

DENVER SCHOOL OF THE ARTS



THEATRE

2011-2012 Handbook

7111 Montview Blvd. Denver, Colorado 80220

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DENVER SCHOOL OF THE ARTS

History

The Denver Public Schools' Denver School of the Arts (DSA) is the only comprehensive arts magnet school in the Rocky Mountain region. Founded in 1991, the sixth through twelfth grade school provides many unique opportunities to our 900+ students to nurture their creative talents in a supportive environment designed to encourage artistic and academic excellence.

Mission Statement

The Denver School of the Arts, a place where lifelong artistic talents are developed in a multicultural, academically nurturing learning environment.

Motto

Bringing
Scholarship and
Creativity to Life

Vision Statement

Denver School of the Arts is characterized by its commitment to:

- Create a nurturing environment that encourages creativity and the elevation of the human spirit through the arts

- Maintain the highest standards of academic achievement, consistent with requirements for college entrance
- Foster cultural diversity by emphasizing art forms from all cultures and ethnicities
- Build and maintain a large and diverse student population
- Offer a multitude of arts experiences, including exposure to professional artists, which will prepare students for life long participation in the arts, from audience to artist, creator to knowledgeable arts consumer
- Involve the community in the life of the school and incorporate the activities of the school into the life of the community.

Goals

The students will have gained skills and techniques to make a lifetime choice to:

- Enter into a pre-professional career within an art form
- Enroll in higher education
- Utilize their art as a lifelong leisure activity



DSA Aesthetic Standards



These are standards in which the DSA arts and academic curriculums are guided:

- ❑ Explore/define/pursue difference between subjective and objective opinion.
- ❑ Explore/define/pursue impact of art on history and history on art.
- ❑ Explore/define/pursue the concept of truth and beauty through art.
- ❑ Explore/define/pursue art's role in a diversity of societies and cultures.
- ❑ Explore/define/pursue controversial art and censorship.
- ❑ Explore/define/pursue legitimacy of personal emotional response to art.

Commitment to the Arts and Striving for the Best

In the DSA Aesthetic Standards, it states, "Explore/define/pursue controversial art and censorship." In the Theatre Department we are constantly striving to push Theatre majors to explore outside the box and go beyond the norm. We believe our students should experiment with all types of material, subjects, and genres. In doing so, there are times when the material students choose to perform can have mature content and deal with controversial topics. Keeping in mind that our curriculum explores theatre classics as well as cutting edge contemporary pieces, will help our student's parents understand where we are headed. If performers or presentations use adult content or mature material, it will always be noted either on the posters or in class discussions. This allows parents who are concerned about younger students viewing mature material to know if the performance is for advanced students or beginners. Often advanced performances have some controversial language and/or content.



DSA Theatre Mission Statement

DSA Theatre endeavors to provide students with a middle/high school theatre arts program that examines theatre as a creative and multidisciplinary art form. While performance is part of our program, the emphasis is on PROCESS and building an ensemble. In high school, we offer a program of study geared for the serious high school student of theatre. It affords the student the opportunity to experience disciplined challenging training as exemplified in conservatory theatre training programs normally found at the college level. The program emphasizes individual growth and personal discovery as well as an ensemble approach to acting. Theatre students graduate not only as trained actors, but critical thinkers, arts leaders and advocates for the theatre arts.

Our objective is to prepare each student to continue her or his career or educational goals in the theatre, be it in college, university, conservatory, acting school, or an apprenticeship program. However, by creating good work habits, study skills, and cooperative learning experiences, the student is better prepared to establish a career in any field of endeavor. Students acquire poise, self-confidence, and skills in self-expression and speaking that will be useful in any career or vocation. Theatre is particularly important for the development of the whole person - to produce aesthetically responsive citizens with life-long interest or involvement in the arts.

The DSA Theatre program seeks to instill in its students the discipline, **work ethic**, and compassion that are so necessary in helping young people develop into great artists and great citizens.

Curriculum

Students study theatre history, acting techniques, directing, playwrighting, movement, speech, and voice; students see professional live theatre and learn to critique and evaluate the rehearsal/performance process through both written and oral analysis and discussion. Because we strive to give students as much one-on-one attention as possible, we hire a variety of guest artists throughout the school year to help teach, direct, and coach our students.

Our program includes two extracurricular high school main stage productions, an eighth grade studio production, an all-school musical every other year, and numerous other opportunities for students to perform their curricular work in a public forum for family and friends. The Studio Series production opportunities include two Intermediate class plays that rotate between classical and contemporary shows, the Junior class original work show "Too Much Light", Advanced One Act Play festival, and the Senior class project.

The entire curriculum is prescribed and requires a serious commitment. The student-actors do not decide which areas of theatre they wish to study. We teach the student what they NEED to know to succeed - not only in theatre, but in life - not just what they want to know to perform.

We also teach students - to paraphrase Stanislavski - to love the ART in themselves, not THEMSELVES in the art. We teach acting not "play acting," honesty/TRUTH not "performance," and to *enjoy the process*, not only the product.

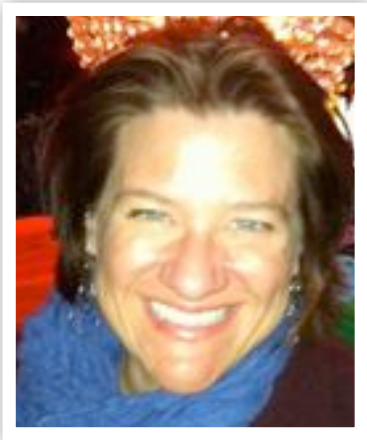
"Generality is the enemy of art." ~ Constantine Stanislavski

STUDENT ACHIEVEMENT

Most of our students go on to colleges, universities, or professional training programs. We have theatre students currently attending or accepted to many national universities and arts conservatories, including Juilliard, UCLA, NYU -- Tisch School of the Arts, Emerson University, Boston University, Evansville University, Sarah Lawrence College, Brown College, Cal-Arts, Univ. of Southern California, Roosevelt University-- Chicago College of Performing Arts, Marymount Manhattan, SUNY Purchase, Wesleyan University, the American Academy of Music and Dramatic Arts—NY/LA, The New York Conservatory for Dramatic Arts, Cincinnati School of Music, University of Michigan, Abilene Christian University, North Carolina A & T, University of Northern Colorado, Otterbien, University of Oklahoma, Ithaca College, Savannah College of Art and Design, Univ. of Minn/Guthrie, Southern Methodist Univ/Meadows School of the Arts, University of Southern California, Wright University, The George Washington University to name a few.

Our students are also recipients of numerous academic and talent scholarships.

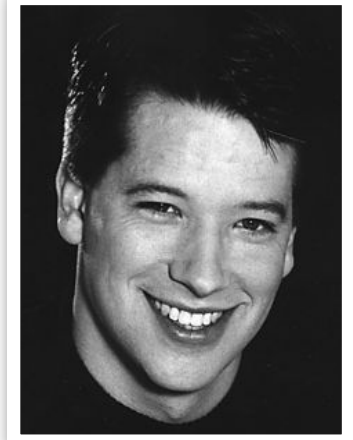
Theatre Faculty



Ms. Shawn Hann, Director of Theatre

Entering her 18th year in the teaching profession and 11th year as Director of Theatre at DSA, Ms. Hann comes to Denver from Des Moines, Iowa via Texas where she taught for seven years. In high school Ms. Hann was on the drill team, show choir, concert choir, drama club, newspaper staff, church choir and hand-bell choir. During her first year of college Ms. Hann attended a woman's college, called Cottey College, in Nevada, MO. Honors at Cottey included Vice-President of the class, Dean's List for academic achievement, and leading roles in the plays. Ms. Hann received her BA in Communication/Theatre Arts Education (minor in English Education) from the University of Northern Iowa, (formally the Iowa State Teacher's College.) Ms. Hann also spent a semester abroad in London, England, and traveled to Russia, Belgium, Germany, France, Italy, Austria, and Switzerland during that year. Ms. Hann traveled to Okinawa, Japan to student-teach at the Dept. of Defense high school on Kadena Air Force Base. She has an MA in Directing from the Chicago College for Performing Arts, Roosevelt University. And specialized training in Grotowski based physical theatre "Acrobat of the Heart."

Awards and Achievements include being awarded the Outstanding Theatre Educator Award 2011 by the Educational Theatre Associate/ITS, the Alliance for Colorado Theatre's Middle School/High School Theatre Teacher of the Year 2005-06, being voted the President of Alliance for Colorado Theatre 2006-2008, the "Purple and Old Gold Award for Achievement in Interpretation" (the top Communication/Theatre Arts Graduate award) and the Dean's List for five semesters from the University of Northern Iowa; Teacher of the Year from Tomball Junior High in 1994 and a National Forensic League Coach of Superior Distinction in 2001. Honors include coaching 25 high school students to qualify to compete at the state Texas Forensic competition and five students to qualify and compete at the National NFL (National Forensics League) competition. Ms. Hann was the proud coach of a Duo Interpretation Team, which placed 7th in the Nation in 1998. Ms. Hann has coached 192 DSA students to qualify for National Thespian Convention Individual Events Competition. Ms. Hann has taught such courses as Advanced/Intermediate/Beginning Theatre, Theatre I and II, Oral Interpretation I-IV, Speech and Public Speaking, TV Journalism, and Media Technology. DSA directing credits include: *United We Stand*, *Moon Over Buffalo*, *The Bourgeois Gentleman*, *The Diviners*, *Stop Kiss*, *Jekyll and Hyde*, *Prime Time Crime*, *Lost In Yonkers*, *How To Succeed in Business Without Really Trying*, *A Piece of My Heart*, *Amadeus*, *The Boys Next Door*, *The Laramie Project*, *The Cripple of Inishmaan*, *Bye Bye Birdie*, *The Importance of Being Earnest*, *Brighton Beach Memoirs*, *AIDA*, *Cat on a Hot Tin Roof*, *And They Dance Real Slow in Jackson*, *Parade*, *The Inconvenient Truths*, *Paganini*, *The Bourgeois Gentleman*, *Urinetown*, *Love of a Pig*, *Thoroughly Modern Millie*, *Of Mice and Men*, and *Hamlet (all-female cast)*. Ms. Hann has led student travel groups to NYC ten times, three times to London, England, to Fringe Festival in Edinburgh, Scotland in 2003 and 2008, and planned 2012, and a journey to Rome and Greece. She serves on the Steering Committee for the Denver Public Schools Shakespeare Festival and a Past-President of the Alliance for Colorado Theatre.



Mr. Brandon Becker, Asst. Director of Theatre

Originally from Fresno, California Mr. Becker is a graduate of Roosevelt School of the Performing and Virginia Commonwealth University (MFA in Theatre Pedagogy). In 2005 Mr. Becker began his tenure at Appomattox Regional Governor's School for the Arts & Technology (ARGS) in Central Virginia, first as Chair of the Musical Theatre Department and then as Chair of the Theatre Arts Department in 2008. Before that Mr. Becker was Adjunct Faculty at Virginia Commonwealth University where he established the Found Theatre Ensemble with the intent of producing plays in non-theatrical settings. Since then FTE has produced well received productions of *It Only Took...*, *The Pool of Bethesda*, *Keely & Du*, and the *How To Succeed in Central Virginia Without Really Trying*. Additional directing credits include work for ARGS, Aspen Theatre in the Park, Stage Door Players, Out of the Woods Theatre Company, Short Pump Players, and In-Step Theatre.

As a performer Mr. Becker was a frequent artist at Swift Creek Mill Theatre from 2005-2010. Favorite roles include Matthew in *Altar Boyz* (2009 Richmond Theatre Critics Circle Nominee: Best Ensemble), Frankie in *Forever Plaid/Plaid Tidings*, and Bill Shorter in *There Goes the Bride*. Other credits include performances with Barksdale Theatre, HBO Comedy Festival, Promise Valley Playhouse, Aspen Theatre in the Park, Four Rivers Musical Theatre, and the world premiere of Bill C. Davis' musical *Austin's Bridge* at the Firehouse Theater Project. Mr. Becker was also an Irene Ryan Nominee for his performance of Banquo in Shozo Sato's *Kabuki MacBeth*.

From 1996-2002 Mr. Becker freelanced as a professional dancer, choreographer and instructor around the nation including seasons with the Richmond Ballet and as a founding member of the Aspen (now Aspen/Santa Fe) Ballet. His works have been commissioned by the Richmond Ballet, Ballet Tech Ohio, Ballet West Conservatory, and Rockingham Ballet Theatre among many others. He has choreographed numerous shows for Swift Creek Mill Theatre including *Urinetown* (2008 Richmond Theatre Critics Circle Award: Best Choreography) and his work has also been seen at Fort Lee Playhouse, Promise Valley Playhouse, Aspen Theatre in the Park, and Aspen Community Theatre. Mr. Becker's show choirs have earned several Best Choreography awards and under his direction ARGS' show choir garnered many superiors and first place finishes. Mr. Becker was on the faculty of SPARC (School of the Performing Arts in the Richmond Community) for many years. He has taught dance for several studios including Chesterfield School of Ballet and Pilates Dance & More and master classes throughout the nation. Mr. Becker has presented papers with the Association for Theatre in Higher Education and the Southeastern Theatre Conference, including portions of his thesis "The 4C Method: A System for Staging Musical Theatre and Theatre Choreography".

Guest Artists Program

Our guest artist program is one of the ways Denver School of the Arts is truly set above the “normal high school Theatre” program. In no other high school in Colorado will you see professional artists, directors, actors, and designers coming in to work with students one-on-one. Artists-in-residence are selected for their advanced professional training, current and past professional experience, and willingness to give back to students. All of our artists also concurrently act, direct, dance, write, or choreograph professionally both regionally and nationally.

Visiting Artists are pulled to DSA because of the high caliber Theatre student we have here. All students should remember to be extremely respectful of Visiting Artists and take in everything they have to teach and say with an open mind. Every effort should be made to **not** miss class the days we hire a visiting artist to teach.

Bringing in professionals from the Denver Metro area as visiting artists to share their valuable knowledge with our students enhances the DSA Theatre curriculum tremendously. We are constantly seeking new and fresh artists as well as people that come year after year to teach units or direct our young actors. Students have the opportunity to work with experienced and respected staff artists, artists-in-residence, and various master class guest artists. Without our artists-in-residence we could not function.

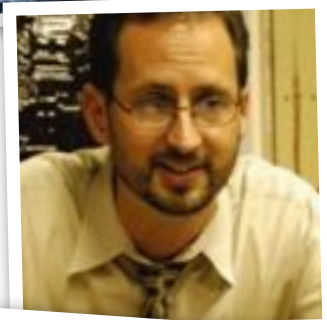
Candy Brown (Movement/Dance) Candy began her professional career in musical theatre working on the Broadway stage as an original cast member of *Pippin*, *Chicago*, *A Chorus Line* and *Grind* among others. Other stage credits include the Denver Center world premiere of *Waiting to be Invited*, TheatreWorks production of *Oo Bla Dee*, the West Coast premiere of *For Colored Girls...*, Curious Theatre’s production of *The Denver Project*, and the DCTC’s productions of *House of Flowers* and *A Streetcar Named Desire*. As Candy Brown-Houston, she has numerous film and television credits. Candy works with actors on movement, staging and choreography, holds a BA in Performing Arts from St. Mary’s College, Moraga and is a recent transplant to the Denver area.

Lawrence Curry (Movement/Dance) From Coast to Coast over the past six years, Lawrence has dedicated his life to performance and performance education on many different levels—national commercials, dance companies, theatrical tours, choreography, industrials, teaching, and film...just to name a few. These are all blessings in my life.

Tim Grant (Acting/Shakespeare) has been a theatre professional for 17 years working as an actor, director, fight choreographer, technician, and designer. Originally from the DC metro area, Tim received his BA in Theatre from Catawba College, and worked in film and theatre for 10 years in Charlotte, North Carolina. Tim is the founder of The Creative Learning Academy, an organization designed to offer students unique learning opportunities utilizing the creative arts.

