinda Castillo in the Box Office at (561) 802-6052.

**Backstage Supervision:** One of the joys of Dreyfoos Theatre productions is that students run the performances. Still, we always need additional eyes backstage to ensure the safety of our students.

**Concessions Personnel:** Join our Theatre Parents Association as they sell refreshments before our shows and during intermission.

**Box Office Personnel:** Be the first contact that Dreyfoos Theatre has with our dedicated patrons!

## **Appendix A: Jury Character Analysis**

### **Character Analysis Requirements**

- Please list your show, song title (if applicable), playwright/composer/lyricist and your character at the top of your analysis.
- All answers must include as much detail as possible, complete sentences and written in first-person “narrative form” (“I” statements) where appropriate.
- We will be looking for the details from your analysis in your performance.
- Your analysis should be double-spaced and in 11pt font.
- Please either include the questions in your document or restate the questions.
- If you don’t know the answer to a question, feel free to make an “educated guess” based on the information provided in the play.
- The most important aspect of the character analysis is detail. Each answer should be written with as much detail as possible, with care taken to ensure you do not repeat yourself. That said, a successful character analysis will be anywhere from 8-12 pages.

### **Character Analysis Questions**

1. **Who am I?** This is where you will detail all information about your character. Please include the following details:
  - Full name
  - Age
  - Gender/Gender Identity
  - Relationship status
  - Class, economic position & social standing
  - Political and religious beliefs
  - Education level and occupation
  - Like/dislikes
  - Any important “backstory” information about your character that may relate to your piece.
2. **Where am I?** In as much detail as possible, please describe your characters physical location and well as the significance of this location to your character. Please include the following details:
  - Geographic location
  - Time period in history
  - Time of year, month, etc.
  - The time of day/night, surrounding weather if applicable
  - What surrounds you physically: Furniture, props, natural landscape, etc.
3. **What are the Given Circumstances?** Identify the past, present and future events of the piece.
  - Past: What happens to your character before your piece begins?
  - Present: What is happening to your character during the piece?
  - Future: What happens to your character after your piece ends?

4. **What are your important relationships?** Describe your character's important relationships in the play. These can be familial relationships, friendly relationships, romantic relationships, enemy relationships, etc. *Please describe all of your important relationships.*
5. **Who am I talking to?** Describe your relationship to your "other" in the scene. Who is your character talking to? If your character is talking to themselves, describe your character's relationship to themselves and what they are trying to solve in the moment? Please include the following information about your other:
  - Full name
  - Age
  - Gender/Gender Identity
  - Relationship status
  - Class, economic position & social standing
  - Political and religious beliefs
  - Education level and occupation
  - Like/dislikes
  - Any important "backstory" information about your character that may relate to your piece.
6. **What do I want?** What is your character's objective? These can be written in one of two ways. This should be a one-sentence answer.
  - Examples:
    - i. "I want" statement: *I want to win the competition, I want to make her fall in love with me, I want to climb this mountain.*
    - ii. "I want to make them feel..." statement: *I want to make her feel comfortable, I want to make him feel important, I want to make them feel bad for me.*
7. **What is in my way and what will I do to get what I want?** Describe your character's obstacle. What is in your character's way? What is preventing your character from getting what they want? How will they overcome this obstacle? What sort of actions will they take to get what they want?
8. **What are the Stakes of this piece?** Describe what your character is risking by fighting for their objective. What do they stand to lose if they do not "win", and what will that mean for them?
9. **What is the "Arc" or journey of this piece?** Describe the journey your character takes in this monologue. How do they change from the beginning of the piece to the end of the piece? Pinpoint and describe this piece's "moment of discovery."
10. **Describe how this piece relates to you as an actor.** Why do you relate to this piece as an actor? Why do you think this piece is important to perform today?
11. Please score your song or monologue using the following format (SOPHOMORES AND JUNIORS ONLY)
  - Acting: You will break down/score your monologue in the format learned in acting class. Mark your beats, objective, obstacle, tactics and stakes on your monologue. Please follow the example provided on the next page. ***Address any questions on this to Ms. Whetsell.***
  - MT: You will break down/score your song in the format learned in musical theatre class. Mark your discoveries, repeated phrases, and chart your arc. Please follow the example provided on the next page. ***Address any questions on this to Mr. Swan.***

Acting Scoring Example:

Star Wars Episode V: The Empire Strikes Back  
Darth Vader

SO: I want Luke to join the Dark Side.  
OBS: Luke's resistance to the Dark Side.

VADER: (You are beaten. It is useless to resist. Don't let yourself be destroyed as  
Obi-Wan did. There is no escape. Don't make me destroy you.) (You do not yet realize  
your importance. You have only begun to discover your power.) (Join me and I will  
complete your training. With our combined strength, we can end this destructive  
conflict and bring order to the galaxy. If you only knew the power of the dark side.)  
(Obi-Wan never told you what happened to your father. I am your father. Search your  
feelings. You know it to be true.) (Luke. You can destroy the Emperor. He has foreseen  
this. It is your destiny.) (Join me, and together we can rule the galaxy as father and son.  
Come with me. It is the only way.)

