

CCSOA Theatre Handbook 2015-2016

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CCSOA Theatre Department
2015-2016

Making the Invisible Visible...

Dear Students and Families,

Welcome to the CCSOA Theatre Department! We are excited to bring on the new school year. We are sure that you all have been busy and look forward to hearing about your adventures. For those that are new to us, we look forward to introducing you to an exceptional theatre program.

This handbook contains new and vital information for the theatre major and family. Topics include: course curriculum, departmental policies, extra-curricular activities as well as information regarding mandatory performances and rehearsals for each grade level. Use this book as your passport to our program. Of course, if you have questions, please ask! We will be happy to help you.

Please review this handbook and complete the CCSOA Theatre Department Letter of Agreement. In signing the letter, you are indicating that you have read and understand the expectations. We ask that all students submit the letter of agreement to their theatre instructor by August 28th.

Once again, we are glad to have you here and hope you are ready to start the year! We have some great times ahead. If you have any questions concerning the CCSOA Theatre Program, please do not hesitate to contact us.

Sincerely,

Andrea Catangay
Instructor

Megan Link
Instructor

George Younts
Instructor

5109 West Enterprise St B
North Charleston, SC 29405
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Theatre Department

Faculty Bios

Andrea Catangay

Andrea has enjoyed teaching theatre at SOA since 2011. She is active in the local arts scene as a director, teacher, playwright, vocalist and actor and is Co- Artistic Director of Deuce Theatre, an experimental ensemble company focused on creating new works. She is originally from NY where she attended the Long Island High School for the Arts for Musical Theatre. She went on to earn a Bachelor of Music in Musical Theatre from The University of Miami's School of Music, trained at the British American Drama Academy, and then completed a Professional Acting Internship at The Alliance Theatre in Atlanta, GA. As a member of the Actor's Equity Association, she has worked in regional theatre for many years along the Eastern U.S. After moving to the Charleston area in 2008, Deuce Theatre has produced locally and presented original works in the Piccolo Spoleto Festival. Andrea is currently working towards a certification in Gifted and Talented Education.

Megan Link

Though Megan considers herself an avid Packer fan, she does not consider herself a cheese head. She originally hails from Wisconsin and was excited to return and earn her Acting MFA from the University of Wisconsin-Madison after working in professional theatre in Virginia for a period of time. She has worked with regional companies such as Madison Rep, New American Theatre, Milwaukee Shakespeare Company, First Stage Children's Theater, In Tandem Theatre and Charleston Stage both as an actor and director. Before moving to South Carolina, she taught and directed at the University of Wisconsin-Oshkosh, taught at First Stage Theater Academy, and is thrilled to be a part of CCSOA. She specializes in Shakespeare, voice, TYA and Kabuki. She has affiliations with SAFD, VASTA and AEA.

George Younts

Originally from Northern Illinois, he has toured nationally and worked in theatre around the USA and Charleston as a director, designer, producer and performer. An awarding winning teacher with over 25 years of experience he taught at the BAK Middle School of the Arts in West Palm Beach, FL before joining SOA in 1999. A graduate of Illinois Wesleyan University and Theatre 99 company member (Charleston's Improv Theatre Company), he teaches technical theatre, coaches The Fighting Gnomes (SOA's HS Improv Troupe), tours in a one-man adaptation of *A Christmas Carol* during the holidays, coordinates the *SC HS Improv Tournament* and runs a prison theatre program. Professional affiliations include: AEA, SCTA, SETC and NEA. touringchristmascarol.com

Contact Information&Teacher Schedule

	E mail	Phone
Andrea Catangay	andrea_catangay@charleston.k12.sc.us	529-4990 ext. 26210
Megan Link	megan_link@charleston.k12.sc.us	529-4990 ext. 26210
George Younts	george_younts@charleston.k12.sc.us	529-4990 ext. 26210

CCSD District Website

www.ccsdschools.com

School of the Arts Website

<http://soa.ccsdschools.com/>

A & B Day Schedule.