Brian Shea (Acting) Mr. Shea received his Bachelor of Fine Arts degree from New York University’s Tisch School of the Arts and furthered his training with a Master of Fine Arts degree from the National Theatre Conservatory. At the Denver Center, he performed as Ferdinand in *The Tempest*, Florizel in *The Winter’s Tale*, and Fred in *A Christmas Carol*. Additional roles include Bo Decker in *Bus Stop*, Orlando in *As You Like It*, and Hank in *Marvin’s Room*. Brian has also worked extensively on camera, appearing in numerous commercials, TV shows and films.

Allison Watrous (Acting) Ms. Watrous earned a Masters in Fine Arts in Acting at the National Theatre Conservatory and a Bachelor of Fine Arts in Theatre at Drake University. Allison also studied at the Eugene O’Neill Theatre Center’s National Theatre Institute. Allison also is proud to be a teaching artist for The New Victory Theater, TADA! and the Denver Center Theatre Academy.



Department Policies/Information

COMMUNICATION

All information about Theatre Department policies, forms, dates, and activities can be found in at least 3 places: the Callboard, the Website, and the Handbook. Assignments can almost always be found on the Website. Don't forget that you can e-mail friends, Ms. Hann/Mr. Becker if you have questions about things - There is no reason to not know what is going on!

E-mail is the best way to communicate with Ms Hann/Mr. Becker. Our schedule dictates that we are never in one place for long so phone calls are hard to catch and/or return!

Ms. Hann E-mail: shawn_hann@dpsk12.org Phone: 720-424-1809

Mr. Becker E-mail: brandon_becker@dpsk12.org Phone: 720-424-1810

Office Hours after school are Tues-Thur 2:50-3:20pm or by appointment – Ms Hann has her planning 5th and 6th block and Mr. Becker has his planning during 5th block. Please schedule specific times for those weeks when we are in after school rehearsals (which is most of the time ☺).

BRINGING VALUABLES

Do not leave personal items in the classrooms/studios. The School is not responsible for lost or stolen articles. Do not bring valuables to school and/or leave your backpack/purse unattended in the classroom or the halls. Please avoid having a large amount of cash in purse/wallets as well.

School rules and policies are to be followed at all times during all theatre classes, rehearsals, events, and activities. This includes field trips to the DCPA and all Thespian outings.

CELL PHONES

Parents need to be aware that after 12:50 pm it is difficult to relay messages to students. **Students are not allowed to have their cell phones turned on in class.** In the event of emergencies or urgent messages, you may contact the Main Office at 720-424-1700 and the message to your child will be delivered. All phone calls must be made on the student's own time, during the break or after school.

TICKETS

Tickets can be purchased online (subject to service charge) through links on either the DSA Website or the DSA Theatre Website or at the door; however it is not unusual for shows to sell out (especially in the Joe) so plan accordingly. No refunds. No exchanges. Seating is guaranteed until 10 minutes before a performance, at which time seats will be released for sale to the WAITING LIST. If someone cannot make it to the performance they pre-purchased tickets they can either pass them on to someone else or let the Box Office know so they can redistribute the ticket (and consider the purchase of those tickets a "donation" to the DSA Theatre Department).

Vouchers for tickets must be presented in person at the Box Office.

Seating is assigned in the Schomp and general admission in the Joe.

The Box Office number is 720-424-1713.

AUDITIONING FOR OUTSIDE SHOWS

If a student auditions for an outside production during the school year, he or she needs to remember that DSA shows that are tied to the curriculum (co-curricular--scene nights/ performance hours) have first priority. When the student auditions, she or he needs to tell the director of their conflicts at DSA and let them know that they cannot miss their DSA performance. If director cannot comply with student missing the conflicted date, student should NOT accept the role. Bring your DSA Theatre calendar TO AUDITIONS so you don't forget important dates.

Most other arts schools in the nation make students commit to their school only and not allow outside performances. We encourage you to participate in outside shows. However, many of our students are over achievers and can tend to take on too many things. The priority of a DSA student is DSA. Falling behind in their arts classes OR their academic classes because of an outside production is not acceptable. If your time management skills have not been perfected yet, then focus on your studies first, performances second.



TURNING IN WORK

Your child's grades are available for you to see on IC and assignment guidelines are usually posted on-line on the DSA theatre website. If your printer is not working please help your child find a solution to printing their papers off. They are required to turn in a hard copy when a written assignment is due.

DISCIPLINE

ORDER OF DISCIPLINE

In the case that a student becomes disruptive during Class or Rehearsal the following steps will be taken: verbal warning, brief conference with student after class, call to parent, pending referral, referral and meeting with administrative staff. Please refer to the Theatre Expectations for specifics on what behavior will not be tolerated.

SUSPENSION/DETENTION

A student's behavior in other classes affects their work in our department. Students who are suspended from DSA may be withdrawn from productions and/or related performances/trips at the discretion of administration and Ms. Hann/Mr. Becker.

SMOKING, DRUGS AND ALCOHOL USE

The department has a ZERO tolerance policy concerning the use of drugs and alcohol. No smoking is allowed on or on the sidewalks surrounding the DSA campus at any time. This means during ANY school activity, including PERFORMANCES. If a cast or crew-member of a production breaks these rules it will be cause for IMMEDIATE dismissal from the production and possible exclusion from future performance opportunities. No exceptions or excuses will be accepted.



Theatre Major
Supply List
2011-2012

By the end of the 1st
week of school,
students will need

Character shoes and/or jazz shoes

Several students have grown out of shoes. Post used/for sale notices in the department or have parents come to the parent meeting and ask if anyone has shoes for sale. All levels need shoes for first performance in Sept. Shoes can be purchased at the following stores: Motions – 2060 S. University – Denver; Classical Dance – 2575 Youngfield – Wheatridge; Penny Robins – 2600 W. Main – Littleton. And try online with Discount Dance (www.discountdance.com) Jazz like shoes (black shoes with flexible soles and no markings on them) can be found at Payless Shoes and stores like Target/Walmart.

Clothing

Movement black clothes should be fitting to the body and flexible—no low cut shirts or mid-rift baring shirts should be used as movement clothes -- yoga pants and a tight fitted/tucked in shirt (or leotard). We need to be able to see your body—nothing baggy. Your jazz shoes are preferred or sneakers with minimal tread. You will work up a sweat so you should also make sure you are using and possibly even bring deodorant.

Performance costumes are black dress clothes. Nice black dress pants with a nice tucked in black shirt with no designs. Solid black clothes help with a uniform look and give the audience a “blank canvas” effect where they can imagine any costume on the actor. Students should also wear their solid black character/jazz shoes and black socks/tights.

Makeup: All students will need their own kit for productions.

Ben Nye Makeup Kit - this can be purchased at Norcosco for \$45 Identify yourself as a DSA Theatre student and ask for the group discount. If taken care of this kit should last at least 4 years. Students should also purchase their own mascara (not in the kit).

All students should mark every item in the kit as well as all personal items with their name/initials using a permanent marker.

Other supplies:

- 1) ALL MAJORS MUST have a composition book/notebook and writing utensil in class daily.
- 2) A good notebook/folder to file away the special handouts that we give you to "keep forever."
- 3) A highlighter or 2 -- maybe even a couple colors. Older kids--post it notes help in marking scripts too.
- 5) One of those zippered pockets to keep a pen/pencil/highlighter in inside your notebook you bring to class so you will always be prepared.
- 6) A POSITIVE attitude!

2011-2012 DSA Theatre Season

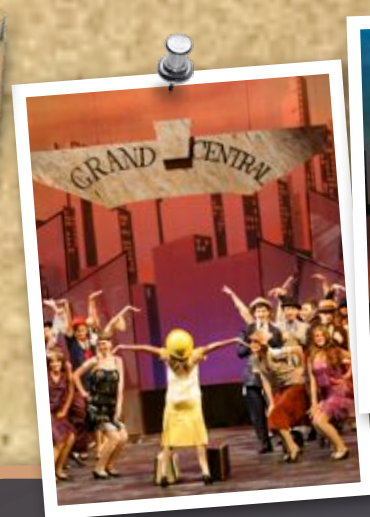
Schomp Auditorium

- ▶ All Major Scene Night Aug. 31, Sept. 1 6pm
- ▶ *The Pajama Game* (All School musical) directed by Mr. Brandon Becker Sept. 14-18
- ▶ *Hamlet* (All Female Cast) directed by Ms. Shawn Hann Oct 13-15, Oct. 20-22
- ▶ *Laughing Stock* directed by Mr. Brandon Becker April 5-7

Joe Craft Theatre

- ▶ Advanced One Act Play Festival Round 1: Oct. 24 12:30-5:30pm
- ▶ Advanced One Act Play Festival Round 2: Dec. 1 12:30-5:30pm
- ▶ *wintertime* directed by Ms. Allison Watrous Jan 26-28
- ▶ Intermediate Play #1: *Top Girls* directed by Mr. Brandon Becker Feb. 9-11
- ▶ Intermediate Play #2: tba directed by Guest Artist (tba) Feb 16-18
- ▶ Intermediate Play #3: tba directed by Ms. Shawn Hann Feb 23-25
- ▶ 8th grade Play: tba Mar 19-21
- ▶ Junior Project: *Too Much Light* April 19-21 6pm, 8pm
- ▶ Senior Project May 3-5

*All shows are 2pm (matinees) or 7pm (evening) unless otherwise noted (times subject to change)



Ticket inquiries please
contact our box office at
(720) 424-1713



PROFESSIONAL EXPECTATIONS

Respect

others rights, feelings, and property

This is the most important rule of all time. If students do not respect one another then it becomes difficult to trust one another. In a classroom where we share our innermost thoughts, feelings, and emotions it is imperative to trust and respect everyone. We must work together to create a safe environment to take risks, to fail, and to succeed.

Respecting property goes for students' personal property, the classroom, the black box, props from shows, furniture/sets we use, as well as school property and environs. You must pick up trash, push in your chairs and keep our classroom and studio in a clean fashion.

Responsibility

be on time, prepared, and ready to listen and DO

Make sure to keep on top of your classwork – not just in Theatre but in ALL your classes.

Everything cannot be done in class. Sometimes this means getting together with a group over the weekend. Students must realize that they must work at a job until it is done to develop a strong work ethic.

Honesty is our policy – if you forgot something own up to it, if you let someone down apologize and see what you can do to make it better, if you did something you shouldn't apologize and try to make it right. There will probably be consequences, but you will respect you all the more for owning your mistake and trying to be a better person.

Fees and assessments need to be paid ON TIME and parents need to see all handouts that are sent home. This is YOUR responsibility to communicate with them.

Resourcefulness

somehow, some way get it done!

Your dog didn't eat your homework; you forgot it at school but checked the Website or called a friend and did it. You got it done!

Find a way around problems. Find creative solutions. If your computer printer is out of ink, come to the school library and print your paper there. You are asked to have a rehearsal costume in two days... find one. Go to your closet, your sibling's closet or your parents' closet. Go by a resale shop on the way home. Borrow something from your friends... but have one WHEN it is due.



GENERAL DEPARTMENT AND CLASS EXPECTATIONS

The faculty of the DSA Theatre Department includes award-winning, notable professional artists. We believe it is extremely important to keep a professional atmosphere in the department and, therefore, conduct all classes in a conservatory manner. The Theatre Department is a place to grow and develop as a young creative artist. We ask that students contribute to the creation of this environment with positive energy and commitment in the following ways:

- ❑ Come to every class/rehearsal ready to take artistic risks and to be creative. Never let fear get in your way!
- ❑ Commit yourself to “being present” from the first moment you enter the room. Full concentration and commitment are expected at all times.
- ❑ Focus on your work and the work of others; always watch, observe, pay close attention—this is how you LEARN! No side conversation.
- ❑ Please inform your teachers/directors if you have any health problems, so we may adjust your participation accordingly.
- ❑ Work for yourself and your fellow students. Your presence is important for this experience.
- ❑ **DO NOT MISS CLASS/REHEARSAL!**
- ❑ *Remember to always thank your teachers/directors after every class/rehearsal.*

Your way of working in class and your attitude toward the work expresses your commitment to the program and to the profession. Remember that you are not in competition with anyone but yourself to improve and get stronger at your craft. In the Theatre Department, we work together and support each other because: **WE ARE AN ENSEMBLE.**

These are the standard procedures in a professional training environment found in arts schools, conservatories, and theatre university programs across the nation as well as elements of the Actor’s Equity Etiquette Contract. Our goal is to stimulate creativity and to provide a free environment for developing our art. Theatre, a collective art, requires strong discipline from an actor to achieve high standards. Strict rules shouldn’t take away the joy and excitement from our work if we understand their meaning and usefulness.

GROWTH AND COMMITMENT

A student’s improvement in technique as well as in performance is an important component of evaluation. This includes both intellectual and emotional growth. A young artist’s commitment to theatre and to the discipline of the program is of the greatest importance. Part of the program is to instill in a student the ability to self-evaluate and note strengths and weaknesses. Great care to follow and know each student in the program by Ms. Hann and Mr. Becker is taken. Juries at the end of the year is a time in which honest communication in a constructive criticism format needs to take place in order for a student to have feedback to make goals for their future at DSA.

BEHAVIOR AND ATTITUDE

Students are expected to maintain respectful behavior and a positive attitude toward their training, teachers, and peers. Remember the quote that “Life is 10% what happens to me and 90% how I react to it.” A positive attitude and respect for self and others are the “intangibles” that contribute to a successful outcome in the theatre experience. It is your CHOICE on a daily basis what kind of attitude you bring to school. Make a positive decision daily.

MOTIVATION

All Theatre majors should have a desire to continue in the theatre/communications/performance field after high school, (this could be professional theatre, film/editing, communications, directing, broadcasting, technical theatre/design, teaching, public speaking/law/business,) and/or be dedicated and committed to Theatre, this curriculum, and this program during his or her stay at DSA.



All Theatre majors are encouraged to take elective courses in one of the following subjects: Stagecraft and Design, Vocal Music, or Dance, (the first three mentioned are the best to enrich the Theatre student, however students may also select Creative Writing, Cinematography, or Band.) If a student cannot take an elective due to scheduling conflicts, he or she can enroll in outside classes/activities in the areas listed above, (e.g., voice lessons, dance classes, working tech positions at community/church productions, karate or sports teams, and others.) Why you may ask? As an actor, the students' voices, bodies and emotions are the tools used and built upon every day in Theatre. Consistent involvement in physical activity creates actors who are flexible, agile, have skills in rhythm and understand beats in music, know how to manipulate and care for their voice, and have experience in movement areas. There is only so much we can cover in class and these skills will aid the student not only in Theatre, but also in life.

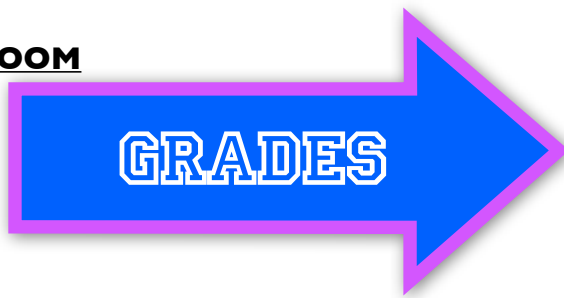
PROFESSIONALISM IN THE COMMUNITY

You are an ambassador of DSA and our department at all times; therefore your behavior at public events, on-line, and in the community is a reflection of our success (or failure) in attaining our mission statement. Remember that it is a privilege to go here, but that it doesn't make you better than others – words are powerful so choose them wisely. You will be amazed at how instrumental you can be in the way that people view DSA.

All Theatre majors will conduct themselves in a strictly professional manner when we attend events off campus. When attending theatre events, students are expected to dress nicely to promote a positive image of the DSA Theatre Major. Theatre etiquette must also be strictly observed in all theatre-going experiences. Students are reminded to turn off cell phones and pagers automatically when entering the theatre; not chew gum or eat candy during the performance; to remove hats and sunglasses; to sit upright, (never put feet on chairs and never jump over a row instead of walking around aisle,); to pay attention to the performance; to not talk during the performance.

The Theatre world is a small world and if you are not someone who is “good to work with” the “acting community” will know this and work will be difficult for that actor to find. You have an amazing opportunity to make connections with professionals who work in LA, Chicago, Denver, and New York while in this program. Your respect of guest artists should be visible in your attitude, behavior, and focus in class. Be present and engaged.