Super Objective: I want Luke to join the Dark Side

Stakes:

1. beats
2. objective
3. tactics
4. obstacle
5. Stakes

- lose chance to beat the emperor.
- I could lose my son + a good weapon.
- I could lose my chance to rule the galaxy.

MT Scoring Example:

This song is about wanting change in life.  
 I am singing to Deloris. I look up to her, she inspired me to change.  
 I am fighting for change.

Authors: Alan Menken & Glenn Slater (2006)

Moment Before: Deloris is leaving and I want to join her.

- Alan Menken: Beauty and the Beast; Little Mermaid; Aladdin; Little Shop; Newsies; Hercules  
 - Glenn Slater: School of Rock; Love Never Dies; Tangled

I get myself thinking on all the things I've missed out of

I wish I did these things

I have a moment where I feel ready to move on

I've had enough

not turning back

And I may not surf, I may not see France,  
 But I have to know I still have the chance and maybe I'll make a painful mistake!  
 It's mine though, to take or refuse, and all of the doors yet to open; all of the rooms ahead,  
 They're beaoning bright scary and new,  
 But I'm standing tall and I'm walking through  
 What's gone may be gone but I won't go on playing dead!

It's time to start living the life I never led → I discover that I am ready to change my lifestyle.

In my final beat, my other does not let me go with her, which makes me feel alone but independent. I win.

rethinking all choices I've made

feel ready to move on

I've had enough of staying the same

I've made my decision and changing my life

I discover how hidden away I have been

I discover how many regrets I've had

Camila Manrique

place:  
 I am in a room I have been in many times. I am familiar w/ the walls but I want to get out of it.

## Appendix B: Technical Jury Play/Project Analysis

### Play/Project Analysis Requirements

- Please list your show, playwright/composer/lyricist and your character at the top of your analysis.
- If you are presenting a project unrelated to a play, make sure you include the project's inspiration at the top of your analysis.
- All answers must include as much detail as possible, complete sentences and written in third person.
- We will be looking for the details from your analysis in your designs.
- Your analysis should be double-spaced and in 11pt font.
- Please either include the questions in your document or restate the questions.
- If you don't know the answer to a question, feel free to make an "educated guess" based on the information provided in the play.
- The most important aspect of the character analysis is detail. Each answer should be written with as much detail as possible, with care taken to ensure you do not repeat yourself. That said, a successful character analysis will be anywhere from 8-12 pages.

### Play Analysis Questions

*Please answer these questions for the technical category you are designing for (ie. costumes, props, set, etc.)*

1. **Summarize.** What is the plot of the play or the inspiration behind the project? Write a brief summary of the story/plot of the play or the source material of your project.
2. **What is the mood/theme of the play?** Describe the mood of the play/project/time period, etc. and list all important themes the play or your design explores.
3. **What is the context of the setting?** In as much detail as possible, please describe your play's physical setting and well as the significance of this location to the play, or the the physical setting/geographical inspiration behind your project. Please include the following details:
  - Geographic location
  - Time of year, month, etc.
  - The time of day/night, surrounding weather if applicable
  - What are the important physical aspects of the setting: Important furniture, props, natural landscape, etc.
4. **What is the significance of the time period/setting?** Describe your play or project's time period, including historical context, social/political details, economic influences. How are you incorporating time period and historical/social/political/economic context into your designs?
5. **Who are the important characters in the play and what are their relationships?** Describe the important characters in the story of the play and their relationships to each other. If you are doing a project, take the time to research and discuss anyone relevant to your designs.
6. **Inspiration/Moodboard.** Gather at least 10 images that inspire your designs. These images may not be from current/past productions of this play or someone else's project. This is YOUR design!
7. **Color Palette.** Create a color palette for your design. Please explain the significance of the colors chosen.

8. **Describe your design process and inspiration.** What were some things that inspired you in early readings of the play or early work on the project? What excites you about this play or project as a designer?
9. **Describe how the play relates to you as a designer.** Why do you relate to this piece as a designer? Why is this play important to you? Why do you think this piece is important to perform today?
10. **Technical requirements/challenges.** Please list any important technical elements (necessary set pieces, costumes, props – as it relates to your chosen technical category) that are important to the production or your project. What challenges did you face while working on this design?

## **Appendix C: Guidelines for Scenic Design, Costume Design & Construction Juries**

These requirements are copied directly from Florida State Thespian rules governing these specific individual events.