Period	Catangay		Link		Younts	
	A	B	A	B	A	B
1	7 th Grade	Theatre 3	Sr. Thesis	Theatre 5	Planning	Theatre 4
2	Planning	Planning	6 th Grade	6 th Grade	Stage Tech	Planning
3	Theatre 3	7 th Grade	-----	-----	8 th Grade	8 th Grade
4	Theatre 5	Sr. Thesis	-----	-----	Theatre 4	Stage Tech

Notes on Schedule

--In regards to HS Theatre Major Classes: Theatre 3 (9th Grade), Theatre 4 (10th Grade) and Theatre 5 (11th Grade) the teacher listed in the student's schedule is the teacher of record. Due to curriculum goals we switch theatre majors every quarter so that they will be studying under different teachers. Please email for questions regarding logistics to the switch or see inside this handbook.

--Mrs. Link is serving in a part time teacher status for the 2015-16 as per her request.

--Mr. Younts is teaching 2 HS Arts Electives this year. In the first semester Stage Tech and the second semester there may also be an offering of a HS Improv Comedy Theatre Class.

Materials Needed, Dress Code, Mandatory Performances/ Rehearsals

Materials Needed:

- Binder and lined notebook paper
- Folders to go in the three ring binder
- Calendar or planner for the school year
- Pencils, pens, highlighters
- Non-mechanical pencil sharpener
- Additional supplies may be required by instructor
- **Students should have materials with them each class*

Dress Code: (All clothing must comply with SOA dress code)

- Clothing that allows for movement each day which means comfortable tops, pants, sweat pants or long shorts.
- Comfortable and flexible heel-backed shoes each day which no flip flops or platform shoes.
- Audition attire which means neat, casual/dressy clothing in solid colors that show you at your best.

**As the year progresses the students will receive instructions about audition attire*

Mandatory Performances/ Rehearsals:

- Each grade level has performances that are mandatory and are a percentage of the total grade.
- Performance dates and times are found on the Theatre Department's Calendar.
- Mandatory rehearsals for certain projects will be scheduled by the instructor as the production gets closer to performance. Understand that these are important times that are needed to ensure the success of the piece.

** Submit conflicts in writing as soon as possible. Rehearsal conflicts must be submitted at least two weeks in advance.*

Mission Statement:

The CCSOA Theatre Department is a **process-oriented program** centered on **actor** and **playwright** training.

Our goal is to facilitate a level of competency that allows theatre students to utilize their acting knowledge/skills and playwrighting knowledge/skills for the challenges of life.

Rationale

The Theatre Arts includes many demanding disciplines such as; Lighting Design, Set Design, Costume Design, Arts Management, Dramaturgy, Directing, Vocal Training, Movement, Styles, Musical Theatre, Theatre History and Technical Theatre.

To be proficient at any one of the above-cited disciplines, it takes many years of specialized focused study. A multi-focused curriculum results in a weak theatrical product and process.

In order to accomplish a high level of student achievement and product, the CCSOA Theatre Department focuses its curriculum on the two disciplines which lie at the heart of a theatre experience and its essential foundation:

1. Actor training
2. Playwright training.

Having a specific process-centered educational mission allows the program to provide an integrated and concentrated curriculum, which develops definable and significant results in individual student artistic successes.

In the final analysis, whatever new technologies, experiments, trends, designs, personalities or ideas that may come to the world of Theatre, everything ultimately depends on the human being and the story to be told--the actor and the script. Or as Shakespeare would have put it:

the purpose of playing, whose end, both at
the first and now, was and is, to hold, as 'twere
the mirror up to nature; to show virtue her own
feature, scorn her own image, and the very age
and body of the time his form and pressure
Hamlet. Act 3 Scene 2.

CCSOA Theatre Department Overview

When the School of the Arts began in 1995 there were only two grades (6th & 7th). Each year a new grade level was added resulting in the school as we now know it, spanning 6th through 12th grade. The theatre department has been part of this evolution and consequently has developed into one of the most unique and challenging theatre education programs to be found for grades six through twelve in the southeastern USA.

As a **process-oriented** program centered on **actor** and **playwright** training, the CCSOA Theatre Department aims to facilitate a level of competency that allows students to utilize the **knowledge** and **skills** acquired through the course work for the **challenges of life**.

The program's concentration **builds** each year through **integrating** and re-emphasizing previous curriculum standards so that the students develop the **necessary skills** to complete the program's challenging goals. Its method emphasizes **learning-by-doing** in a format that is **intensive, highly disciplined** and **focused** on individual development. As a result the department produces over **50 performances** throughout a school year including student created one acts, improv shows, touring productions, scene and monologue showings, children's theatre productions and one-person shows.