CLASSROOM



DAILY POINTS

Each class period is worth 20 DAILY POINTS. You get these points for participating in class discussions, actively working within groups, bringing homework to class, being prepared for class (including memorization, knowing blocking, and bringing materials needed to work), having a positive attitude, showing respect for teachers and students and guest artists, dressing in black movement clothes, and not disrupting other students.

You can lose points for the following reasons:

- Being absent -20
- Not being dressed out properly -10

Students must be completely dressed when class begins or else it is counted as not begin dressed. **Black fitted movement clothes are required on a daily basis.** Bare feet are OK for yoga type movement but **MUST** have shoes on to leave the movement room. No logos except DSA logos are allowed on clothing. Jewelry is fine as long as doesn't prove dangerous to others and self when moving - so no dangly earrings, heavy necklaces, or loose bracelets that clank. Basically if it makes sound or can swing it's a no. **Hair must be pulled back off the face and secured for both women and men** but remember that no HATS, WIGS, SCARVES, or BANDANAS are allowed. **The face must be seen.**

- Being tardy without a note/e-mail from a teacher/admin -10

Punctuality is essential for maintaining a quality Theatre program. Being on time actually means the student is in the classroom with materials in hand and ready to work.

Advanced Level* Advanced students must also change into their blacks in their lunch period. No additional time will be allowed to be prepared for class.

Since we realize that sometimes “things happen” - IF you lose points for these reasons you **CAN** make them up by turning in an **ARTICLE EVALUATION (AE)** for each day that you lost points (so if you lost points for not being dressed out **AND** being tardy you only have to do **ONE AE**). Remember that you must turn in an AE within 2 days of the offense. See the **FORMS** section for guidelines on how to do an AE.

You may also lose points for any of the following reasons:

- Chewing Gum
- Eating or drinking in class
Only water bottles are acceptable. Food/drink for scene work is allowed as long as those who use it clean it up and throw it away **UPSTAIRS** after every class
- Talking during your peers performances/lectures/guest artist master classes, e tc.
Students are expected to show decorum and respect for the work being done in the theatre department at all times.
- Being excessively noisy in the hallways

It is essential to maintain an atmosphere of concentration and respect for the theatre during classes and rehearsals. It is also rude to loudly interrupt a class, to let doors slam behind you, or cause excessive noise anywhere that people are working. The assumption should be that there is **always** someone working in the classrooms and that people there deserve the same respect we do.

- Wandering the halls or going to the vending machines without permission
- Working on other school work or computers without permission (ie. checking email/photo booth)
- Refusal to listen to the teacher's instructions/inability to take direction.
- Not returning props/costumes to their proper locations.
Everything has its place and we must respect the space in order to keep using it.
- Causing drama/gossip or not working well with others.
Without an atmosphere of support and encouragement students will not be able to grow as artists.
- Not participating in class or being disruptive
Courtesy is part of standard professional ethics. It is expected that students show respect for classmates and their property as well as for the school personnel and equipment.
- Leaving your work area/classroom a mess – leaving personal items/papers/books behind
It is expected that students show respect for classmates and their property as well as for the school personnel and equipment. It is rude to interrupt loudly in a classroom, to let doors slam behind an entrance to or exit from rooms where people are working and to leave rooms in disarray after a work session.

To be clear: No IPODs, pagers, cellular phones, computer games, skateboards, bikes, gum chewing, food, or beverages are allowed in class or rehearsal.

The amount of points taken for these reasons are at the discretion of the teacher and CANNOT be made up. Our goal is establish an environment of teamwork and professionalism and the only way to “make up” for the behavior is to change it.

ASSIGNMENTS

This part of your grade is comprised of several different type of activities which mainly fall into two categories: Written Work (journal entries, play critiques, process papers) and In-Class Assignments (memorization, performance grades).

Written Work

FORMAT

- **All Written work must be TYPED**, double spaced, in a 12-point font UNLESS otherwise specified.
- A student must always put their NAME, GRADE, and the DATE the assignment is turned in on the top RIGHTHAND CORNER of their paper.
- Please put your Full Name and Page Numbers on EACH PAGE for an assignment.
- Guidelines for written work will generally be on the Website under each Level's webpage.

E-MAILING ASSIGNMENTS

ONLY PHYSICAL COPIES of written assignments WILL BE EXCEPTED. If a student E-mails an assignment by midnight on the day it is due it will still be considered on time – HOWEVER, it must be printed out the next day and turned in or else it will be counted as late. ALL e-mailed assignments must have E-MAILED written at the top by hand; without this papers will be counted as late.



Personal Theatre Binder

Each Theatre Major is to have a 3-ring-binder with their name and grade on it that has the following categories CLEARLY identified using dividers of some sort.

- RESUME (updated each time it is turned in)
- PERFORMANCE RUBRICS (all rubrics from evaluated performances including Juries)
- WRITTEN CRITIQUES (all play reviews and critiques)
- MONOLOGUES/SCENES (copies of all monologues/scenes from Scene Night & Juries)
- SELF EVALUATION (copy of self evaluation essay from Juries)

One of the struggles for actors/artists is Organization; however, it is essential to learn this trait so you can keep track of important materials, as well as be able to look at how you have grown over your time here at DSA. Therefore, each QUARTER we will collect all Personal Theatre Binders and make sure you have kept the handouts/copies that we have asked you to keep up to that point. Your grade is simply based on whether you have all of the handouts/copies you should (they will be posted on the Website so you know which ones you should have). You MUST keep this binder EVERY year you are in the program and add to it as you go.

The Theatre Department late policy for Written Work is as follows:

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- ❑ An assignment will be deducted one letter grade for each day it is late (1 day late = minus one letter grade).
 - ❑ There is no extra credit allowed to make up for an assignment--rationale: teachers assign things for a purpose and expect the assigned work to be completed.
 - ❑ If an illness or another emergency keeps a student from turning in work, he or she must immediately speak with your teacher to arrange a new deadline (normally it will follow the standard 2 day policy)
 - ❑ If a paper/assignment is due on the day scheduled for a field trip, it is the student's responsibility to turn it in prior to leaving on the excursion.
 - ❑ If a student is going to be absent due to a family trip, doctors appt., or any known Excused Absence and an assignment that has been given at least 5 days in advance is due on that day, it is the student's responsibility to turn the assignment in prior to when they are absent or else it will be counted as late.
-



All late work must have both the DATE turned in AND the original DATE DUE on the top part of the first page.

Important!

IN CLASS ASSIGNMENTS

Performance Grades (scene work, monologues)

- The theatre faculty evaluates students on an individual basis. One student is never compared to another. A student is only in competition with his or her own challenge to grow as an artist.
- Rubrics are used to grade performance projects and are given back to students to assist with growth. Students must put their rubrics in their Personal Theatre Binder to keep.
- Students must be prepared to present performances when they are assigned. Failure to do so causes tremendous problems with scheduling and is unfair to scene partners.
- If you have committed to work on a scene or project in class or have a rehearsal scheduled, the student is expected to be present and prepared to work. Excuses such as: "I couldn't get together with my partner," or "My grandmother came to town last week," are not accepted. Make your education a priority and show dedication to your commitment to being a Theatre student at the Denver School of the Arts.

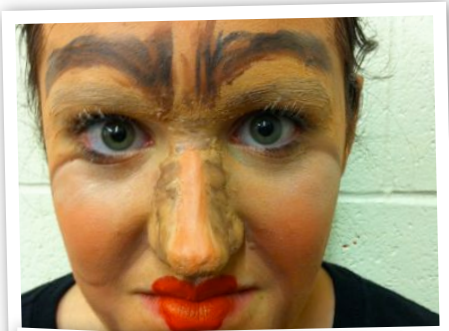
Memorization Grades

An actor's main job is to memorize lines – and to do so exactly as written by the playwright. For these reason (both ethical and legally) students memorization grades are based on complete accuracy of the text. Points will be taken away for missing words, added words, switching words/ sentences around, and paraphrasing.

The Theatre Department late policy for In Class Assignments is as follows:

- ❑ **A Performance Grade** is equivalent to a "test grade". We perform what we have studied or worked on in class. If a student misses this performance, they miss the "test" and there cannot be a make up for it without recalling the entire audience.
- ❑ **Memorization Grades** must be made up the day a student returns to school after the assignment was original done. It must be done at Lunch or after school with prior arrangement with Ms Hann/ Mr Becker.

If you are absent from an In-Class assignment/presentation you must contact the teach to find out how/if the missed points can be made up. Some assignments will not be possible to make up.



AFTER SCHOOL REQUIREMENTS

Although much of what we do takes place during the school day there are activities that must occur after school in order to fulfill our mission statement and curricular needs. These are the elements of classwork that require time after school!

DSA SHOWS

Students MUST attend all Theatre Department productions including Scene Night (both days) *Hamlet*, *wintertime*, all 3 Intermediate Plays (Festival of Women Playwrights), the 8th Grade Play, and *Laughing Stock*. Attending Jr. Project: *Too Much Light...*, and Sr. Project is required for High School students and optional for Junior High School students (depending on content). If a student cannot attend during the run of the show, they can arrange to see a dress rehearsal with the director. Each show is followed by some type of class assignment (quiz, paper, discussion, etc.) so it is essential that students attend. If seeing a show is a financial hardship, students can either usher (shows in the Schomp or Joe Craft Theatres) or attend an invited dress rehearsal (shows in the Joe Craft Theatre); however, availability is first come first serve so paying attention to when sign up sheets are going up on the callboard is essential!

If parents have an objection to the material in a play that is required, students may make a request to review another live play of their choice.

All High School Theatre majors MUST audition for *wintertime* and *Laughing Stock*, during First Semester, and for the 2012-2013 Fall Show and/or Musical during the spring semester. Audition times will be announced as soon as possible and it is up to each student to make sure they can attend. If a student has a major conflict with the rehearsal/production schedule, she or he needs to note it on the audition sheet.

OUTSIDE SHOWS/EVENTS

Denver Center/ Theatre Field Trips Trips to see professional theatre are extremely important to our students. We see TWO professional shows a year as a department – so technically this is not an outside of school activity. **HOWEVER:** tickets are purchased well in advance for these field trips and students are required to turn in a written review of these productions, so if a student misses a field trip they must go see the show on their own. Students are **HIGHLY** encouraged to become theatre advocates in the community by seeing as much theatre on their own as possible.



DPS Shakespeare Festival This event takes place during the school day from 9AM to 5PM usually the first week of May on a Friday. All students are required to audition for the festival and attend the entire day's schedule and ride the school bus both ways. Students are also required to be present on the Audition day (usually the Friday morning before Spring Break)—this is a graded audition. Students will also provide their own Shakespeare/ Renaissance Costume. See the Performance & Event Guidelines for more information.

Attendance Policy for CLASSROOM WORK

Students are responsible for all class work, whether or not they are present. **It is the student's responsibility to find out what was missed.** Students must make arrangements with the individual teacher to make up missed work within the required time frames.

- If a student is going to be absent for any reason, (except school excursions or activities,) it is imperative that the parent or guardian call into the attendance line or bring a note to the Attendance Secretary in the main office. This is school policy and this action will determine if the absence is excused or unexcused.

- If a student is absent during a school day for any reason, the Theatre department will grant a two-day grace period to make up the missed assignments with no penalty to the grade (this includes ARTICLE EVALUATIONS).

If a student goes beyond the grace period, the work becomes late. All work must be turned in regardless of the excuse for absence, (e.g., illness, doctor's appointment.)

- Whenever possible parents should schedule doctor's appointments at lunch or during an off period rather than during the student's theatre major period. Students should avoid missing class when we have visiting artists, artists in residence, or a field trip/performance. We count on all students to be a part of the class. When we schedule an artist into the classroom we are paying him or her to bring our students important information. A field trip to the DCPA costs \$20 per student whether they are there or not. Being a professional theatre, there are no refunds or exchanges on tickets.

- If we have a performance on a day when a student is ill, he or she should call their teacher as soon as possible. The student's fellow actors will start to panic if the student is not in their first period class. If a student is truant from any class on the day of a performance, (even one period,) or in Truancy Suspension, he or she will not be allowed to perform.

- On the day of a production, **students MUST be in class at least half a day to perform that evening. Periods 1-4 or periods 4-7 (you cannot count free periods as being present)**

It is the student's responsibility to contact us regarding work that is missed.

Attendance Policy for Performances and Rehearsals

Per school-wide policy, no other student activities should interfere with attendance at rehearsals or performances for scene nights, Shakespeare Festival, or co-curricular productions. Please make every effort to not miss a rehearsal or performance. This is why you are here!

Every attempt to adhere to the school and departmental calendar must be made in order for a performing group to function. However, if an unforeseen conflict arises, (serious illness, serious accident or death of a family member,) please inform your teacher immediately.

For all other absences please plan ahead! At least TWO WEEKS IN ADVANCE notice in writing as to why a student is missing a rehearsal or performance is required for consideration as an excused absence.



An unexcused absence from a performance or special rehearsal will result in zero for the assignment. To make up these points, a student may elect to write a ten-page research paper on a theatre topic related to the missed performance.

To clarify excused and unexcused absences:

An excused absence would be:

A serious illness (with a note from the doctor)

Family emergencies (with a note from parent)

Two weeks notice for special consideration by your teacher (two weeks notice does not guarantee the absence will be excused)

An unexcused absence would be:

Too much homework/studying for a test

Work commitments

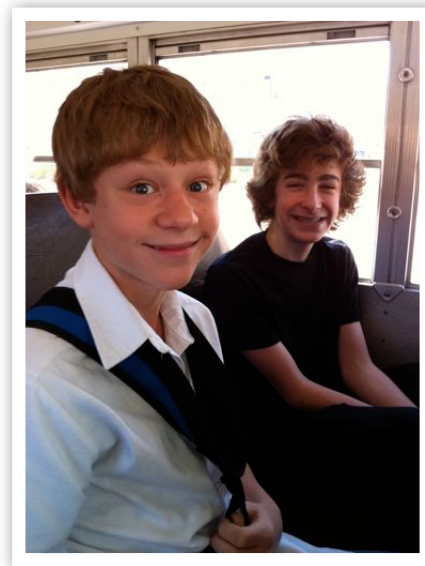
Accepting a role in an outside DSA production that conflicts with co-curricular activity

Being unprepared for a performance/not feeling like coming/stage fright

Truant during the day or in Truancy Suspension

School-wide policy on absence and performing:

- If a student is absent the entire day before a scheduled performance he or she is participating in, he or she will not be allowed to perform in that performance.
- If a student is ill the day of a performance, he or she **must attend half of their classes that day** in order to perform, (unless they have a doctor's medical note to excuse them for that day).
- If a student is truant from any class on the day of a performance, (even one period,) or in Truancy Suspension (as well as suspended for any reason), he or she will not be allowed to perform.
- If a student is in a production and misses dress rehearsal or a show, it will be up to the director's discretion to decide the consequences.



GRADING SCALES

Quarter grades are awarded as letter grades but kept as a numerical average in the grade book. Quarter grades are averaged together to get the semester grade

High School grading scale:

A = 93 - 100 B = 83 - 92 C = 77 - 82 D = 70 - 76

Junior High grading scale:

A = 89 - 100 B = 79 - 88 C = 69 - 78 D = 59 - 68

School policy: If a student receives a 77 or below on a semester grade, they are then on Arts Probation. Students can clear their probation status by attaining a grade of an 83 or above the next semester. If students do not attain the 83 or above, the student is not asked to return to DSA the following semester.