### Scenic Design:

1. The student must construct an original, three dimensional model OR perspective rendering executed to the scale of 1/2" = 1'0" showing the set and its relationship to the theatrical space. Renderings and/or models must be done for at least one set required in the production.
2. Computer assisted design is acceptable.
3. At least one figure must be included in the rendering or model to show proportion and scale.
4. The student must draw a floor plan to the same scale which justifies the storage and shifting for ALL sets in the show.
5. The set is to be designed for a stage with a proscenium opening of 38' w x 20' h, an apron 6' deep, and wing space. The stage has a maximum depth of 30' from the proscenium line to the back wall with a wing measuring 15'x30' on each side. The proscenium arch and wing space must be represented in the model.
6. The student must present a justification of the design. Note cards may be used.
7. Only one student may be involved in the design. NO COLLABORATION.
8. All artwork used must be the original work of the entrant.
9. The event will not exceed ten (10) minutes. The student presentation is not to exceed five (5) of these ten (10) minutes.
10. A bibliography is required documenting all resources used including but not limited to written and electronic sources. The bibliography must be in MLA style.
11. Budgetary consideration will not affect adjudication.

### Costume Design:

1. The student must present five (5) character renderings. These may represent five (5) different characters and/or may follow a single character through several appropriate changes.
2. Computer assisted design is acceptable.
3. Each design must be executed in full color and displayed on a 10" x 15" white display board. The display board cannot be mounted on any other surface. All figures must be 10" tall. Children and unique characters may be varied in size but need to be in proportion to the 10" high standard. The base of the figure should be 3" from the lower edge of the board. A human figure may be traced to use as a template upon which a costume creation may then be placed. Tracing of a costume outline or silhouette is unacceptable.
4. The board should be labeled in the following manner: Upper Left hand corner: Name of the show and author. Upper Right hand corner: Name of the character, act, and scene. Lower Right hand corner: Student's name and troupe number.
5. The character renderings may or may not have drawn faces.

6. The student must attach fabric swatches, measuring a minimum of 2"x2", by the top edge of the swatch only. Mount the swatch on the right side of the presentation board so that the swatch may be lifted and felt to evaluate appropriate fabric texture, draping ability, weight, grain, etc.
7. The student must present a justification of the designs. Note cards may be used.
8. Only one student may be involved in the set of designs. **NO COLLABORATION.**
9. All artwork used must be the original work of the entrant.
10. The event will not exceed ten (10) minutes. The student presentation is not to exceed five (5) of these ten (10) minutes.
11. A bibliography is required documenting all resources used including but not limited to written and electronic sources. The bibliography must be in MLA style.
12. Other costume embellishments (buttons, trim, etc) can be placed on the presentation board on the right side with the swatches.
13. Budgetary consideration will not affect adjudication.

#### Costume Construction:

- The student must fully construct one complete costume from neck to ankle. This costume must be for any main character in the chosen play.
- Costumes must be an entirely original construction by the student. Store bought garments or embellishments made to stock costumes are not acceptable.
- Only one student may be involved in the construction. **NO COLLABORATION.**
- Any patterns may be used, but the cost must be considered within the given budget.
- The costume must utilize at least three (3) different fabrics or trims. For example, a men's costume may consist of a white shirt, black pants, and a grey vest. A women's costume may consist of a dress with a lace collar and an apron or it may be a single gown with several trims.
- Proof of acquisition of all materials used in the construction of the garment must be documented. The student must provide an itemized expense sheet and receipts as proof. This sheet must be mounted on the display board mentioned below.
- In addition to the costume, each student will create a costume research collage. This may include environmental background pictures of the time period in which the play takes place, costume renderings, pattern envelopes, fabric swatches, etc.
- The collage must be presented on a 20" x 30" black art board.
- The board will be labeled in the following manner: Upper Left hand corner: Name of show and author. Upper Right hand corner: Name of character, act, and scene. Lower Right hand corner Student's name and troupe number.
- The costume must be presented on a hanger so the judges may look at the garment both inside and out.
- Do not wear the costume to the adjudication.
- The event will not exceed ten (10) minutes. The student presentation is not to exceed five (5) of these ten (10) minutes.

## Appendix D: Theatre Department Jury Rubrics

### Theatre History

Alexander W. Dreyfoos School of the Arts Theatre Department Theatre History Jury Evaluation Form			
<b>Date:</b>	<b>Class Period:</b>	<b>Grade Lvl:</b>	<b>Adjudicator:</b>
<b>Name:</b>		<b>Selection:</b>	
<b>Evaluation Criteria</b>			
5	Consistently connected performance with clear sense of moment-to-moment discovery		
4	Frequently connected performance with developing sense of moment-to-moment discovery		
3	Moderately connected performance with partial sense of moment-to-moment discovery		
2	Somewhat connected performance with inconsistent sense of moment-to-moment discovery		
1	Little or no connection to performance with limited sense of moment-to-moment discovery		
<b>Performance Evaluation</b>		<b>Character Analysis</b>	
Presentation/Dress	<input type="text"/>	Grade:	<input type="text"/>
Moment Before	<input type="text"/>		
Volume/Diction/Vocal Production	<input type="text"/>		
Vocal Variety	<input type="text"/>		
Historical Context/Performance Style	<input type="text"/>		
Physicality/Blocking/Action	<input type="text"/>		
Focus/Groundedness	<input type="text"/>		
Emotional Investment/Stakes/ Truthfulness/Sincerity	<input type="text"/>		
Relationship to Scene Partner	<input type="text"/>	<b>Lab Hours</b>	
Memorization/Mono Copy	<input type="text"/>	Total Number of Hours:	<input type="text"/>
		(Max shown are 30)	