At the middle school level students' objectives include play & script analysis, ongoing development of the acting apparatus (voice, body, technique, imagination & confidence), facility to **create theatrical stories, good work ethic**, high level of **collaboration skills** and a solid command of general theatre knowledge.

At the high school level students' objectives include the ones listed at the MS level along with a stronger emphasis on **individual self-sufficiency** in achieving a higher standard. In addition, HS students' abilities are developed in the following areas: **creation of original works**, integrating images of theatrical design, theatre history, styles and theories, the role of a director for self and group work and the intellectual skills to **explore, examine, interpret** and **integrate** a variety of ideas and concepts for the purpose of creating performances for theatre.

This challenging curriculum offers an environment of constant focus on creative and problem solving skills which help our students learn who they are and who they can become. As a result they learn to accept and deal with their lifelong process of learning more effectively than students who have not studied in the CCSOA Theatre Department. **Hence, it is our aim that graduates take with them not hopes of "stardom" but rather, usable high level skills, resulting from the experience of elevated standards in creativity, intellect, work ethic and collaboration.**

SOA Theatre

Core Curriculum Objectives

SOA's Theatre curriculum is designed to meet and exceed South Carolina's Theatre Standards by creating students who have the following skills:

MIDDLE SCHOOL LEVEL

- Self-sufficiency in play & script analysis
- Ongoing development and awareness of their acting apparatus: voice, body, technique, imagination & confidence
- Facility to create theatrical stories
- Good work ethic
- High level of collaboration skills
- Command of general theatre knowledge and vocabulary

HIGH SCHOOL LEVEL

- Self-sufficiency and understanding of dramaturgy
- Ongoing development of their acting apparatus: voice, body, technique, imagination & confidence
- Good work ethic
- Ability to create original written and performance work
- Ability to integrate images of theatrical design
- Command of theatre history, styles & theories
- High level of collaboration skills
- Ability to take on the role of a director for self and group work
- Intellectual skills to explore, examine, interpret and integrate from a wide variety of ideas and concepts for the purpose of creating performances for theatre

Curriculum Through Line by Each Grade Level

MIDDLE SCHOOL

The **6th grade** theatre major begins his/her training with an introduction to some basic acting techniques. These techniques are based on the various schools of thought such as *Constantin Stanislavski* and *Michael Chekhov*. These techniques also explore the creation of character through specific body and vocal choices through work in *Commedia* and *Kabuki*. These beginning skills are demonstrated through the **Sixth Grade Monologue Show** and the **6th Grade Shakespeare Show**. The curriculum also examines theatrical history along with preparation for their first experience with **MS Theatre Adjudications, which** focuses on cold readings, performing a rehearsed monologue and oral test of general theatre knowledge. These mandatory adjudications provide a method of self-evaluation with a real world perspective of one's acting ability. In addition they set a benchmark of where student and department are in their success.

The **7th Grade** training picks up with more in-depth exploration of the internal acting approach and adds to the first year's theatrical story making. Students are also introduced to the ensemble acting experience with more focused study in the different types of acting techniques and actor play theory through the **7th Grade Ensemble Showcase. MS Theatre Adjudication** preparation is another major component of the training along with further studies in vocal and physical development, terms, cold readings, scene analysis and Elizabethan Sonnets. Students also participate in and mount a **Workshop Production** for this year and learn about basic theatre production and careers.

The **8th Grade** curriculum brings together the first two years of actor training through dramaturgy of a selected play, mounting its production and with the inclusion of supplementary theater tech activities. This production happens in January, as the **8th Grade Play**. 2016's production will be **The Bully Plays**. Students also continue on to a higher level of storymaking and collaboration skills through the study of Improv throughout the whole year and show some of their skills in the **Short Form Improv Show**. Stage Combat training is also introduced, mini one person Ghost stories performances and **MS Theatre Adjudications** are prepared for once again with the monologue component being a Shakespeare piece. The year wraps with some good old fashion scene study.

Curriculum Through Line by Each Grade Level

HIGH SCHOOL

The **9th Grade** curriculum focuses on play analysis, acting technique, ensemble work, the theatrical production process and theatre history. A large component of their actor training centers on developing individual self-sufficiency through performance in their **Practicum Production** and **Showcase** performances. This freshman and sophomore acting experience continues in the spring when the junior majors write and direct an original one act for the **Spring Playfest**, which is judged by outside theatre professionals. 9th grade students finish their year with a unit on Musical Theatre interpretation and performance.