Seven-Year Curriculum Rotation

Beginning Rotation 1:

Acting: Focus--Ensemble
Technical Theatre: Makeup/Costume Design/ Masks
History: Greek/Roman
Movement: Pantomime
Scene Study/Playwrights: Shakespeare
Genres of Theatre: Puppetry
Culminating Project: Duet/solo

Rotation 2:

Acting: Focus—Development of Voice
Technical Theatre: 8th Grade Production
Genres of Theatre: Claymation
Scene Study/Playwright: Shakespeare
Theatre History: Medieval/Kabuki
Movement: Stage Combat
Culminating Project: Solo
Directing: 8th Grade direct scenes

Rotation 3:

Acting: Focus—Realism
Playwrighting
Genres of Theatre: Video Short Theatre
Movement: Renaissance/Waltz
Scene Study: Shakespeare
Acting/Marketing: Auditions
Acting Styles: Improvisation
Culminating Project: Group/solo

Intermediate Rotation 1:

Genres of Theatre: Commedia del arte/clowning
Technical Theatre: Costume Design/tech a show
Acting technique/history: Classical play/production process
Scene analysis: Stanislavski/Method Acting/cold reading
Scene study: Shakespeare/Moliere/M.McDonagh
Directing/Stage management: Directing group scenes
Genres/Film: Silent Film

Rotation 2

Acting technique: Scene study/Stanislavski
Technical Theatre: Set, light, prop, and publicity design
Acting technique/history: Class play/production process
Genres/movement: American Musical/jazz-hip hop dance
Voice/technique: Dialects/Cultural studies
Scene study: Shakespeare
Genres: Playwrighting/directing original work
Acting styles: Improvisation

Advanced Rotation 1:

Genres: Original film
Acting/Marketing: Audition techniques/college prep
Directing: One Act Play Festival
Acting technique: Solo Project/Avant garde
Stage combat: Fencing
Playwrighting: Collaborative Project
Scene Study: Shakespeare
Culmination of all Elements: Sr Project

Rotation 2:

Genres: Film Production (Jrs)
Acting/Marketing: Marketing techniques/college prep
Directing: Senior One Act Play Festival
Acting technique: Solo poetry/lit spectacle project
Playwrighting: Jr. Collaborative Project
Scene Study: Shakespeare/Chekov/O'Wilde
Culmination of all Elements: Sr Project

Performance Opportunities usually include:

Beginners:

All Major Scene Day
Sharing days in class (Parents are welcome)
30 Minute Plays
8th Grade Play
JRT Improv Team

Intermediates:

All Major Scene Day
All are eligible to audition for wintertime & Laughing Stock
Intermediate Plays
Thespan State Individual Events Competition/ Thespan Cabarets
Improv Team

Advanced:

All Major Scene Day
All are eligible to audition for wintertime & Laughing Stock
One Act Play Festival
Junior Project: Too Much Light...
Senior Project
Thespan State Individual Events Competition
Thespan Cabarets
Improv Team

* Every year an all-school musical is offered.



CURRICULUM STANDARDS



Theatre Arts are important to life and learning. They are a universal force in the everyday - life of people around the world. This force connects each new generation to those who have gone before. Students need theatre arts to make these connections and to express the otherwise inexpressible. Theatre arts benefit the student because they cultivate the whole person, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication

Colorado Model Content State Standards THEATRE

1. Students develop interpersonal skills and problem-solving capabilities through group interaction and artistic collaboration.
2. Students understand and apply the creative process to fundamental skills of acting, playwriting, and directing.
3. Students understand and apply the creative process to skills of design and technical production.
4. Students understand and relate the role of theatre arts to culture and history.
5. Students analyze and assess the characteristics, merits, and meanings of traditional and modern forms of dramatic expression.
6. Students know and apply connections between theatre and other disciplines.



Beginning Curriculum

First Semester	Curricular	Performances
Aug. 18-19	Scene Night Prep	
Aug. 22-26	Scene Night Prep	
Aug. 29-Sept. 2	Scene Night Dress/Show	Aug. 31/Sept 1 SCENE NIGHTS 6PM
M Sept 5	NO SCHOOL	
Sept 6-9	Claymation- Storyboard	
Sept 12-15	Claymation - Create & Shoot	<i>Pajama Game</i>
F Sept 16	Assessment Day- No students	
M Sept 19	NO SCHOOL	
Sept. 20-23	Claymation - Shoot/Edit	
Sept 26-30	Claymation Edit	Sept 30 VIEWING Parents invited
Oct 3-7	Monologue/Neutral Mask/Combat rd 1	
Oct 10-14	Monologue/Neutral Mask/Combat rd 1	<i>Hamlet</i>
Oct 17-22	Monologue/Neutral Mask/Combat rd 2	<i>Hamlet</i>
Oct 24-27	Monologue/Neutral Mask/Combat rd 2	<i>10/24 OAP 1 Festival</i>
F Oct 28	NO SCHOOL	
M Oct 31	NO SCHOOL	
Nov 1-4	Monologue/Neutral Mask/Combat rd 3	
Nov 7-9	Monologue/Neutral Mask/Combat rd 3	
TH/F Nov 10-11	NO SCHOOL	
Nov 14-18	30 Minute Plays	
Nov 21-22	30 Minute Plays	
Nov 23-27	THANKSGIVING BREAK	
Nov 28-Dec 2	30 Minute Plays	<i>12/1 OAP 2 Festival</i>
Dec 5-9	30 Minute Plays	12/1-12/2 Theatre Lab performance
Dec. 12-16	Dec. 12 6PM, Play Performance	12/8-12/10 CO State Thespians

Beginning Curriculum 2

		SECOND SEMESTER
Jan. 4-6 W-F	Shakespeare - Quiz over Shows	
Jan 9-12 M-TH	Shakespeare Overview	1/6 Improv Show 4PM & 6:30PM
F Jan 13	Assessment Day - No Students	
M Jan 16	NO SCHOOL	
Jan 17-20	Shakes-8th/Medieval 6th/7th	
Jan 23-27	Shakes-8th/Medieval 6th/7th	
Jan 30-Feb 3	8th grade play/Medieval 6th/7th	
Feb 6-10	8th grade play/Medieval 6th/7th	
Feb 13-17	8th grade play/Medieval 6th/7th	
Feb 20-21	NO SCHOOL	
Feb 22-24	8th grade play/Medieval 6th/7th	
Feb 27-March 3	8th grade play/Medieval 6th/7th	
March 5-9	8th grade play/Shakespeare 6th/7th	
March 12-16	8th grade play/Shakespeare 6th/7th	8th grade play- 3/19-21
March 19-23	8th grade play/Shakespeare 6th/7th	Jr NYC Trip March 3/22-3/23
March 26-30	SPRING BREAK	
April 2-6	8th grade Directed Scenes	Laughing Stock 4/5-4/7
April 9-13	8th grade Directed Scenes	
April 16-20	Scenes perform 18-20	TML 4/19-4/21
April 23-27	Voice Overs	
April 30-May 4	Hip Hop - L. Curry	Sr Project 5/3-5/5
4-May	Assessment Day - no students? Hs?	
May 7-11	Shakespeare Prep/Festival	Shakespeare Festival/Improv Show 5/9 4PM & 6:30PM
May 14-18	Juries	5/19 Banquet
May 21-25	Juries/Clean up	May 21 Graduation

Intermediate Curriculum

First Semester	Curricular	Performances
Aug. 18-19	Scene Day Prep/Stanslavski	
Aug. 22-26	Scene Day Prep/Stanslavski	
Aug. 29-Sept. 2	Aug. 29/30 Dress/ Scene Nights 31/1	Scene Nights Aug. 31/ Sept 1 6PM
M Sept 5	NO SCHOOL	
Sept 6-9	Stanislavski	
Sept 12-15	Stanislavski	<i>Pajama Game</i>
F Sept 16	Assessment Day- No students	
M Sept 19	NO SCHOOL	
Sept. 20-23	Workshop scenes	
Sept 26-30	Costume Design	
Oct 3-7	Costume Design	
Oct 10-14	9th Moliere/10th Clowning	<i>Hamlet</i>
Oct 17-22	9th Moliere/10th Clowning	<i>Hamlet</i>
Oct 24-27	9th Moliere/10th Clowning	<i>10/24 OAP 1 Festival</i>
F Oct 28	NO SCHOOL	
M Oct 31	NO SCHOOL	
Nov 1-4	9th Moliere/10th Clowning	
Nov 7-9	9th Moliere/10th Clowning	
TH/F Nov 10-11	NO SCHOOL	
Nov 14-18	9th Moliere/10th Clowning	17th/18th Moliere Lunch Share
Nov 21-22	9th Moliere/10th Clowning	21st/22nd Clowning Lunch Share
Nov 23-27	THANKSGIVING BREAK	
Nov 28-Dec 2	Stanis Scenes M-TH/Audition Fri	<i>12/1 OAP 2 Festival</i>
Dec 5-9	Class Productions	12/1-12/2 Theatre Lab performance
Dec. 12-16	Class Productions	12/8-12/10 CO State Thespians

Intermediate Curriculum 2

Second Semester	Curricular	Performances
Jan. 4-6 W-F	Class Productions	1/6 Improv Show 4PM & 6:30PM
Jan 9-12 M-TH	Class Productions	
F Jan 13	Assessment Day - No Students	
M Jan 16	NO SCHOOL	
Jan 17-20	Class Productions	
Jan 23-27	Class Productions	
Jan 30-Feb 3	Class Productions	
Feb 6-10	Play 1 -Performances	Feb. 9/10/11 7PM Craft Theatre
Feb 13-17	Play 2 -Performances	Feb. 16/17/18 7PM Craft Theatre
Feb 20-21	NO SCHOOL	
Feb 22-24	Play 3 -Performances	Feb. 23/24/25 7PM Craft Theatre
Feb 27-March 3	Shakespeare: Merchant/Macbeth/Two Gents	
March 5-9	Shakespeare: Merchant/Macbeth/Two Gents	
March 12-16	Shakespeare: Merchant/Macbeth/Two Gents	8th grade play- 3/19-21
March 19-23	Shakespeare: Merchant/Macbeth/Two Gents	Jr NYC Trip March 3/22-3/23
March 26-30	SPRING BREAK	
April 2-6	Dialects: British/Irish	<i>Laughing Stock 4/5-4/7</i>
April 9-13	Dialects: British/Irish	
April 16-20	Dialects: British/Irish	TML 4/19-4/21 & Dialect Rd 1 April 12/13 Lunch Share
April 23-27	Dialects: British/Irish	
April 30-May 4	Dialects: British/Irish	<i>Sr Project 5/3-5/5</i>
4-May	Assessment Day	Dialect Rd 2 May 2/3 Lunch Share
May 7-11	Shakespeare Prep/Festival	Shakespeare Festival/Improv Show 5/9 4PM & 6:30PM
May 14-18	Juries/ Guest Unit	5/19 Banquet
May 21-25	Juries/ Guest Unit	May 21 Graduation

Advanced Curriculum

First Semester	Curricular	Performances
Aug. 18-19	Scene Night Prep/Hagen	
Aug. 22-26	Scene Night Prep/Hagen	
Aug. 29-Sept. 2	Aug. 29/30 dress, Shows 31/1, Sept 2 Writing Day	Scene Nights Aug. 31/ Sept 1 6PM
M Sept 5	NO SCHOOL	
Sept 6-9	Directing/Sr, Chekhov Jr	
Sept 12-15	Directing/Sr, Chekhov Jr	<i>Pajama Game</i>
F Sept 16	Assessment Day- No students	
M Sept 19	NO SCHOOL	
Sept. 20-23	Directing/Sr, Chekhov Jr. 23rd OAP auditions	
Sept 26-30	OAP 1/Chekhov other Srs	
Oct 3-7	OAP 1/Chekhov other Srs	
Oct 10-14	OAP 1/Chekhov other Srs	<i>Hamlet</i>
Oct 17-22	OAP 1/Chekhov other Srs	<i>Hamlet</i>
Oct 24-27	OAP 1 Fest/OAP 2 starts	<i>10/24 OAP 1 Festival</i>
F Oct 28	NO SCHOOL	
M Oct 31	NO SCHOOL	
Nov 1-4	OAP 2/Chekhov other Srs	
Nov 7-9	OAP 2/Chekhov other Srs	
TH/F Nov 10-11	NO SCHOOL	
Nov 14-18	OAP 2/Chekhov other Srs	
Nov 21-22	OAP 2/Chekhov other Srs	
Nov 23-27	THANKSGIVING BREAK	
Nov 28-Dec 2	OAP 2/Chekhov other Srs- Fest 12/1	<i>12/1 OAP 2 Festival</i>
Dec 5-9	Jr: "isms", Sr: Group Experimental	12/1-12/2 Theatre Lab performance
Dec. 12-16	Jrs present to Sr, Sr present to Jr FINAL	12/8-12/10 CO State Thespians

Advanced Curriculum 2

Second Semester	Curricular	Performances
Jan. 4-6 W-F	Wed: Hart, TH/Fr Grotowski	1/6 Improv Show 4PM & 6:30PM
Jan 9-12 M-TH	Mon: Hart, Wed-Fri Grotowski	
F Jan 13	Assessment Day - No Students	
M Jan 16	NO SCHOOL	
Jan 17-20	Solo Project Prep	
Jan 23-27	Solo Project Prep	
Jan 30-Feb 3	Solo Project Performances	In class performances
Feb 6-10	Jr Makeup/Sr Marketing	
Feb 13-17	Jr Makeup/Sr Marketing	
Feb 20-21	NO SCHOOL	
Feb 22-24	Shakespeare Prep	
Feb 27-March 3	Shakespeare Prep	
March 5-9	Jr TML/Sr Project	
March 12-16	Jr TML/Sr Proj	8th grade play- 3/19-21
March 19-23	Jr TML/Sr Proj	<i>Jr NYC Trip March 3/22-3/23</i>
March 26-30	SPRING BREAK	
April 2-6	Jr TML/Sr Proj	<i>Laughing Stock 4/5-4/7</i>
April 9-13	Jr TML/Sr Proj	
April 16-20	Jr TML/Sr Proj	TML 4/19-4/21
April 23-27	Jr Aud Unit/Sr proj	<i>Jr. Requirement: 4 Monos/1Song</i>
April 30-May 4	Jr Aud Unit/Sr proj	Sr Project 5/3-5/5
4-May	Assessment Day -NO MS students. Maybe HS students.	
May 7-11	Aud Unit/Sr Strike/Shakes prep	Shakespeare Festival/Improv Show 5/9 4PM & 6:30PM
May 14-18	Juries/ Sr Project Prep with Guest	5/19 Banquet
14-May	Juries: Annie B, Marlo, MichaelB, Adam	
15-May	Juries: Carson, Lauren, Jake, Kirstin	
16-May	Juries: Ethan, Kai, Ryan, Michael M	
17-May	Juries: Madison, Gage, Desiree, Nicki	
18-May	Juries: Avery, Jalen, Tess	
May 21-25	Sr Project/Elect Production Team on the 21st	May 21 Graduation

ARTICLE EVALUATION
(in order to make up Daily Points)

Please choose an article and write a 1-2 page response to it – the topic MUST be related to the world of theatre. The article must be from any of the following: American Theatre Magazine, Backstage, Playbill, or their respective on-line sites. Articles/reviews from other newspapers, magazines, or journals (on-line or hard copy) are acceptable as well. NO Blogs, Commercial Sights, or Chat Room Discussions.

Your paper should follow this format:

Your Name

Your level



Date that you were absent and/or are making points up for

ARTICLE EVALUATION

Title of Article

Author(s)

Source (Name of newspaper, magazine)

Page #'s (that the article appears on)

URL (if applicable)

Begin with a 4-5 sentence description of the article. If your summary runs longer points will be deducted.

Follow the summary with your response to the article: Do you agree? Disagree? What questions came to your mind when you read it? What is the article's relevancy? Why did you choose it? What did you learn from it? What would you add to it – or take away?

Do not regurgitate the article's contents – that is grounds for a deduction of points! We are interested in your actual engagement with the article and the impressions and ideas that came to mind when you were reading the article. Please remember that the Written Assignment rules of font, spacing, etc. still apply.

CLASS OBSERVATION GUIDELINES

Your paper should follow this format:

Your Name

ACTING I

Mr. Becker



Date of Non-Participation

Reason for Non-Participation

OBSERVATION PAPER

Write down your observations of the class. These might include thoughts about the following:

How a student takes a correction

Technical faults or proficiency that a fellow peer has

How the teacher teaches the information

Your impressions about the exercises (Why is the teacher doing them? Can the student do them?)

How successful are they? What would help? How would you teach these?)

How people relate to one another in class

The semiotics of what is occurring in the classroom

Any other thoughts, comments, questions, etc.