### Musical Theatre

Alexander W. Dreyfoos School of the Arts Theatre Department Musical Theatre Jury Evaluation Form			
<b>Date:</b>	<b>Class Period:</b>	<b>Grade Lvl:</b>	<b>Adjudicator:</b>
<b>Name:</b>		<b>Selection:</b>	
<b>Evaluation Criteria</b>			
5	Consistently connected performance with clear sense of moment-to-moment discovery		
4	Frequently connected performance with developing sense of moment-to-moment discovery		
3	Moderately connected performance with partial sense of moment-to-moment discovery		
2	Somewhat connected performance with inconsistent sense of moment-to-moment discovery		
1	Little or no connection to performance with limited sense of moment-to-moment discovery		
<b>Performance Evaluation</b>		<b>Character Analysis:</b>	
Conversation at Piano	<input type="text"/>	Grade:	<input type="text"/>
Properly Prepared Sheet Music	<input type="text"/>		
Presentation/Dress	<input type="text"/>		
Moment Before	<input type="text"/>		
Volume/Diction/Vocal Production	<input type="text"/>		
Pitch/Tone/Musical Line	<input type="text"/>		
Clarity of Arc/Storytelling	<input type="text"/>		
Physicality/Blocking/Action	<input type="text"/>		
Focus/Groundedness	<input type="text"/>		
Emotional Investment/Stakes/ Truthfulness/Sincerity	<input type="text"/>		
Relationship to Scene Partner	<input type="text"/>	Lab Hours:	<input type="text" value="0"/>
Memorization/Song Copy	<input type="text"/>	(up to 30)	<input type="text"/>

## Acting

### Alexander W. Dreyfoos School of the Arts Theatre Department Acting Jury Evaluation Form

<b>Date:</b>	<b>Class Period:</b>	<b>Grade Lvl:</b>	<b>Adjudicator:</b>
<b>Name:</b>		<b>Selection:</b>	

<b>Evaluation Criteria</b>	
5	Consistently connected performance with clear sense of moment-to-moment discovery
4	Frequently connected performance with developing sense of moment-to-moment discovery
3	Moderately connected performance with partial sense of moment-to-moment discovery
2	Somewhat connected performance with inconsistent sense of moment-to-moment discovery
1	Little or no connection to performance with limited sense of moment-to-moment discovery

<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2"><b>Performance Evaluation</b></td> </tr> <tr> <td>Presentation/Dress</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Moment Before</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Volume/Diction/Vocal Production</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Vocal Variety</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Clarity of Arc/Storytelling</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Physicality/Blocking/Action</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Focus/Groundedness</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Emotional Investment/Stakes/ Truthfulness/Sincerity</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Relationship to Scene Partner</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Memorization/Mono Copy</td> <td style="text-align: center;"><input type="text"/></td> </tr> </table>	<b>Performance Evaluation</b>		Presentation/Dress	<input type="text"/>	Moment Before	<input type="text"/>	Volume/Diction/Vocal Production	<input type="text"/>	Vocal Variety	<input type="text"/>	Clarity of Arc/Storytelling	<input type="text"/>	Physicality/Blocking/Action	<input type="text"/>	Focus/Groundedness	<input type="text"/>	Emotional Investment/Stakes/ Truthfulness/Sincerity	<input type="text"/>	Relationship to Scene Partner	<input type="text"/>	Memorization/Mono Copy	<input type="text"/>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2"><b>Character Analysis</b></td> </tr> <tr> <td style="width: 60%;">Grade:</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td colspan="2" style="height: 100px;"></td> </tr> <tr> <td colspan="2"><b>Lab Hours</b></td> </tr> <tr> <td>Total Number of Hours</td> <td style="text-align: center;">N/A</td> </tr> <tr> <td colspan="2" style="font-size: small;">(Max shown are 30)</td> </tr> </table>	<b>Character Analysis</b>		Grade:	<input type="text"/>			<b>Lab Hours</b>		Total Number of Hours	N/A	(Max shown are 30)	
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Grade:	<input type="text"/>																																		
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Total Number of Hours	N/A																																		
(Max shown are 30)																																			

## Scenic Design

### Alexander W. Dreyfoos School of the Arts Theatre Department Scenic Design Jury Evaluation Form

<b>Date:</b>	<b>Class Period:</b>	<b>Grade Lvl:</b>	<b>Adjudicator:</b>
<b>Name:</b>		<b>Selection:</b>	

<b>Evaluation Criteria</b>	
5	Student always demonstrates success, especially with artistic challenges.
4	Student demonstrates success with the artistic challenges.
3	Student demonstrates partial success with artistic challenges, but performance is inconsistent
2	Student demonstrates limited success with artistic challenges.
1	Student demonstrates little success with artistic challenges.