These collaborative learning experiences of **Spring Playfest** and **Showcase** performances 9th, 10th and 11th grade majors, are at the core of the high school theatre major experience. They produce a method of self-evaluation with a real world perspective of one's acting ability. In addition, they set a benchmark of performance and theory Standards and provide equitable participation of performance opportunities regardless of student potential. This gives a "fair shake" to each theatre major's development allowing each student to progress.

This essential cross-grade level educational activity is facilitated through the scheduling of 9th grade theatre majors during the last period of the day, at the same time as the combined class of 10th and 11th grade majors. 9th grade is then brought into the combined 10th & 11th grade class when it is necessary to collaborate for the Showcases and *Spring Playfest*. This necessary schedule provides an educational through line of student advancement with a progression of higher-level theatre skills. It also generates a community of young artists developing their own invested experiences of successes and moments of learning.

The **10th Grade** curriculum builds on the 9th grade curriculum with repeat participation in **Showcases**, **Practicum Show** and **Spring Playfest**. Their actor training and self-sufficiency further develops through the creation and performance of Clown performance piece. Also, beginning psychology (Freud, Maslow & Erikson) applicable to actor training are introduced along with integrating these concepts into practice. Students serve as participants in junior directed showcase projects and study in the genres of Realism or Mask. The year wraps up with some stage combat, pantomime, beginning directing and a little theatre history.

The **11th Grade** curriculum is designed to help students develop in roles of responsibility, leadership and management. These opportunities help the theatre student prepare for senior thesis projects. Students participate in class directing projects as well as directing performances in **Showcases** and **Spring Playfest**. They also are introduced to playwriting through the creation of an original solo piece and one act for **Spring Playfest**. Development of their acting skills in continues through classwork, the **Practicum Show** and **Showcases**.

12th Grade is the culminating year in the CCSOA Theatre Departmental through line. The previous three high school levels support this year. The year is divided up into three main projects; **solo written piece**, **group written piece** and participation in two published **One-Act Plays**. With their teacher's guidance, students will conceive, research, write and direct. They will take on production roles, and develop skills in technical theatre and design. Along with these challenging tasks, students continue work on performance technique and theory as well as receive assistance in auditioning for colleges and application writing.

All High School Theatre Majors will have an opportunity to participate in the supplementary curriculum trip activity of the *Southeastern Theatre Conference* (SETC), the oldest and largest theatre gathering in the USA. This conference offers a multitude of theatre performances, keynotes and workshops as well as a college practice audition for the junior theatre majors. They will also have the option of participating in the Thespians troupe honor society in which student actors can compete individually or in small groups, receive feedback and engage in service opportunities.

Further Details of High School Curriculum

Practicum Experience: Shared by 9, 10, 11 and 12 *(sometimes known as a workshop show)*

For one nine week period in the school year every HS Theatre Major Student will experience a teacher lead rehearsal experience which will mirror the atmosphere and regiment of a professional theatre rehearsal process along with an extra emphasis on actor self-sufficiency in analyzing text/story/genre and the development individual acting technique along with ensemble work. This process will culminate in a workshop performance of a published play in a specific theatrical genre in which all participants will be involved in as actors. All rehearsals will take place during class time with the exception of performance week. All students involved must be present at tech rehearsals and performances which will take place after school.

<i>Freshman</i>	<i>Sophomore/Junior</i>	<i>Sophomore/Junior</i>	<i>Senior</i>
TBA	Charlie & the Chocolate Factory	TBA	Two One Act Plays

Spring Play Fest: Shared by 9, 10, 11

Now in its 14th year this experience is driven by Junior written “ten minute plays” which will have in class workshop readings and feedback throughout the first three nine weeks of the year. The Playfest Rehearsal Process will begin in the fourth nine weeks with direction provided by Juniors (for a piece that he/she was not a playwright for) and will culminate in a performance which is judged by Charleston Theatre Professionals. Freshman and sophomores will serve as the acting pool for these “ten minute plays” which will be cast with oversight by theatre faculty. Annual awards will be given out as part of this process and assessments will also include a modified rehearsal portfolio.