Observations may be turned in the day of the observed class or the next day. Observations will not be accepted any later than the day **after** the non-participated class. An observation makes up the daily points missed for injury/illness.

Play Review Formats

All questions must be answered in the review. Reviews must be at least 300 words for beginners, 500 words for intermediates and 750 words for advanced, which is approximately one, two and three pages typed/ double-spaced respectively. If reviews are NOT typed, 10 points will be taken off the total grade. JUSTIFY your answers—always tell WHY you think/feel a certain way and use SPECIFICS from the plays, details one can get only from observing the play on multiple levels.

1. Where was the play set and during what time period was it set?
2. List the title of the play, playwright, year published and publisher.
3. Summarize the plot of the play in three or four sentences, NO MORE
4. Who was the protagonist and antagonist?
5. Discuss the major themes of the play.
6. Overall, what were the play's strengths and weaknesses?
7. Was the playwright an effective storyteller? Why? Defend your answer.
8. Finally, did you like this play? Why? Defend your answer.

HS Thespian Troupe 5869 & Jr Troupe 88486

Being a part of the DSA Thespian Troupe is an honor. It is a NATIONAL HONOR SOCIETY for students dedicated and excelling in Theatre arts. Since 1929, more than two million students have been honored for excellence in theatre arts by being invited to join the International Thespian Society. As a member of ITS, you join a group that includes not only accomplished actors but people who have distinguished themselves in business, science, law, medicine, and every other field of endeavor.

The International Thespian Society takes its name from the Greek poet, playwright, and chorus leader Thespis, who is considered to be the first actor. Before Thespis, who lived in the sixth century BC, Greek theatre was performed entirely by a chorus. Tradition has it that Thespis was the first performer to step away from the chorus and deliver lines to them, introducing the concept of dialogue. He is also credited with inventing the theatrical mask. "It is generally supposed that Thespis, who managed a traveling company, transported his actors in wagons, which also served as their stage," according to The Cassell Companion to Theatre.

Over the years, many actors who first worked on stage as Thespians have made their marks in professional theatre, film, and television. Broadway star Marcus Lovett was, fifteen years ago, a member of the ITS national cast production of Grease at the Thespian Festival. Sally Struthers, who played Archie Bunker's daughter Gloria on the television classic All in the Family, was a Thespian. Faye Dunaway is on the membership roll of Thespian Troupe 1429 at Leon High School in Tallahassee, Florida. Lamar Senior High School in Houston, Texas, has had at least four famous Thespians: Charlie's Angel Jaclyn Smith, pop singer Tommy Sands, director-choreographer-dancer-actor Tommy Tune, and motion picture star Paula Prentiss. The Van Dyke brothers, Dick and Jerry, were Thespians in Danville, Illinois. Thespian Julia Louis-Dreyfus has helped the organization recruit new members, and Thespian John Goodman served as honorary chairman for national Theatre in Our Schools month a few years ago.

To become a DSA Thespian, students must fill out a point sheet and turn it into the Thespian Officers. How a student earns points is by devoting time and participating in Theatre activities. For example, having a role in a play, taking a workshop or being on a tech crew for a production. Students are inducted into our troupe in November and honored at the Theatre Awards Banquet at the end of the year. Thespian officers are elected annually to represent our department in all shapes and forms. Activities are planned year round for the members of our troupe including movie nights, Improv and Talent shows, book clubs, seeing outside shows, coaching, and much more. Thespians have their own Thespian Handbook that is online on the website.



ITS HS Calendar: Thespian Calendar 2011-2012

First semester

Aug. 5 5PM	New Student Potluck
Aug. 19	First day of school—all officers attend to welcome new students
Sept. 7 Lunch	First ALL TROUPE HS Meeting -- Craft Theatre
Sept. 28 Lunch	Second All HS Troupe meeting – ALL POINTS DUE/\$25 DUES DUE
Oct. 1	Inductees notified of official status
Oct. 5	Hann's office State Registration DUE –all forms, \$90, \$10 per IE, \$35 per college audition. Grade Report, Induction money DUE today too
Oct. 6	\$5 LATE FEE for above Registration
Oct. 7	FINAL LATE STATE REGISTRATION DUE-- \$10 LATE FEE
Oct. 12	Last day to check state registration on Ms Hann's door. Must initial your registration, IE, Hotel room, college audition. Speak to Hann in person if there needs to be a change.
Nov. 1 6-8PM	Fall Inductions: DSA Commons \$15 for meal, deadline to turn in lesson plans for MS Theatre day
Nov. 9 7PM	Fall Cabaret in Craft Theatre
Nov. 20 1-4	Laser Tag -- sign up for your spot!
Nov. 30 Lunch	3rd All HS Troupe Meeting: State rules/MS Theatre Day
Dec. 3 8-4	Middle School Theatre Day
Dec. 5,6,7 Lunch	IE mandatory Workshops for State—Assigned and on the web
Dec. 8	All day—Jr. State Colorado Thespian Convention
Dec. 8,9,10	HS Colorado State Thespian Convention

Second Semester

Feb. 1 Lunch	4th All HS Troupe meeting: Nationals/Spring Cabaret/Laser Tag
March 2	Spring Cabaret in Craft Theatre
March 16-18th	Host the NATIONAL Junior Thespian Convention at DSA
April 15 1-4	Laser Tag -- sign up for your spot!
May 9 Lunch	National attendees mandatory meeting/Nationals Cabaret
June TBA	Nationals Cabaret



**CHECK out the
dsatespians.yolasite.com.
There find our handbook and our
up-to-date calendar and blog!**

DSA THEATRE PARENT ORGANIZATION (TPO)

A well-oiled Theatre Department knows that without the support and help of a good group of parents, they will at sometime have difficulties succeeding. There is just too much to be done by one adult. We look forward to our parent group offering their time, expertise, commitment, and energy to help make this program and this experience the best for all the students here at DSA.

This group's main goals are to support our program through fund-raising and offer support to our Faculty. Parent leaders will organize the meetings, lead them, and delegate “jobs” to parent committees.

All parents of Theatre Majors should remember that in their original contract with DSA they are to put in at least 20 hours of volunteer hours per year.

MEETINGS

The TPO meets every other month at 6pm on Tuesday nights (the same nights as PTSO) to organize events, get important new information, discuss pertinent issues and hear reports from each Committee.

ORGANIZATION STRUCTURE

- The TPO is comprised primarily of Committees that organize and implement various activities (you will find descriptions of these under the Committee Section).
- Helen Buchsbaum and Mrs. Sabbah serve as Co-Presidents who set agendas, run TPO meetings, and
- Claire Brockbank manages our list-serve, keeps personal information records up to date, and sends out department related e-mails

Committee Descriptions

COMMITTEES THAT OPERATE PERIODICALLY THROUGHOUT THE YEAR

CHAPERONE COMMITTEE

DUTIES: Members will be called upon to Chaperone events like Field Trips to see matinees at places like DCPA and Curious Theatre, as well as the Shakespeare Festival. Chaperones are in charge of supervising a small group of students on each field trip.

REQUIREMENTS: Members need to be available during weekdays from 9am-2pm.

CONCESSIONS COMMITTEE

DUTIES: Members help sell food/drink during performances.

REQUIREMENTS:

Members must arrive 45 minutes before a show starts and be available during the entire show (you generally cannot attend a show if you are running concessions since someone needs to watch them at all times!)

TECH WEEK MEALS COMMITTEE

DUTIES: Provide meals for the cast and crew of MainStage productions during the week a show opens. You CAN be reimbursed too!!!

REQUIREMENTS: Members need to be available in the early afternoon to set up and serve dinner. Starting times vary between 2:30-5pm depending on the show and dinner lasts about 1 hour (including set up, service, and break down).

BOX OFFICE COMMITTEE

DUTIES: Sell tickets before performances.

REQUIREMENTS: Arrive one hour before the performance you are working. Attend a mandatory meeting for all Box Office workers (or arrange a time to make it up). Stay at least 15 minutes past the start of the show (so you probably don't want to see the show the night you do box office 😊).

FUNDRAISING COMMITTEE

DUTIES: Find various fundraisers for Department families to participate in.

REQUIREMENTS: Ability to e-mail committee chair ideas and head up at least one fundraiser for people to participate in.

GROUP SALES COMMITTEE

DUTIES: Contacting civic organizations, retirement homes, educational institutions, and other groups to come to shows.

REQUIREMENTS: Good people skills, ability to contact groups via e-mail/phone, and communicate with box office and Ms. Hann/Mr. Becker.

PHOTOGRAPHY COMMITTEE

DUTIES: Photograph dress rehearsals of productions and/or scheduled photo shoots to provide a visual record of our productions as well as photos for parents to use for scrapbooks, portfolio's etc.

REQUIREMENTS: Photograph at assigned times and then upload photo's to a public sharing forum. Also provide the department with a CD of the shots for use in marketing.

COMMITTEES THAT OPERATE FOR A SPECIAL EVENT

SHAKESPEARE FESTIVAL COSTUME COMMITTEE

DUTIES: Assists with measuring and checking costumes out and in on the day of the Festival (tentatively May 11).

REQUIREMENTS: Be available 1-2 days in March for measuring during the school day, and in the early morning and late afternoon on the day of the Festival to assist with costume check out and in!

SHAKESPEARE BASKET COORDINATOR

DUTIES: Collect donations for baskets each Class puts together for the Shakespeare Festival silent auction and assemble the basket.

REQUIREMENTS: Putting the basket together once all donations have been dropped off and then delivering it to DSA on a specified date.

AUDITION COMMITTEE

DUTIES: Helping with paperwork and associated tasks with Auditions for the department.

REQUIREMENTS: Be available from 7:30am-6pm on Saturday Jan 21, Jan 28 and from 3-6pm on Wednesday, Jan 25.

MIDDLE SCHOOL DAY CHAPERONES

DUTIES: Helping supervise activities during Middle School Theatre Day

REQUIREMENTS: Need to be available from 7:30am-4:30pm on Dec 3.



\$\$ • MONEY MATTERS • \$\$



Depositing Guidelines

In order to keep our financial accounting secure and accurate all payments for ANY DSA theatre activity must be sealed in envelopes, specifically labeled, and deposited into a lock box outside Mr. Becker's door. Ms. Hann and Mr. Becker will no longer take any money personally.

- ✓ All checks needs to have the “purpose” for the check in the Memo Line.
- ✓ If you are using a check with a different last name than the student who it should be credited for, please include that in the memo line.
- ✓ Please write separate checks for each “item” you are paying for (i.e. you would write 3 separate checks for the Suggested Contribution, JRT/ITS dues, and Conference Fee). We have numerous accounts and this ensures your money initially goes to the right one.
- ✓ All cash must be given in an envelope with the students name, purpose, date, and amount included.
- ✓ Envelopes will be provided by the box for those who don't have one.
- ✓ Please do not turn in money directly to the Treasurer for Department expenses or it may not be credited correctly to your account(s).
- ✓ If you need a receipt for any payment please write RECEIPT NEEDED on the envelope and we will send the receipt home with your child.

\$\$ • Expense Planning • \$\$

In order to plan your finances here is a list of expenses that you can generally anticipate for the year:

DEPARTMENTAL

Shakespeare Festival Auction	\$5-15 (or donation of items)
Shirts/Clothing for MainStage Shows and clothing items)	\$15-30 (depends on show and clothing items)
Tickets for shows	\$10-18

Remember that you get 2 vouchers for your \$300 donation!

International Thespian Society (ITS)

Required Expenses

1. \$25 Annual Fee
2. \$15 Induction Meal (if being inducted --scholarships are available for this by the troupe if request is made two weeks in advance in writing)

Optional ITS Expenses

1. \$95 Convention fees (can apply for a small scholarship)
2. \$65 Hotel Fee for convention (no scholarships available--it is NOT required to stay in hotel)
3. \$20 per person, per IE
4. \$15 Graduation Cords for Seniors (can apply for scholarship)
5. \$5-\$10 late fee for state convention registration turned after deadline
6. \$35 State College audition
7. \$610 National Convention Fee, \$150 Transportation fee, \$35 College audition, \$20 IE fee (based on 2011 prices)
8. Troupe outing expenses--i.e. tickets for shows, laser tag fees

JRT Fees

1. \$10 Annual Fee (for all students)
2. \$25 Induction Fee (for students joining JRT this year)
3. \$15 Induction Dinner
4. \$15 IE
5. \$35 State Convention Fee



TRIPS

The following are trips that the department makes on an annual, semi-annual, and occasional basis. Money that is earned through the various fundraisers that we do here at DSA can be used for these trips.

NEW YORK

Who: An annual trip for Junior theatre majors
When: Spring Break
Why: An amazing chance to visit 6-7 colleges, see 6-8 shows, and experience NYC and all it has to offer; a chance for the class to bond and see Too Much Light
How Much: \$1800 (based on how large a group goes)

NATIONALS

Who: Any JRT or ITS member whose IE qualifies at State Convention. Any cast member of a Chapter Select or Main stage Production. Any ITS officer. All Juniors auditioning for colleges.
When: Last week of June
Why: An incredible week of workshops, productions, and immersing yourself in theatre. Juniors can audition for colleges and two seniors can audition for scholarships. All ages can audition for Playworks which does staged readings of plays written by fellow high school students.
How Much: \$600-700

SCOTLAND: Edinburgh Fringe Festival - Performance

Who: Any Theatre Major in 8th- 11th grade 2011-2012 school year
When: August 2012
Why: An unparalleled experience. Two weeks of theatre from around the world. DSA students present an original production (or a show of their choosing) and enjoy watching companies present works from the classics to experimental theatre.
How Much: \$6000

ETHIOPIA

Who: 6-10 high school students travel to Ethiopia to teach Creative Drama in orphanages
When: May/June 2013, 2016, 2018
Why: A lifechanging journey that allows students to give back to the world and learn more than a Geography/history/culture class could ever teach them.
How Much: \$2500 plus raising money for donations to programs we visit in Ethiopia



WAYS TO HELP - WAYS TO EARN

Below are easy ways to help the department that only require you to do things you already do!

Coke Rewards

Do you drink Coke products (Coke, Sprite, Barq's, Fresca, Minute Maid, Powerade, Mr. Pibb, Dasani)? Bring us your bottle caps or carton codes (they are on the part you tear off first) so we can continue to add CokePoints to our account in order to get great supplies for FREE! We already gained a FLIP video camera for the department from last years donations - just think what we can do this year! *(and don't forget that the school itself also collects Box Tops and Campbell Soup Labels)*



King Soopers Cards

If you shop at King Soopers this is the perfect way to support our department by just doing your normal grocery shopping. All you have to do is sign up for the program, get your special King Soopers card, load it up at the register and then use it! Our department gets a percentage of what you spend and you feel good knowing you are helping by buying groceries. Last year we raised around \$5000!



Fundraising Opportunities!

Below are opportunities for you to earn money to use for everything from your Suggested Contribution to Scotland fees!

Yankee Candles: The selling period will be the month of Oct for the Holiday season.

Contact: Marilyn Welsh marwelsh@msn.com

Equal Exchange Products: Deadline extended to Sept 15th.

Contact: Jane Angelo jangeloo104@gmail.com

World's Finest Chocolate: Pre-ordered boxes from the company for \$25 each; each box contains 50 candy bars which sell for \$1.00 each -- so you make \$25 profit per box.

Contact: Lisa Filholm lisalanevo@aol.com or telephone: 303-506-0133

Coupon Books: Contact: Jan Hubert janhubert@msn.com

Scripts Program: Similar to King Soopers - DSA's PTSO is offering the Scripts program which allows you to purchase cards from many retailers that you can then use for purchases. A percentage from what you spend (whether it is you or someone who you give the card as a gift) then comes back to you! Use the funds for any school or department related activity!

Contact: Lisa Sacker lisa.sacker@gmail.com or telephone: 720.425.0817

Forms and Guidelines

Guidelines for MainStage Productions

DSA Theatre majors when they accept any role in a DSA production whether directed by the Theatre dept., the all school musical, or any other play that is auditioned and cast at DSA should follow the following protocol.