<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2"><b>Technical Evaluation</b></td> </tr> <tr> <td>Research (Inc. MLA)</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Floor Plan</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Elevations</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Attention to Detail</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Function</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Interpretation</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Color Palette</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>1/2" Scale Model</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Physical Presentation/Layout</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td>Presentation/Appropriate Dress</td> <td style="text-align: center;"><input type="text"/></td> </tr> </table>	<b>Technical Evaluation</b>		Research (Inc. MLA)	<input type="text"/>	Floor Plan	<input type="text"/>	Elevations	<input type="text"/>	Attention to Detail	<input type="text"/>	Function	<input type="text"/>	Interpretation	<input type="text"/>	Color Palette	<input type="text"/>	1/2" Scale Model	<input type="text"/>	Physical Presentation/Layout	<input type="text"/>	Presentation/Appropriate Dress	<input type="text"/>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2"><b>Technical Play Analysis:</b></td> </tr> <tr> <td style="width: 60%;">Grade:</td> <td style="text-align: center;"><input type="text"/></td> </tr> <tr> <td colspan="2" style="height: 100px;"></td> </tr> </table>	<b>Technical Play Analysis:</b>		Grade:	<input type="text"/>		
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Grade:	<input type="text"/>																												

## Costume Construction/Design

**Alexander W. Dreyfoos School of the Arts  
COSTUME CONSTRUCTION/DESIGN JURY**

STUDENT NAME: _____	
TITLE: _____	

Evaluator: _____
------------------

DATE: _____
-------------

<b>Totals</b>	<b>0-5</b>	0 = Lowest	5 = Highest
---------------	------------	------------	-------------

_____	Knowledge of Play
_____	Appropriate Interpretation
_____	Execution/Craftsmanship
_____	Creativity
_____	Functionality
_____	Unification of Design
_____	Appropriate Research
_____	Costume Plot/Color Palette
_____	Justification of Design Choices
_____	Professionalism/Appropriate Dress

## Lighting Design

**Alexander W. Dreyfoos School of the Arts Theatre Department  
Lighting Design Jury Evaluation Form**

Date: _____	Class Period: _____	Grade Lvl: _____	Adjudicator: _____
Name: _____	Selection: _____		

<b>Evaluation Criteria</b>
5 Student always demonstrates success, especially with artistic challenges.
4 Student demonstrates success with the artistic challenges.
3 Student demonstrates partial success with artistic challenges, but performance is inconsistent.
2 Student demonstrates limited success with artistic challenges.
1 Student demonstrates little success with artistic challenges.

<b>Performance Evaluation</b>	<b>Play Analysis:</b>
Presentation _____	Grade _____
Lighting Plot _____	
Three renderings for scenes _____ <i>(indicating mood &amp; atmosphere)</i>	
Inventory <i>(include rentals)</i> _____	
Instrument Schedule <i>(type of instrument, color, diffusion, gobo's)</i> _____	
Special Effects; Specials _____	
Practicals _____	
Script with light cues _____	
Magic Sheet _____	
Organization & Clear Intent _____	

## Prop Construction

**Alexander W. Dreyfoos School of the Arts Theatre Department  
Prop Construction Jury Evaluation Form**

<b>Date:</b>	<b>Class Period:</b>	<b>Grade Lvl:</b>	<b>Adjudicator:</b>
<b>Name:</b>	<b>Selection:</b>		

<b>Evaluation Criteria</b>	
5	Student always demonstrates success, especially with artistic challenges.
4	Student demonstrates success with the artistic challenges.
3	Student demonstrates partial success with artistic challenges, but performance is inconsistent.
2	Student demonstrates limited success with artistic challenges.
1	Student demonstrates little success with artistic challenges.

<p><b>Technical Evaluation</b></p> <p><b>Properly Displayed Complete</b> <input type="text"/> <i>Scenic Element</i></p> <p><b>1 Complete Elevation w/ All</b> <input type="text"/> <i>Details &amp; Measurements</i></p> <p><b>Working Drawing w/ Cut List</b> <input type="text"/></p> <p><b>Written understanding of the</b> <input type="text"/> <i>period/technical process</i></p> <p><b>Attention to Detail (Accuracy)</b> <input type="text"/></p> <p><b>Level of Difficulty</b> <input type="text"/></p> <p><b>Craftsmanship (seams/finishing</b> <input type="text"/> <i>paint/stain)</i></p> <p><b>Personal Presentation (dress</b> <input type="text"/> <i>preparation)</i></p> <p><b>Technical Presentation (Display</b> <input type="text"/> <i>Knowledge of Technical Endeavor)</i></p> <p><b>Overall Skills/Implementation</b> <input type="text"/></p>	<p><b>Play Analysis</b></p> <p>Grade: <input style="width: 100%;" type="text"/></p>
--	---