Showcases: Shared by 9, 10, 11

For each of the first three nine weeks theatre majors in the combine 10th/11th Grade Class (first nine weeks) and then the combined 9th, 10th& 11th Grade Class (Second and Third Nine Weeks) will be presenting a public showcase of the work that has been generated in this nine weeks curriculum. Performances pieces that might be presented could be: Monologues, Group Scenes, Pantomimes, and students created and directed work.

Senior Thesis: 12

Theatre Thesis will be is designed to pull together all elements and skills of the theatre arts student that have been focused on in the underclassmen curriculum. It is the practical application of these skills, which require a high level of maturity and commitment to the course work. Each student will be required to sign a contract at the end of their junior year stating that they are committed to this challenging process. The four major components of thesis will include-

- Individual playwriting and a performance of this piece
- Group playwriting and a performance of this material
- Two One Act Plays
- College applications, auditions and studies

Creative Content Policy

G - Take the Kids

Although this rating does not signify a performance designed for children, the play contains little or no violence, no strong language and little or no sexual dialogue or situations. The following will have a G rating

- All showcases, Gnome Performances
- All Middle school Productions
- Some Senior Thesis as indicated

PG - Know your Kids

This performance contains material that parents may find unsuitable for younger children. Many parents may want to watch this play with their younger children. The theme may call for parental guidance and/or the play contains one or more of the following: moderate violence (V), some sexual situations (S), infrequent coarse language (L) or some suggestive dialogue (D). The following will have no higher than PG

- Spring Playfest
- High School Competition One Act

T - Beware for your Kids

This performance contains material that parents may find unsuitable for younger children. It may have content that could be found on prime time TV. The theme will call for parental guidance and/or the play contains one or more of the following: moderate violence (V), some sexual situations (S), infrequent coarse language (L) or some suggestive dialogue (D).

******Only Senior Thesis will continue to have creative content of a mature nature receiving a rating up to T.** Senior parents have always taken part in reviewing the creative content of Senior Thesis and this policy will continue. Due to the nature of Senior Thesis we feel it important to allow students to work in content that may be rated higher than PG. Some examples of content that has rated this high in the past include drug use, violence and sexual issues. On a normal film rating these issues may still be rated PG. We choose to be conservative in our rating system to ensure that all are informed appropriately.

The teacher choosing from those performances that have a PG or G rating will determine underclassmen's mandatory attendance at Senior Thesis. Furthermore, ratings for Senior Thesis will be announced 3 weeks before the performance week so that students and parents will be able to make decisions about attendance.

Bringing Down the Lights Policy

Teachers have the right to exercise the option of "Bringing Down the Lights" on a public performance of a student created work.

Rationale: All SOA Theatre Major student-created work is shepherded into creation through feedback from the department's instructors on the process of writing and rehearsing. However, there are times during a live performance that a piece may differ drastically from what a student playwright or director originally intended, or the piece may go beyond the boundaries of what was approved by the teachers during the writing, rehearsal and preview process. This policy is in place to both protect the student artists and ensure that work is appropriate for our audiences.

Process:

- This option of "Bringing Down the Lights", (stopping a performance) is exercised if the teacher deems that what is being presented to the public audience is not what was seen or approved in the preview process of creating the performance.
- After the performance has been halted, the teacher will meet with the students and determine if the performance has the possibility of continuing with changes in place that will to meet the department's expectations of appropriate student work.

Activities for the Year of 2015-16 CCSOA THEATRE

Please see Calendar for dates and times

1. Family Theatre Orientation Night

This is a beginning of the year event of bringing together all Theatre Major families in both the MS and HS division for an introduction to the Curriculum and Activities for the year.

2. MS 6th Grade Showcase

This first semester event features the first year majors' foray into writing and performing their own piece of theatre along with the acting basics of character development being stressed.

3. MS 6th Grade Shakespeare Show

During the spring the sixth grade majors are introduced to the Bard's techniques and challenges along with performing a brief selection of some of his more accessible scenes.

4. MS 7th Grade Ensemble Showcase

A showing of work created in the 7th Grade class of a special topic, genre or performance skill that they have been exploring in their curriculum.

5. MS 8th Grade Short Form Improv Show

In this unit the 8th grade experience is introduced to the popular art form and studies in its benchmark games, scene work and presents a show.