PRODUCTION GUIDELINES

1. Once you audition for a production you make yourself available for the casting pool with the understanding you are accepting any role that is offered. Once you are cast in a production you may not withdraw unless approved by the Director. If your forfeit a role for any reason you will NOT be allowed to audition for the next main stage production.
2. Once cast you should check with the director before making any changes to your personal appearance (i.e. cutting your hair, changing your hair color, tattoos, or body piercings).
3. Commitment to the rehearsal process is absolutely necessary. It is the priority in your life for the 6 to 10 week time period. Students are required to notify the director of any rehearsal conflicts during the audition process. These conflicts must be approved by the Director; do not assume that you can miss rehearsals. Weekly lessons between 3-5PM will need to be rescheduled for the run of the production.
4. You are expected to be on time for all scheduled rehearsals and notify the director or the Stage Manager/Assistant Director of any emergency, which may cause you to be late or miss a rehearsal.
5. You must attend all tech/dress rehearsals in order to be part of a production. Do not schedule outside commitments during Tech Week.

6. When there is a tech/dress rehearsal or performance, students are required to attend school on the day before, the day of, and the day after the performance. If a student is ill on the day of a performance or invited dress, they must be at school half the day—periods 1-4, or 4-7. (free periods do not count in as attended periods)

BACK STAGE ETIQUETTE

1. Treat running crews with respect—you can't do the show without them.
2. No talking back stage - learn to be a "master of silence".
3. No heavy feet (exiting in black outs).
4. Do not be in the sight lines (don't be seen or heard when you are not supposed to be). Remember, if you can see the audience, then the audience can see you.
5. Be aware. You are working in a potentially dangerous environment. Be very careful when moving around backstage.
6. Props should only be handled by people using them in performance or by designated Prop Crew members.
7. Check in with your AD as soon as you arrive to a performance.

DRESSING ROOM ETIQUETTE

1. Respect your working environment. You make the mess - you clean it up. At the end of the run YOU are responsible for leaving the space CLEANER than you found it.
2. Respect other people's need for privacy/ concentration in the dressing room.
3. In principle, the audience should not see you in costume/make up before or after the show - the illusion belongs on the stage not on the street.
4. Your costume belongs to the Stagecraft department; it is to be respected and not to be taken home after the production.
5. Do not eat or drink beverages (other than water) once you are in costume.
6. During a show, do not leave the dressing room area for any reason unless you are going onstage.

Rehearsal guidelines:

The ultimate goals of these policies are for you to do your best work as a professional and to work as an ensemble member of a company in an atmosphere which is relaxed, productive, creative and fun. It is important that as an actor you develop an exceptional work ethic and discipline throughout the rehearsal/performance process in order for you to grow as an actor and find work in the theater world.

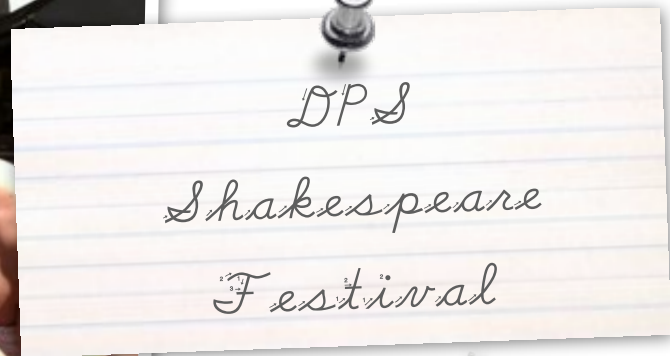
1. Always be at least 10 minutes early for rehearsal. It is your responsibility as an actor to come to rehearsal vocally and physically warmed up.
2. Always bring a pencil to rehearsal with an eraser. Put your script in a Notebook.
3. Write down all of your blocking in your script, and go over it before you come to the next scheduled rehearsal.
4. Learn your lines! Everyone should be off book on the date the director has set. If you get a script early begin learning lines and scoring your script (including actions and objectives).
5. Do your actor homework. Do research and look up any references that are unfamiliar. Always come to rehearsal prepared to work.
6. It is important for the rehearsal/performance process that you maintain your health. Get plenty of rest, eat right and if you become ill see a doctor immediately. If you are too ill to attend rehearsal call the director or AD/SM as soon as possible.
7. Do not talk during rehearsal. When the director is giving cast members notes it is important that everyone listens.
8. After completing your part in a scene, do not talk; it will disturb the actors who are still working.
9. Bring something new to rehearsal- don't let the director spoon feed you
10. It is important that you are well groomed even for rehearsal. Brush your teeth, take a shower and wear deodorant.
11. Wear the appropriate shoes and attire for rehearsal. Women should own a pair of character shoes and a rehearsal skirt. Men should own a pair of dress shoes and a sports/suit jacket. Have a rehearsal costume.
12. If you need to leave the rehearsal studio or dress/tech rehearsals for any reason tell the stage manager where you are going and leave the room quietly. Always be aware that others are working during rehearsal and allowing the door to slam disturbs the rehearsal process.
13. No guests are allowed in ANY rehearsals unless approved by the Director.
14. No video tape recording (using cell phones or other recording devices) of any productions produced by DSA may be made and /or forwarded to on-line sites such as YouTube, My Space, etc. If any are found, the student responsible will face

serious consequences as taping of published plays and musicals is a violation of copyright law.

GUIDELINES for PERFORMANCES & EVENTS

AUDIENCE ETIQUETTE – Parents and families please be aware.

1. Arrive at the Theatre before 'Curtain'. Do not be late for a performance or you may be turned away at the door. Most main stage productions begin at 7PM. If you need to pick up your tickets arrive at least 15 minutes early.
2. Cell phones, beepers and any other electronic devices should be turned off.
3. The focus belongs on stage and not on you. No talking, eating, unwrapping of candies, etc.
4. It is important to remember that you are not at a ballgame when watching a production. Loud yelling/hooting/stamping of feet is inappropriate during performance and is disruptive to other audience members.
5. Absolutely No Food or Drinks are permitted in the Theatre. (exception bottled water)
6. Do not put your feet on your chair or on the chair in front of you—respect the space.
7. After intermission return to your own seat and do not take another audience member's seat.
8. Absolutely no photography or recording of any kind is permitted at any performance.



All students are required to audition for the festival and attend the entire day's schedule and ride the school bus both ways

Here in the Denver Public Schools the entire district has a wonderful opportunity to explore and study the master of Theatre, William Shakespeare, in depth. The Shakespeare Festival, held in early May in downtown Denver, is nationally known and very unique. It is with pride that we are able to participate in this adventure. Part of our education as Theatre Majors is to become Arts Advocates in our city and state. We want to foster in our students the understanding of how important it is to give back to our own community. One of the ways we give back is to participate in the ONLY Theatre function DPS has as a district. We model understanding of Shakespearean text and acting styles for the rest of the district one day out of the year. Through our Thespians Troupe we also send Shakespeare Teams that will go to local elementary and middle schools to help coach their scenes.

All students will be required to audition in mid-March for the Shakespeare Festival. Students can elect with guidance from the faculty to perform in a monologue venue, a duet, or a large group scene. Scenes may be cut from various acts and scenes from one play, or can be grouped together on a theme.

We select scenes in January/February and rehearse them in class. Once auditions take place in March, it is up to the actors to rehearse their scenes outside of class time to keep them fresh and performance ready. It is not logical to spend four months rehearsing a five-minute scene for our curriculum. Students need to make sure they know what they are saying, (what the words mean,) and strive to have blocking that is motivated.


At the Festival, middle school students can check out with an adult chaperone once they have performed their scene. High school students may check out to watch other school performances. If you are "checked out" you are either 1) getting some lunch, or 2) watching other schools perform. You are not getting a hair cut, or shopping at the Gap. This is one day of the

year we devote to William Shakespeare. So please devote yourself, or you may face disciplinary consequences.

We always need about twelve adults to help chaperone the festival. Parent volunteers will more than likely drive to our school--help take props and cubes to our stage, and then manage a group of students for the day. When students check out to go to lunch, parents will accompany them. See the TPO Committee sheet for more information.

With our large major we need to require students to be responsible for their own costumes for the Festival day. We always need help from parents who can sew and make alterations. Students are required to dry clean the costume they wear for the day, (yes, they need to stay in costume for the day--but need to bring walking shoes,) and return it within a week if it is rented from our stock. There are three basic options for handling the Shakespeare Costume Requirement.

- ❑ Make your own costumes. Several students do this annually, so you may be able to purchase a costume (or rent it from them) from a student who grew out of the costume they made last year. Ask around.
- ❑ Rent your costume from our Stagecraft and Design department.
- ❑ Rent your costume from a professional costume shop. Disguises does a deal with us for \$35 for the Festival. We will measure students IN class and provide the costumes on the day of the festival.



SENIOR PROJECT Guidelines



In order for a senior to graduate with an Arts Endorsed diploma, a student must complete a Senior Project. Senior projects have always been a rite of passage, but as DSA's student body continues to grow and the curriculum continues to be shaped to include directing as soon as 8th grade, our senior project process is changing. The initial purpose of these projects was for seniors to embody what they have learned at DSA on their own. We feel the process that we have developed with the guidance of the Arts Faculty and Administration, with input from parents and students, fulfills this purpose. This project is the culmination of all the units taught in our curriculum.

There are project parameters students must follow in order to get a completion grade for the Senior Project requirement. In 2008 the Sr. Project finally became a collaborative effort in which all seniors write/perform/direct/produce/tech a show together. After all, Theatre is a collaborative art and that is one of the biggest lessons this experience should teach. The focus of the senior project is to collaborate with the senior class to create one outstanding senior show and ensemble.

Parameters include:

- All seniors must take an active part in the project including one or more of the following: writing, directing, producing, designing, and/or acting. Ownership of this process is a large component.
- Scripts will be approved by the faculty. The show will be an original piece of work – format to be determined by each class.
- Faculty will be the guidance to the project, but not the leaders of the project. Guest artists may also come in to help facilitate the creation of the material, but will not lead.
- The senior class will elect one senior to direct the project, one stage manager, and up to three writers in the spring of their junior year.

- Seniors will have about eight weeks of curricular time to create their production. After school rehearsals may be required by the director.
- Completely obscene words (i.e.: f*ck, c*nt) and content are NOT allowed.
- Seniors will be responsible for publicity of the event, program design and copying, costumes, sets, props and any other costs associated with their projects.
- Money will have to be budgeted and brought to the administration to justify charging admission. In accordance with DSA, all money collected will be processed through the Theatre account to reimburse students personal costs associated with the productions. All profits will go to recovering costs of Theatre use and providing seed money to the junior class for their senior project. To be reimbursed, seniors MUST turn in receipts.
- Publicity items should be designed, printed, and hung four weeks before the production opens
- Senior class will discuss with Stagecraft and Design if the projects should be combined.

Thinking outside the box and working together should be key in this process. The focus should not only be “acting” but also directing and co-directing. In fact, you learn the most when you become the “teacher”. Collaboration as a team is the most important part of this ensemble building adventure.

The seniors should constantly evaluate their artistic voice and the community that will make up their audience. An important idea to keep in mind is what do we want to say to our community as our last message as a class as we leave DSA?

The point of the project is to explore all realms of theatre, to put to the test all that they have been taught in seven years, to create something that is TRUE to them, and to push themselves beyond what they thought was possible. It is not to “top” the year before or to do something no one has ever seen before.

JURY GUIDELINES/RESUME



Every year, all 6th-11th grade students must participate in an end of the year evaluation. This evaluation, which doubles as their final exam, consists of a performance and interview by a panel which includes Mr. Becker, Ms. Hann, and one to three professional actors from the community. The goal of this jury process is to give our young actors constructive feedback to help them identify goals for the following year on how best to further develop as an actor.

6-10th Grade students must present

- ✚ Two contrasting one-minute monologues
Similar to their initial DSA audition, monologues should be from published plays, from plays they've never performed before – ie. new material, and should challenge the student.
- ✚ Two play reviews for the plays their monologues are from
Students should use the same format they have used all year.
- ✚ An updated and current Resume
Please see the following section for resume requirements.
- ✚ A minimum one page self evaluation essay
Students should write an essay addressing their strengths and weaknesses as an actor and an overall self-evaluation of their year.

11th Grade must do the same requirements except perform two additional contrasting monologues (for a total of 4 monologues) and one 16 bar cut of a musical theatre song.

Appropriate professional dress is required for juries. Professional attire means: males - dress pants, dress shirt, dress shoes/socks/belt, (suit/suit coat optional); females - long skirt or dress pants, dressy blouse, dress shoes that you can move in are important too, (suit is optional). A note on jewelry -less is best. Let us focus on your acting, rather than your accessories. Dark colors are good for professional appearance, (black, navy, forest green, maroon). Students with longer hair should pull it back out of the face and eyes. Your face and eyes are two of your most important tools as an actor—let us see them.

At any audition outside DSA you should be in professional attire as well, especially Thespian Convention, representing DSA in a classic fashion.

College auditions at the Thespian convention are similar in format. If a student is considering “Musical Theatre” as a major, students must sing one song, and perform one monologue—making sure that there is a contrast in styles of pieces. In acting, students must perform two contrasting monologues. The auditors stress that students should refrain from using dialects or accents in pieces. Their main interest is natural acting and a contrast.

Resume Format

A student's resume gives the first impression and should be as professionally put together as possible. Spelling errors will not be tolerated. Resumes are always typed. There are many formats and styles of resumes. Information should be kept to one page, front only format. Professional resumes are often printed on the back of actor's headshots so they don't get lost in audition shuffles. This resume format is how we want the resume for OUR use here at DSA. Professional resumes vary slightly in format. One way is that you don't put your address on professional resumes and you only list your date of birth until you are 18.

RESUME FORMAT FOR DSA AUDITIONS

🔗📁 Personal Data

Full Name, physical description (include hair color, eye color, height, weight.) Can also include "type" and voice category (soprano, alto, bass, tenor, baritone)
*remember on a professional acting resume—do NOT put your address.

🔗📁 Performance (or production) Experience

These should be listed in MOST IMPORTANT/IMPRESSIVE ROLES FIRST.
List show title, character portrayed, where performed, and director

🔗📁 Education (or Training)

Includes schools attended and dates, even teachers' names
These should be listed from present to past chronologically

🔗📁 Master Classes/Special Acting Training

A list of any sessions or workshops with visiting artists, for example:

Analyzing Shakespearian Texts	Tim Grant	Master Class, DSA, 2010
Medieval Theatre	Tam Dalrymple-Frye	Master Class, DSA, 2009
Stage Combat	Brian Shea	Master Class, DSA, 2010

🔗📁 Community Service

Any volunteer work the student has participated in

🔗📁 Awards and Honors

Arts, academic, sports, civic, church, other
This section demonstrates that the student is an achiever who sets goals and sees them through to completion

🔗📁 Special Talents

For an actor-- singing, dancing, musical experience, and movement (gymnastics/sports) are most important. Dialects, fluencies and special skills should be here. Sometimes unique and interesting skills can start a dialogue in an audition. Just be honest—if you say you can ride a horse and are auditioning for a commercial in which you have to ride a horse, better be able to follow up with what you have listed here.

🔗📁 References

Separate sheet attached (should include at least 3 to 4 adults). References should have worked with you personally and should know you have listed them as a reference. These adults should know you NOW and when you worked with them—so if it is a director you had three or four years ago, and have not talked to since, don't list them as a reference.