## Stage Management

**Alexander W. Dreyfoos School of the Arts  
STAGE MANAGEMENT JURY**

<b>STUDENT NAME:</b>	<input style="width: 70%;" type="text"/>
<b>TITLE:</b>	<input style="width: 70%;" type="text"/>

<b>Evaluator:</b> <input style="width: 80%;" type="text"/>
--

<b>DATE:</b> <input style="width: 80%;" type="text"/>
---

<b>Totals</b>	<b>0-5</b>	0 = Lowest	5 = Highest
---------------	------------	------------	-------------

<input type="text"/>	Organization
<input type="text"/>	Understanding of job & process
<input type="text"/>	Prompt script including blocking and technical cues
<input type="text"/>	Paperwork including contact sheets, cast lists, rehearsal schedules, etc.
<input type="text"/>	Understanding of director's artistic ideas (including theme) and how you supported them
<input type="text"/>	Description of job function & details as it relates to this production
<input type="text"/>	Level of detail
<input type="text"/>	Implementation of specific production challenges and how you would improve them in the future
<input type="text"/>	Effective communication of process and adjudicator questions
<input type="text"/>	Overall quality of presentation and production notebook



Appendix E: Student Enrichment Contribution



PAY YOUR STUDENT ENRICHMENT CONTRIBUTION (SEC)

STUDENT'S NAME:

THE GOAL IS 100% PARTICIPATION, AT ANY GIVING LEVEL!

The Theatre Department requests each Theatre Family to contribute at least \$150 per student annually to the SEC Fund. Your tax-deductible donation will help defray student expenses, including production costs, master classes, guest artists, classroom supplies (paint, make-up, fabric, etc.) and field trips. It also will allow the Department to make quick, incidental purchases during last minute crunch time before openings. If \$150 is not realistic, please consider donating an amount that is. Every dollar helps!

All \$150 or more Contributions made before September 23rd will be recognized in the Annual Theatre Program

Enclosed is my \$150 SEC Donation

\$150 is not possible, but Enclosed is my Donation of \$ \_\_\_\_\_

ADDITIONAL STUDENT ENRICHMENT CONTRIBUTION

The Theatre Department asks for a contribution of at least \$150 per Theatre Student but, if you (or your business) would like to donate more, the Department would greatly appreciate it. Additional SEC funds mean more Guests Artists, Master Classes, Visiting Choreographers and Guest Directors. And your donation may allow less advantaged students the same benefits as your own child. Your tax-deductible contribution will help the Theatre Department as a whole.

Enclosed is my additional SEC Contribution to Support the Theatre Department

- Checkboxes for contribution amounts: \$150 Pay another student's SEC, \$250 Receive Signed Production Poster, \$500 Invite to Cast/Crew Strike Party\*, Other, \$750 Invite to Rehearsal\*, \$1000 Behind the Scenes Tour\*, \$2500 Invite to Preview Fall Play\*. Includes note: \* also receive items from lower contribution level

Make checks payable to SOAFI/THEATRE SEC FUND PO Box 552 • West Palm Beach, FL • 33402

Or pay by credit card here https://soafi.org/donate/gift\_designation - Make sure to choose gift designation of SEC-Theatre and email completed form to dreyfoostpa@gmail.com Name on Credit Card Payment \_\_\_\_\_

**Alexander W. Dreyfoos School of the Arts  
Annual Theatre Program 2022-2023**

**AD Deadline: Friday September 23, 2022**

**Company Name:** \_\_\_\_\_ **Phone Number:** \_\_\_\_\_

**Contact Name:** \_\_\_\_\_ **Email:** \_\_\_\_\_

- The Dreyfoos Theatre Department reserves the right to edit for content. Placement determined by editor.
- Premium Pages are in FULL COLOR. All others are in BLACK & WHITE. Check box where applicable.
- All Ads MUST have correct orientation and size as indicated below and be either a (High Resolution) jpg or pdf file.
- Please email this form and artwork (jpg or pdf file) to: [dsoaplaybill@gmail.com](mailto:dsoaplaybill@gmail.com) by September 23.
- Premium pages are filled on a first-come basis, based on when the form is received. Limited Space- Reserve Your Spot Now!
- The Program book will be Hard Copy and Digital Form

AD SIZE & ORIENTATION (Black & White)	FULL PRICE	TOTAL	NOTES
BUSINESS CARD: 3 1/2" x 2 1/4" (landscape or portrait)	\$80		Include copy of business card or pdf/jpg
QUARTER PAGE: 3 1/2" w X 4 3/4" h (Portrait)	\$160		
HALF PAGE: 7 1/4" w X 4 1/4" h (Landscape)	\$260		
FULL PAGE: 7 1/4" w X 9 1/2" h (Portrait)	\$520		
DOUBLE PAGE: 7 1/4" w X 9 1/2" h x (2) (Portrait)	\$1040		
<b>PREMIUM PAGES ( Full Color)</b>			
PREMIUM (FULL COLOR) - Limited Space!	\$800		
PREMIUM DOUBLE PAGE (FULL COLOR)	\$1600		
CENTERFOLD (FULL COLOR) Left <input type="checkbox"/> Right <input type="checkbox"/>	\$1200		Check box for Left or Right side
INSIDE FRONT COVER (FULL COLOR)	\$1700		
INSIDE BACK COVER (FULL COLOR)	\$1700		
OUTSIDE BACK COVER (FULL COLOR)	\$2200		