Jane Smith

Hair: Brown Eyes: Blue Height: 5'8" Voice: Soprano

Email: JaneTSmith@gmail.com

Performance Experience/Stage:

<i>(play/productions)</i>	<i>(role)</i>	<i>(where/who)</i>	<i>(when)</i>	<i>don't add this line for real</i>
Aida	Amneria	DSA/Shawn Hann	2007	
The Odd Couple (female)	Florence	East HS/Jane Marks	2006	
Anything Goes	Chorus	DSA/O'Banion	2005	
Vocal Concert	Soloist	East HS/Sally Meeks	2005	

Film Experience:

The Nightmare	Principal part	Video Prod.J.Johnson	2007
MacGruff the Crime Dog	Julie/principal VO	Dream Works,/ M.Waliss	2004

Education/Training:

<i>(what)</i>	<i>(where)</i>	<i>(when)</i>	<i>(who)</i>	<i>don't add this line for real</i>
Advanced Theatre Major	Denver School of the Arts	2010-2011	S.Hann/B.Becker	
Intermediate Theatre Major	Denver School of the Arts	2008-present	S. Hann/M.Kaplan	
East High School	East H.S.	2007-2008	Jane Marks	
North Middle School		2005-2007	Shelly Jones	

Master Classes/Workshops:

Shakespeare Training	DSA	March 2010	Tim Grant/Brett Scott/Allison Watrous
Acting For Film	DCPA	August 2009	Brian Shea
Voice Lessons	Private Studio	2009-present	Candy Brown
Master Class/Stage Combat	DSA	Nov. 2010	Geoff Kent/Benaiah Anderson
Master Class/Puppetry	DSA	Dec. 2010	Cory Gilstrap

Community Service:

Teacher at DSA Theatre Camp	DSA Theatre	S.Hann	Summer 2010
Ushered for musical	DSA Theatre	S. Hann	Dec. 2009/ 8 Hours
Helped with Toy Drive	East HS	J. Doe	Aug. 2005/ 4 Hours

Awards/Honors:

<i>(what)</i>	<i>(where)</i>	<i>(date)</i>	<i>don't add this line for real</i>
Most Likely to be President of the USA	DSA -Thespians	2011	
DSA Thespian Officer—Secretary	DSA	2010-11	
Qualified for National Thespian IE—Solo Vocal	CO Thespian Convention	Dec. 2009	
Honor Roll 4 semesters	East HS	2008-2009	
Top Math Student	East HS	2009	

Special Talents:

Sing (soprano/alto), dance (three years of tap, ballet, jazz), yoga (two years), gymnastic ability (somersault, cartwheels, front walk-overs, splits), double jointed in thumbs and hips, photography, videography and editing, certified babysitter.

References available upon request



LETTERING

Lettering is an honor comparable to schools with sports teams and academics with high standards. High school students may letter once a year—with each year they receive a Chenille letter (which can be applied to a letter jacket) and then pins/bars for accomplishments.

- Applications to letter may be submitted by April 15th of each year.
- Only senior high students may letter, but middle school students may earn points.
- A maximum of 500 points may be carried from the middle school level.
- If you think you deserve credit for something that is not listed on the above point scale discuss it with the Theatre Director. Points listed in each category are the MAXIMUM that can be awarded; actual points are at the discretion of the Drama director.
- To apply, you must fill out all accomplishments, their point category, their director/date, and points they are applying for by end of APRIL. Points must be earned while AT DSA.
- Students can count something only once—not in two different categories.

To letter in Theatre students must earn 1000 points, determined by the following point scale:

Class Work

Receiving an "A" in Theatre for a 9 week report card 50

Production Work

Auditioning for a non-DSA play/ Auditioning for a DSA play/musical	25
Public performance of a lead in a two act, full length play/film	100
Public performance of a lead in any other play/ supporting part in a two act, full length play	50
Public performance of a lead in a scene/short film/ supporting part in any other play	25
Public performance of a supporting part in a scene	10
Directing/writing a two act, full length play	100
Directing/writing any other scene or play	50
Stage Managing/Asst. Director/Dramaturg a two act, full length play	100
Stage Managing/Asst. Director/Dramaturgy other play or scene	50
Design a two act, full-length play	100
Design for any other play	50
Crew for a full length two act play	50
Crew for any other play	25

Other work

Service project for Theatre Department	up to 100
Service project for DSA	up to 100
Tutoring a Theatre Major from a lower level	up to 50
Acting, Voice, Dance lessons taken out side of school	up to 50
Thespian Officer	50
Thespian Membership	50
Documented Attendance at any non-DSA Main stage play (provide ticket/program)	10

**Denver Public Schools
Parent/Guardian Release Agreement and
Consent to Emergency Treatment**

Dear Parent/Guardian:

Student travel experiences, both domestic and international, involve additional factors and risks over which Denver Public Schools, its directors, officers, agents, employees, teachers, and schools (collectively "DPS") have no control. Accordingly, this Parent/Guardian Release Agreement and Consent to Emergency Treatment ("Agreement") is essential in the acceptance process for a student to be able to participate in domestic and international overnight travel. Please sign and date below after carefully reading and completing the following information and conditions of participation, which constitute a formal parental release. Please return this Agreement to the sponsoring teacher at your child's school.

By signing the following, the student and parent(s)/guardian(s) expressly understand and agree that costs, expenses, and fees may not be refunded if the Off Campus Trip, as defined below, is canceled, altered, or terminated early based upon future circumstances or events, including without limitation, government advisories regarding travel, actual or threatened terrorist acts and other circumstances that may affect the health, safety, and welfare of participants.

The student whose signature appears below desires to participate in the Denver School of the Arts Theatre Dept. Trips for the 2011-2012 school year ("Off Campus Trip"), which is sponsored by Shawn Hann/Brandon Becker (Name of Sponsor). In consideration of the Denver Public School District permitting the student to participate in the Off Campus Trip, the undersigned student and his/her parent(s)/guardian(s) acknowledge and agree as follows:

I/We, _____ and _____ (parents/legal guardians), being the parent(s) and/or legal guardian(s) of _____ ("the student"), give my/our consent for emergency medical and surgical treatment in a licensed hospital by a duly-licensed physician should the student's condition require it in my/our absence. I/We understand that in such a case, reasonable attempts would first be made to contact me/us, time and conditions permitting.

As long as the medical or surgical treatment considered necessary in the situation is in accordance with generally accepted standards of medical practice for the particular type of injury or illness involved, I (we) impose no specific prohibitions regarding treatment unless stated specifically here below (if none, so state).

The undersigned hereby release DPS from any legal claim arising from the administration of medication and the administration of emergency medical or surgical treatment.

The Off Campus Trip will take place away from Denver Public Schools property and may involve transportation provided by non-Denver Public Schools provided means, overnight stays in non-Denver Public Schools facilities, and activities beyond the scope of traditional school functions conducted on Denver Public Schools property. The undersigned expressly acknowledge and understand that statutory immunity still applies to these functions and activities.

The student's participation in the Off Campus Trip is entirely voluntary and that by undertaking to have the student participate in the Off Campus Trip, the undersigned parties expressly acknowledge that such participation potentially involves risks and obligations that are impossible to predict but which are beyond the

Initials _____

scope of those normally associated with traditional school functions conducted on Denver Public Schools property. These may include, but are not limited to, the risk of loss or damage to personal property, the risk of sickness, personal injury, or death while participating in the Off Campus Trip and the obligation for payment of fees and costs associated with the Off Campus Trip. Since September 11, 2001, the risks also involve the potential for actual or threatened terrorist acts. Such acts may include, without limitation, risks of personal injury, illness, death, and the loss of or damage to personal property. The risks also include that the trip may be canceled, altered, or terminated early because of actual or threatened terrorist acts. In such cases, fees and expenses may not be refunded depending upon the policies of the trip organizing company and individual travel, accommodation, and activity providers. Please note that trip cancellation insurance is optional.

The undersigned parties exempt and release DPS from any and all liability, claims, demands, actions, or causes of action whatsoever arising out of any and all damage, loss, injury, or death except where Denver Public Schools would otherwise be liable for such damage, loss, injury, or death under law. By signing below, the student and parent(s)/guardian(s) agree to assume all risks associated in any way whatsoever with the Off Campus Trip. The scope of this Release and assumption of risk includes, but is not limited to:

- a. Any and all claims of whatever nature for any injury, loss, or both caused by the operation of any motor vehicle or services, strikes, war, terrorist act or threat of terrorist act, weather, sickness, quarantine, government restrictions, advisories, or regulations, or from any act or omission of any airline, railroad, bus transportation, sightseeing, hotel, foreign family, or any other service or transporting company, firm, individual, or agency, or for any other cause whatsoever in connection therewith.
- b. Any injury regardless of nature or cause, whether resulting or not in death, to the student or child of the undersigned, whether alone or in association with others.
- c. Any damage or injury regardless of nature or cause to property of the undersigned or his/her student or child, whether real, personal, or mixed.
- d. Any financial or other obligations incurred by the undersigned or his/her student during the program, including without limitation, obligations or liabilities incurred in any country in which the Off Campus Trip is conducted.
- e. Any taking, publishing, or otherwise using photographs or films of the student or the undersigned, either alone or with others, during the course of the Off Campus Trip as may be deemed acceptable by DPS.

It is expressly understood that all such potential losses, damage, injury, or death are not known and cannot be determined as of the date of this Agreement, but it is the express intent of the undersigned parties that this Agreement and assumption of risk apply to any and all such unknown damage, loss, injury, or death. By signing below, the undersigned parties expressly acknowledge and agree that this Agreement does not waive any statutory immunity unless otherwise indicated by law or create liability where statutory immunity applies.

The undersigned parties agree to pay all applicable costs, expenses, and fees arising out of the student's participation in the Off Campus Trip, and further agree to indemnify and hold harmless DPS against any claims for such costs, expenses, and fees. By signing below, the student and parent(s)/guardian(s) expressly understand and agree that such costs, expenses, and fees may not be refunded if the Off Campus Trip is canceled, altered, or terminated early based upon future circumstances or events, including without limitation, government advisories regarding travel, actual or threatened terrorist acts, and other circumstances which may affect the health, safety, and welfare of participants.

During the Off Campus Trip, DPS shall have full authority to take whatever action it deems reasonably necessary to safeguard the health, safety, and well-being of the participating student, which expressly includes but is not limited to, authorization to secure medical treatment for the participating student, or in the discretion of DPS, to return the participating student to his/her home.

Initials _____

The undersigned parent(s)/guardian(s) expressly acknowledge that they have completed, executed, and have had notarized a Durable Power of Attorney for Medical Care for Off Campus Trip, which is incorporated into this Agreement by this reference.

The student's participation in the Off Campus Trip may be terminated for the student's failure to abide by the instructions of his/her teacher guide and/or Sponsor during the Off Campus Trip, or for failure to make timely payment of all fees and expenses. If the termination occurs during the Off Campus Trip, the undersigned parent(s)/guardian(s) agree to bear all costs associated with the student's return home. When it is necessary to return a student home, the sponsoring teacher, or staff member, will personally notify a parent(s)/guardian(s) or emergency contact.

The student may also be subject to disciplinary action pursuant to DPS policy for his/her failure to abide by any rules set forth by the teacher and chaperones during the Off Campus Trip. The undersigned student agrees that he/she will (1) follow all school rules and Denver Public School District policies; (2) follow all instructions given by his/her sponsoring teacher or chaperones; (3) conform to usual and customary standards of good citizenship, good decorum, and common courtesy; (4) not leave or separate from the group without appropriate authorization from a sponsoring teacher or supervisor; (5) not enter the lodging accommodations of any other student unless with permission of the occupant(s) and only if of the same sex; and (6) comply with all laws and ordinances, including but not limited to those pertaining to prohibiting the possession or use of drugs or alcohol. **The undersigned student expressly acknowledges that possession or use of drugs, alcohol, or weapons of any kind is absolutely prohibited.**

DPS reserves the right to alter or change the itinerary or to adjust the Off Campus Trip costs to reflect changes in exchange rates, in fuel costs, or in extraordinary inflation overseas.

DPS also reserves the right to cancel the Off Campus Trip due to insufficient participation or to other circumstances. Where the Off Campus Trip is canceled, all monies may be refunded, with the exception of application fees, as specified by the sponsoring agency. As set forth above, if the trip is canceled based on outside circumstances or events, including, without limitation, government advisories regarding travel, actual or threatened terrorist acts, and other circumstances that could affect the health, safety, or welfare of participants based on DPS' sole discretion, then monies may or may not be refunded, depending on the policies of the trip organizing company, travel, accommodation and activities providers.

Any earnest money deposit does not imply, in any manner, acceptance of the student to the Off Campus Trip.

The undersigned, as the responsible parent(s)/guardian(s), agree to inform DPS of any history of mental/physical/emotional or behavioral issues of the student that could affect the general welfare of him/her and/or the Off Campus Trip group prior to the stated date of acceptance or denial to participate in the Off Campus Trip.

The undersigned certify that the student is in satisfactory health to participate fully in the Off Campus Trip. If some emergency necessitates attention beyond first-aid care which may be available, the understand expressly acknowledge that the parent(s)/legal guardian(s) will be contacted, if possible, and that additional medical attention, as needed, will be obtained at the undersigned parent(s)/legal guardian(s)' expense as set forth in this Agreement and in the Durable Power of Attorney for Medical Care for Off Campus Trip, which is incorporated into this Agreement herein. In case of emergency, the undersigned parent(s)/legal guardian(s) direct that they or _____ be contacted at _____ (Home Phone)
_____ (Work Phone)

Initials _____

Verification of medical insurance: Include a copy of insurance card (must show name and policy number).

This Agreement is for the time period beginning Sept. 1, 2011 and ending Aug. 31, 2012.

READ THE FOREGOING AGREEMENT BEFORE SIGNING BELOW.

WE HAVE THOROUGHLY READ THE FOREGOING AGREEMENT. WE FULLY UNDERSTAND THAT THIS AGREEMENT HAS IMPORTANT LEGAL CONSEQUENCES. WE UNDERSTAND THE STATEMENTS AND CONDITIONS STATED HEREIN AND AGREE TO THE TERMS OF THE AGREEMENT, AS NOTED BY OUR SIGNATURES BELOW:

NOTE: BOTH PARENTS/LEGAL GUARDIANS MUST SIGN, IF APPLICABLE

Parent/Guardian Signature

Date

Parent/Guardian Signature

Date

Student Signature

Date

Other Emergency Contacts:

Any other special info/allergies/protocol that needs to be followed on overnight trips:

As part of your second semester grade, you will be required to be an intern for another school or business in a field of your choosing. Upon finding an internship, you will sign a contract for when you will report, the hours they expect you to earn, and the type of work you will do. A copy of this contract needs to be turned into your Theatre teacher. In April you will submit an evaluation to your supervisor at the intern site and they will sign off that you have completed 40 hours between August and April*. This evaluation is due to your theatre teacher by April 25. *Can be completed in the summer with arrangement with teachers. Internships are arranged by the students and can be done after or before school, or during the day if you have off-periods.

Places to ask about internships:

DCPA	Denver Center Attractions	Ellie Caulkins Opera House	Curious Theatre
The Bug	The Buntport	The Playwrights Theatre	The Avenue Theatre
Aurora Fox Theatre	Modern Muse Theatre CO	Impulse Theatre	Phamily
Bovine Metropolis	The Shadow Theatre CO	Comedy Works	Arvada Center
JCC (The Mizel Center for Arts and Culture)		Boulder Dinner Theatre	Denver Civic Theatre
Hunger Artists	Colorado Shakespeare Festival (summer only)		Theatrical Casting Agencies
Children's Hospital	Your local elementary/middle school – propose a drama club/class once or twice a week.		

Other businesses/organizations that you have an interest in (example: homeless shelters, library, community service organizations, church organizations, Matthew Shepard Foundation, non-profit organizations, Dumb Friends League)

A few internships at DSA in the younger theatre classes can be arranged—especially for students who want to study directing. Must be a TA for every day for the semester/year. TA's in Beginning who direct the 8th grade play, or in Intermediate who stage manage/design an Intermediate Production are eligible for intern credit.

Before You Begin: You must recognize how important the internship may be to your career or college applications. You have chosen to major in an intensely competitive field. Bright and highly-motivated students from all over the country will be competing against you for scholarships and jobs in the industry. That is why you must be extremely conscientious and responsible about your internship. Do everything you can during the time you are there to learn new skills, to better understand how this industry works, and to make a positive impression on the employees who may be in a position to hire you or write letters of recommendation for you when you graduate.

You not only are representing yourself when you walk in the door of the sponsoring organization, you are also representing the School. Students who work hard and have an upbeat attitude at the internship reflect positively on the School's faculty and students. That adds to the reputation we have as a School and benefits all of the students who graduate from our program. Unfortunately, the opposite is also true. Students with poor work habits and an unpleasant demeanor make the sponsoring organization think that we are not serious about preparing our students for college or professional careers.

A Few Things to Keep in Mind: Perhaps these things don't need to be said, but just in case, here are a few tips that everyone should follow:

- Be on time. Nothing is less professional than being late to an internship.
- Dress appropriately. Ask your supervisor how you should dress. Do not assume that the same casual attire that you may wear at school is right for a business environment. Dress well when you first meet the internship sponsor, then ask the person what you should wear the rest of the time. • Don't bring personal problems to the internship. Everyone has things in their lives that are not going well, and many of the problems students have to deal with are serious and important. But your internship sponsor does not want you to be in a sour mood and uncooperative because things going on in your personal life or in school are bothering you. Make a commitment to yourself everyday to be upbeat, energetic, and positive from the time you walk in the door at the internship.
- Internship sponsors have students work with them because they genuinely care about helping young people. However, there may be times when you are asked to do things that should be done by an employee and not an intern. You should not, for example, ever run personal errands for one of the employees. You should not spend much time doing routine or menial tasks that do not contribute to your understanding of the field and the development of your skills. You can be cooperative when they need some help with a task that doesn't add much to your education, but those jobs should be limited. If it becomes a problem, tell your supervisor that you want to continue to learn and you should be given tasks that help accomplish that. If that doesn't work, let us know.
- If anything happens at the internship that makes you uncomfortable, notify your teacher right away. Examples would be an internship supervisor or employee making inappropriate comments about your looks, or asking personal questions, or touching you in inappropriate ways, or inviting you to their home. If such a situation develops, do not have the attitude that if you tell your teachers, it will make things awkward for the rest of the semester at the internship site. It is essential that we know about any situation that makes you uncomfortable.

MS. SHAWN HANN, DIRECTOR OF THEATRE
 SHAWN_HANN@DPSK12.ORG
 MR. BRANDON BECKER, ASST. DIRECTOR OF
 THEATRE
BRANDON_BECKER@DPSK12.ORG



_____ date

Internship Contract

Intern (Print Clearly)	E-Mail (Print Clearly)
Denver School of the Arts 7111 Montview Blvd. Denver Colorado 80220	
School Address	City State ZIP
Home Address	City State ZIP
Cell Phone Number	Home Phone Number Class/Graduation Year
Theatre Major	Major DSA Theatre Teacher/Intern Advisor and email

Organization Name
Internship Supervisor Title
Address
Phone Fax E-Mail

- This contract must be completed by all parties and submitted to the DSA Theatre Teacher.
- The supervisor and intern should each make a copy of the contract before the original is submitted.
- Revisions and additions to the original may be made by mutual consent of all parties; such revisions shall be documented and submitted to the DSA Theatre Teacher

Denver School of the Arts • 7111 Montview Blvd. Denver, CO 80220 • Phone 720-424-1700
 • Fax 720-424-1845 • www.dsa.dpsk12.org

Learning Agreement: Internship Job Description

The job description is to be determined by the supervisor and intern. Please describe the tasks of the intern, in as much detail as possible. This will serve as the written agreement between all parties involved. You may attach a separate sheet for the job description.

1	
2	
3	
4	
5	
6	

__ PAID \$ _____ __ UNPAID

Schedule: In the spaces below, list the hours the intern will normally be expected to work.

Monday	Tuesday	Wednesday	Thursday	Friday	Other

Total hours per week: _____

I have read the contract and agree to fulfill the duties and responsibilities outlined for the internship and other on-campus requirements for completing the internship course.

Intern's Signature

Date

I have discussed the internship with the intern and have negotiated and assigned the work components which are identified above. I agree to act as the intern's supervisor.

Supervisor's Signature

Date

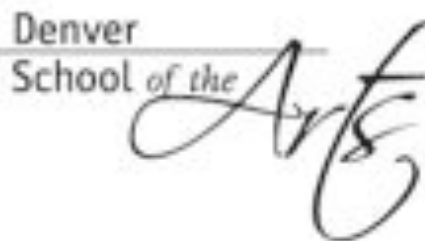
DENVER SCHOOL OF THE ARTS

MS. SHAWN HANN, DIRECTOR OF THEATRE

SHAWN_HANN@DPSK12.ORG

MR. BRANDON BECKER, ASST. DIRECTOR OF THEATRE

BRANDON_BECKER@DPSK12.ORG



Dear Prospective Intern Supervisor:

The Theatre department at the Denver School of the Arts is an interdisciplinary department, which focuses on providing our theatre students with a well-rounded education that prepares them for college or a career in the professional world. In researching college admission requirements, internships and community service skills are factors that set students apart in receiving scholarships and being accepted into top ranking college programs.

With faculty direction and support, each senior student locates an appropriate internship experience and contracts with our Department and the internship site. Each student's commitment includes 40 hours of internship work at an approved job site between August and April of their senior year. Evaluations of the student are due no later than April 25th in order for a student to receive credit for their internship.

Students are seeking a real world experience in a career field for which they have a passion. Exposing students to multiple tasks and layers of your business/theatre company is a plus. We are seeking experiences that can build their education as well as give them a taste of a career they are interested in.

Intern supervisors are required to supervise each student intern on a regular basis (one hour per week is typical). These supervisory sessions include planning, training, evaluation, and suggestions for improvement. We expect our students to have a semi-professional role and to behave and be considered accordingly. In addition, a final evaluation is required of each supervisor due April 25. The development of a working team is our goal and, therefore, ongoing contact is encouraged. The evaluation is online for your convenience and you can email us at any time.

If you have any questions about the internship program or the DSA Theatre Department, please feel free to call. Your interest in exploring an educational partnership with us is very much appreciated.

Very truly yours,

Shawn Hann and Brandon Becker

Internship Evaluation

This form is to be completed by the person who supervised the student during his or her internship. (The information below may be shared with the intern). The form should be emailed within 5 days after the internship has ended to Shawn Hann at shawn_hann@dpsk12.org or faxed to 720-424-1845. Thank you.

Intern Name:

Supervisor Name:

Title:

Company/Organization:

Address:

Phone number:

1. Did the intern complete 40 hours of work? Yes _____ No _____
2. Briefly describe the intern's work ethic. Did the intern report for work on time? Was he or she appropriately dressed? Did they stay for the hours they were supposed to be working?
3. Briefly describe the intern's attitude. Was the intern generally eager to learn? Did the intern actively seek out tasks to do and ask questions? Was the intern generally positive and upbeat while working at your company/organization?
4. How successful was the intern in reaching the goals outlined in the internship contract? What skills or experience did the intern acquire? What skills or experience did the intern not acquire that you think were important?
5. Did the intern have the skills, work ethic, and other attributes that you look for in the people your company/organization hires?
6. What advice do you have for the intern from this semester about how to improve that student's chances of success?
7. Would you like to have DSA Theatre interns in the future? Yes _____ No _____ If "no," please explain.
8. If you have future interns, are there skills or attributes those should have that you did not find in the intern this semester?
9. Additional comments if any:

Supervisor's signature _____ **Date** _____

Thank you for supervising the intern this semester and for filling out this evaluation.

Scholarship Request Form DSA Theatre Department

Student Name _____

Parent Name _____

Date _____ **Student Grade Level** _____

Amount of Request _____ **Scholarship purpose (circle one)** **Fee** **Costume** **Field Trip**

Please write a short statement addressing your reason for this application. Attach any relevant documentation.

Parent Signature:

For office use only: Scholarship amount given _____

Scholarship Request Form DSA Theatre Department

Student Name _____

Parent Name _____

Date _____ **Student Grade Level** _____

Amount of Request _____ **Scholarship purpose (circle one)** **Fee** **Costume** **Field Trip**

Please write a short statement addressing your reason for this application. Attach any relevant documentation.

Parent signature:

For office use only: Scholarship amount given _____

Change of Address Form

It is imperative that we know your correct contact information. In an attempt to keep our Theatre Major Phone tree up to date, we are providing these forms to assist you when you make a change in ANY pertinent information.

Also EMAIL dsatheater@gmail.com to insure your new email address is added to our Email Tree.

CHANGE OF ADDRESS

Student's Name: _____

CHANGING: Address Phone Email (circle one)

OLD Information: _____

NEW information: _____

Date: _____

DSA Theatre Medical Authorization/Movement Participation Form

Theatre is an all-encompassing-art. Our tools as artists are our faces, voices, bodies, and emotions. We perform and participate in movement-oriented exercises on a daily basis. Because we dance, leap, move through space like fire and thunder, and any other creative type moving you can think of there is a small chance for accidents.

Theatre is also the study of human behavior; thus we touch on subjects like psychology, sociology, anatomy, gender studies, history, politics, and literature. We challenge our students to study the world around them and have educated opinions about life. We are in the process helping students become a well-rounded human being who can think for themselves and articulate their opinions clearly.

New theatre techniques that start with the body and moving in creative and non-traditional ways will be implemented in the high school levels this year. Many times all sorts of feelings, topics, and ideas are brought forth by studying humanity at it's raw and natural form. While every effort will be made to help students process these emotions as part of class or rehearsals, students may need to debrief and sort through things at home with your help.

I understand the risks involved to movement-based education and hereby give my permission for my child to participate.

In the event of an accident:

I, _____ as the parent/guardian of _____ do hereby authorize and grant permission for the "DSA Theatre Department" its teachers, administrators and personnel to secure and obtain such medical treatment and/or care as might be necessary for the above named child under the supervision of "DSA Theatre Department." I further authorize "DSA Theatre Department" to administer emergency medical care and/or treatment as required until services of a medical professional can be secured. I agree to pay all cost and fees contingent upon any medical assistance that is rendered as authorized under this consent. I further request that the "DSA Theatre Department" immediately notify me in the case of emergency. The "DSA Theatre Department" assumes no responsibility for any injury or damages, which might result out or in connection with such authorized emergency medical treatment. I am providing the following information regarding the above-mentions child to use in the event of an emergency:

Name of child _____
Address _____
Home Phone Number _____
Mother's Name/Work Number _____
Father's Name/Work Number _____

Allergies/medical conditions/Current meds _____

Family Physician _____
Phone Number _____

Emergency Contact Name _____
Address _____
Phone Number _____
Relationship to child _____

Medical Insurance/Name of Company _____
Name of Member _____
Policy Number _____
Group Number _____
Phone Number _____

Signature of Parent or Guardian _____ Date _____

Signature of Parent or Guardian _____ Date _____

REQUIRED
HANDBOOK ACKNOWLEDGEMENT and SIGNATURE

This is to acknowledge that the student and parent/guardian has read and understands the contents of the Syllabus & Theatre Handbook and agrees to abide by its regulations.

Print Name (student)

Sign Name (student)

Date

Print Name (Parent/Guardian)

Sign Name (Parent/Guardian)

Date

DSA Theatre Advertisement Specifications

Overwhelmed with the production of your ad? We are more than happy to help develop your ad for you. Give Kris a call at 303.870.8142 or email - kris@createwithclarity.com. *There will be an additional fee associated with this service.

Producing Your Ad

- **Dimensions** — See the ad dimensions chart for live image area. Design your ad so it can be placed on either left or right pages, top or bottom.
- **File Formats** — We accept EPS, TIF, JPG and PDF files. We DO NOT accept ads created in Microsoft Word, Microsoft Publisher, WordPerfect, or any other word processing program.
- **Type/Fonts** — To avoid font issues, please convert/rasterize your file's fonts to outlines.
- **Crop Marks/Bleed** — You DON'T need crop marks on your ad. Please build your ad exactly to our dimensions. If utilizing bleed, please build your ad for left or right pages and top or bottom pages.
- **Image Resolution** — Files should be 300 dpi at 100%.
- **Colors** — On full-color ads, use process CMYK (not RGB, spot or index color). Black and White ads should use pure black and images should be converted to Grayscale.
- **File Naming** — Files should be named by the advertiser's name and issue date. For example: xyzevents_0306.pdf. Please make sure to include the associated file extension (i.e. pdf, tif, jpg).

Options for Submitting Your File(s)

OPTION #1 Reuse a previous ad and have us update the information

This option is only for businesses who have advertised with DSA Theatre before. All we need is the information you need replaced (i.e. Dates, etc.). If you would like to replace graphics, photos, fonts, etc. please see the information on how to submit your ad.

OPTION #2 Send us a new ad

Send your files on CD accompanied by a laser copy of the ad and a print out of the disk's contents. No matter what format your ad is in, it must be accompanied by all source files including the final layout, images, logos and bitmapped screen and printer fonts (if applicable). Fonts used in placed EPS files must be included as well if you have not converted them to outlines. Even if you are sending a final PDF, EPS, or TIF file, you must include source files with your submission in case an element needs to be altered. NOTE: If the ad specifications are not met, there may be an hourly charge for any work that we have to do in order to provide your advertisement to our printer in the proper format.

OPTION #3 Your MOCK-UP - We Do the Layout

Attach a detailed mock up of the ad with text, photographs, graphics, etc. all placed where you want them and any specific instructions included. Please provide all copy, photos and graphics in electronic format. Ads that are not supplied digitally (for instance, if you only provide a business card) will be charged by Create with Clarity to generate digital artwork. Please contact Kris Davis for your specific needs at kris@createwithclarity.com

OPTION #4 * We DESIGN - You provide the information and let us design your ad for you.

Send us your digital artwork/text files and we will assemble an ad for you. Files can be submitted digitally in InDesign, Illustrator, Photoshop or PDF and must include all high resolution CMYK scans, all fonts, placed fill/drop files with original graphic files (i.e. Illustrator or Freehand files). We also accept PDF, EPS, and TIF files saved as 300 dpi CMYK files. Files and placed graphics must be built using process colors (not PMS spot colors).

*There is an extra charge for this service through Create with Clarity - please contact Kris Davis for pricing.

Getting Us Your File(s)

- MAIL** Send your package to: Kris Davis, 5700 Quebec Street, 100-172, Denver, CO 80207.
- E-MAIL** You can only e-mail your ad OR related files if they are under 6MB and include all source files. Please place the files in a folder and zip (compress) the files. Please call Kris at 303.870.8142 to inform her that you will be e-mailing. The address is kris@createwithclarity.com
- PICK UP** If you need your ad/files picked up please call Kris at 303.870.8142.

QUESTIONS? Just contact Kris and she will help you with the process! We want you to be a part of this great opportunity to share your business and support DSA and the effect that the arts can have on people's lives so let us know how we can help you help us.

DSA Theatre Advertisement Contract & Sizes

NOTE: If the ad specifications are not met, there will be an hourly charge for any work that we have to do in order to properly prepare your advertisement. Keep all pertinent information at least 1/8" away from trim. Bleed is 1/8". Ads with bleed make sure artwork can be on a left or right hand page.



- Full Page \$500
- 1/2 Page \$300
- 1/4 Page \$175
- 1/8 Page \$100

- Inside Front Cover
Please inquire for availability
Full Page \$700
- Inside Back Cover
Please inquire for availability
Full Page \$700
- Back Cover
Please inquire for availability
Full Page \$1,000

Full Page 5.5" x 8.5" without bleed* 5.75" x 8.75" with bleed*	
1/4 Page 2.75" x 4.25" without bleed* 3" x 4.5" with bleed*	Half Page 2.75" x 4.25" without bleed* 3" x 4.5" with bleed*
1/8 Page 1.125" x 1.75" without bleed* 1.25" x 2" with bleed*	

* Bleed is a printing term that refers to printing that goes beyond the edge of the sheet after trimming.

7 Shows to Advertise Your Business for the 2011-2012 Season

- Sept 14-18 *The Pajama Game* (All School Musical)
- Oct 13-22 *Hamlet*
- January 19-21, 26-28 *wintertime*
- Feb 9-24 *Festival of Women Playwrights* (3 Separate Shows each weekend)
- April 5-7 *Laughing Stock*

The Details

Business Name: _____ Contact Name: _____

Address: _____ City, State, Zip: _____

Phone: _____ Fax: _____

Email: _____

Signature: _____

Your signature above indicates your agreement to pay for the advertisements described in this contract. Please sign both above and below for the ad size you are purchasing. Payment due upon contract signing. An invoice will be sent marked paid in the fall. Ad deadline is August 15, 2011 at 5:00 p.m.

NAME OF AD: _____ SIZE: Full Page Half Page 1/4 page 1/8 page

Type of Ad: Reuse Previous Ad New Ad Your Mock-up - We layout We Design with your info

See details on reverse side for more detailed information regarding all artwork.