**STUDENT/PARENT INFORMATION**

STUDENT: \_\_\_\_\_ GRADE: \_\_\_\_\_

PARENT: \_\_\_\_\_ PHONE: \_\_\_\_\_

**PAYMENT INFORMATION**

- **If paying by check:** Make check payable to: SOAFI/TPA. Write in MEMO: THEATRE PROGRAM AD. Then mail check AND a copy of this form to School of the Arts Foundation Inc., Attn: Theatre Program AD, P. O. Box 552, WPB, FL 33402  
Then email this form and artwork by the Ad Deadline to [dsoaplaybill@gmail.com](mailto:dsoaplaybill@gmail.com)
- **NAME ON CHECK:** \_\_\_\_\_ • **CHECK NUMBER:** \_\_\_\_\_
- **If paying by credit card:** Please go to the School of the Arts Foundation Inc. website to enter your credit card information- [https://soafi.org/donate/gift\\_designation](https://soafi.org/donate/gift_designation)  
\*\*At the top of the screen for Gift Designation be sure to change from default to Theatre TPA Ads.  
Then email this form and artwork by the Ad Deadline to [dsoaplaybill@gmail.com](mailto:dsoaplaybill@gmail.com)
- **NAME ON CREDIT CARD:** \_\_\_\_\_



2022-2023

## THEATRE PROGRAM

### Ad Sales Presentation Verification

Ad Sales Form can be found on  
Theatre's Facebook Page and [www.dsoatheatre.com](http://www.dsoatheatre.com)

I, \_\_\_\_\_ of \_\_\_\_\_,  
*Name of Company Representative* *Company Name*  
verify that \_\_\_\_\_ spoke with me on \_\_\_\_\_ at \_\_\_\_\_  
*Name of Student* *Date* *Time*

to discuss the placement of an ad in the Dreyfoos Annual Theatre Program.

\_\_\_\_\_  
*Signature & Title of Company Representative*

\_\_\_\_\_  
*Phone/Email Contact Information*

*Approved by Theatre Department:* \_\_\_\_\_

*Date:* \_\_\_\_\_

#### NOTES FOR STUDENTS

- Students will receive **one lab hour** for each verified sales pitch (whether or not an ad is placed)
- Form must be dated and signed by Friday, September 23, 2022
- **Attach this form to your first semester Lab Hour Card**
- Theatre Department faculty reserves the right to verify each sales pitch
- Family "Congratulatory" ads will not be accepted for lab hour credit

\*Please email questions to [dsoaplaybill@gmail.com](mailto:dsoaplaybill@gmail.com)



CELEBRATE YOUR THEATRE SENIOR WITH A  
**SENIOR SEND-OFF AD**  
 in the  
**Annual Theatre Program**  
**AD DEADLINE: SEPTEMBER 23, 2022**

**BLACK AND WHITE SENIOR ADS—SPECIAL DISCOUNT**

- 1/4 Page B&W \$160 **\$95** 3 1/2"w x 4 3/4"h Portrait
- 1/2 Page B&W \$260 **\$155** 7 1/4"w x 4 1/4"h Landscape
- Full Page B&W \$520 **\$310** 7 1/4"w x 9 1/2"h Portrait

This form is used to purchase advertising in the 2022-2023 DSOA Annual Theatre Program for Theatre Senior Student Ads. The Program book is in Hard Copy and Digital Form. The Hard Copy Program publication is handed out to audience members at each of the Theatre Department performances throughout the year. The Digital Program is shared on the DSOA Theatre website and Facebook page, TPA newsletters, and Program Marketing emails.

**Complete the Section Below**

- The Dreyfoos Theatre Department reserves the right to edit for content. Placement determined by editor. Include a MAXIMUM of 4 HIGH RESOLUTION PHOTOS in JPEG or PDF format AND a brief senior send-off message of less than 100 characters.
- **Please email this form and artwork** (jpg or pdf file) to: [dsoaplaybill@gmail.com](mailto:dsoaplaybill@gmail.com) by the AD Deadline.
- **If paying by check...**  
 Make it payable to: **SOAFI/TPA** Write in MEMO: Theatre Program Senior Ad. Then mail the check and a copy of this form to **School of the Arts Foundation Inc., Attn: Theatre Program Ad, P.O. Box 552, WPB, FL. 33402**
- **If paying by credit card...**  
 Please go to the School of The Arts Foundation Inc. website to enter your credit card information [https://soafi.org/donate/gift\\_designation](https://soafi.org/donate/gift_designation)  
 \*\*\*At the top of the screen for Gift Designation be sure to change from default to **Theatre TPA Ads**.

**SPACE IS LIMITED ~ PAY NOW AND RESERVE YOUR SPOT!**

<b>STUDENT:</b>	<b>GRADE: 12</b>	<b>PHONE:</b>
<b>PARENT:</b>		<b>PHONE:</b>
<b>Name on Check:</b>		<b>Check Number:</b>
<b>Name on Credit Card:</b>		

- If you have any questions, please email [dsoaplaybill@gmail.com](mailto:dsoaplaybill@gmail.com)

**Appendix G: Contact Information & Contact Form**

*Please fill out this form and return it to the call board in the main hallway, or email it to [DSOATPA@gmail.com](mailto:DSOATPA@gmail.com)*



# What's your 411?

**SHARE YOUR INFO SO WE CAN SHARE WITH YOU!**

**LOOK FOR MONTHLY TPA E-NEWSLETTER & IMPORTANT DEPARTMENT EMAILS**

Student Name: \_\_\_\_\_

Grade: \_\_\_\_\_ Student Phone: \_\_\_\_\_

Student Email: \_\_\_\_\_

Parent/Guardian Name, Phone Number, & Email:  
\_\_\_\_\_

Parent/Guardian Name, Phone Number, & Email:  
\_\_\_\_\_

## WE NEED YOU!

The Theatre Department's success depends on ALL of US! Please volunteer your time --

### WHAT IS YOUR AREA OF INTEREST OR SPECIAL SKILL?

Committee Name	X to Join	Committee Name	X to Join
Theatre Program Ad Sales		Concessions	
Graphic Artist (For programs, playbills, flyers)		Box Office/Will Call	
Assistant Treasurer		Monthly Newsletter	
Fundraising/Show Sponsorships		Hospitality (Cast/crew meals and other Theatre Department events)	

Other opportunities to help will be communicated through emails and postings on Facebook.

**PLEASE ALLOW EMAILS FROM US BY ADDING US TO YOUR CONTACT LIST:**

**[DSOATPA@GMAIL.COM](mailto:DSOATPA@GMAIL.COM)**

## SCHOLARSHIP APPLICATION Theatre Parent Association

**APPLICATION GUIDELINES:**

- All Theatre Students in need are encouraged to apply for Scholarships
- Scholarships must be NEED-BASED
- At the time of this application, Student may NOT be on DSOA Probation and must have all 4's or 3's in Conduct
- Each fieldtrip/activity/event requires a separate application
- Only timely and complete applications will be considered. Applications must be — Signed by the Student and his/her Parent/Guardian and Submitted to Dean by 3:45 pm on due date of fieldtrip/activity/event paperwork or payment

**CRITERIA to be CONSIDERED BY SCHOLARSHIP COMMITTEE**

- Financial Need of Student, Parent, and/or Guardian
- Free or Reduced Lunch Status
- Receipt of Other Theatre Department Scholarships
- Receipt of Other Scholarships for the Same Trip/ Activity/Event
- Effort, Conduct and Grades in Theatre Classes
- Benefits of Trip/Activity/Event to Student's Theatre Development

Student's Name: \_\_\_\_\_ Grade: \_\_\_\_\_

**Name of Fieldtrip/Activity/Event:**

Amount requested: \$ \_\_\_\_\_

**STUDENT:** How will this fieldtrip/activity/event benefit you and your theatre training?

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Have you previously received a scholarship/s from SOAFI-Ray of Light or TPA while at DSOA?

Yes \_\_\_ No \_\_\_ If yes, please list the fieldtrip/activity/event and the year: \_\_\_\_\_

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**FORM IS TWO PAGES! | PARENT/GUARDIAN SIGNATURE REQUIRED**

Have you received or applied for any other scholarship to fund this same trip/activity/event? Yes \_\_\_\_ No \_\_\_\_

If yes, please elaborate: \_\_\_\_\_

Please share any additional information you would like the committee to consider:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

1. Does student currently qualify for Free Lunch? \_\_\_\_\_ OR Reduced Lunch?
2. What are the financial circumstances associated with this request? Why are you requesting assistance? (please provide a brief summary)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Student Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**NO REFUNDS** are ever given for a DSOA fieldtrip/activity/event once a reservation has been made. Please be certain of your student's participation and availability **BEFORE** applying for a scholarship or submitting the paperwork for a fieldtrip/ activity/event. If your **student fails to attend** a fieldtrip/activity/event after you have requested and been awarded a scholarship, you will be responsible for **full repayment** of all awarded scholarship funds. Your signature below confirms your understanding and agreement with this policy.

**Parent Signature (please be sure to read the statement above):**

\_\_\_\_\_ **Date:** \_\_\_\_\_

Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

**Submit completed form to Theatre Dean via email: [michelle.petrucci@palmbeachschools.org](mailto:michelle.petrucci@palmbeachschools.org)**

Theatre Dean Approval: _____	Date: _____
TPA President Approval: _____	Date: _____
TPA Treasurer Approval: _____	Date: _____
Amount Awarded: \$ _____	