6. MS 8th Grade Spring Play— The Bully Plays

One of the concluding experiences for the MS Theatre Division is concluded with participation in the mounting of a production with sets and costumes, which also serves as an outreach piece to local elementary schools.

7. MS Theatre Olympics

An one-time, after-school event in which the MS Theater Majors are going to be put together in mixed grade teams for a fun competition of team and community building.

8. MS Adjudications

Every spring the MS Theatre major is challenged in this three-category event of monologue performance, cold reading and an oral test of general theatre knowledge. Individual performance scoring in the 93 and above percentile range receives recognition.

9. 7th Grade Workshop Show- TBA

7th Grade majors will produce an ensemble workshop show for performances after school.

10. MS Picnic

This annual Middle School Theatre Majors' Event will take place at one of the local parks for games, relaxation and rewards along with the squabbling over who controls the grilling.

11. HS Showcases (a total of 3 separate times)

Every quarter the students not involved in practicum shows will participate in a showcase focusing on the work that they have accomplished in that nine weeks period.

12. HS Practicum Shows (a total of 3 different shows)

Each 9th, 10th & 11th grade major will participate in a show, which will be directed by the teachers. All students will be acting and doing a close study on the show, its culture background and genre.

13. HS Spring Playfest

Now going on its 8th year is the annual Junior written and directed one-act play festival with the 9th & 10th level serving as the casting pool. The work is judged by local professionals along with the awards for best actor, actress, supporting, ensemble, director and script.

14. HS Senior Thesis Productions. (A total of 4 separate productions)

Seniors will be performing their work three times this year. (Two published One Act Plays, one original created group pieces per 4 to 5 students and one original created solo piece per each student.)

15. HS Fighting Gnomes--extracurricular

Now entering in its 15th year, this one-of-a-kind HS Improv Troupe (with an annual ensemble of around 10 players) has well over 175 shows and/or outreach workshops to its credit.

16. HS SETC – Supplementary Curriculum Activity

The 9th, 10th, 11th & 12th grade Theatre majors will be taking a trip to Greensboro, NC to one of the oldest and largest theatre gatherings in the USA. For more information please go to www.setc.org.

17. SCTA HS One Act Competition Piece

This year will see us competing again in this all South Carolina High School Theatre event, which will take place in the upstate in November at Furman University, which is where the SC State Theatre Conference is happening too. The One Act Competition is a HS Elective activity and will feature the play-Frostbite.

18. HS Theatre Banquet

This annual event is a wonderful gusto ending to our year with a 99% attendance or more of our HS Majors and their parents. We look forward to it again this year.

19. CCSOA Black Box Boosters

This theatre parents' group supports middle and high school levels as well as the department as a whole and its general well being. Get involved with it! It's great!

20. SC High School Improv Tournament

Open to HS students via invitation this event happens on our campus when Theatre 99 Company members come in to serve as player coaches for a tournament featuring interschool teams for the day from all over the state.

CCSOA Theatre Major Activity Fee:

There is an activity fee for each theatre major of \$120.00. This fee will help to defray the operation costs of the department. Each year we have printing, paper, copying, computer supplies as well as theatre supplies that are necessary for the yearly function of the department. Theatre supplies include such items as gray floor paint, black stage paint, lumber, lamps for lighting instruments and general building supplies of nails, screws, etc. The departmental awards, entrance fees into competitions and state/regional association's dues. This fee will be collected at the start of the school year. Please make the check payable to the SOA Black Box Boosters. Students should turn in their activities fee to their individual teacher.

Projected SOA Theatre Departmental Budget for the Year

Projected Incoming Funds	
\$120 Activity Fee at 140 Theatre Major Students (20 per each of 7 grades)	16,800
\$1000 operating fund from SOA	1,000
Total	\$17,800
Projected Expenses	
7 th Grade Workshop Show-TBA (Scripts & Performance Rights& Materials)	\$1,000
8 th Grade Annual Play- The Bully Plays (Scripts & Performance Rights & Materials)	\$2,000
9 th Grade Practicum Show- TBA (Scripts & Performance Rights and Materials)	\$1,500
10 th /11 th Grade Practicum Show- Charlie & the Chocolate Factory (Materials)	\$1,000
10 th /11 th Grade Practicum Show- (Scripts & Performance Rights and Materials)	\$1,500
Two- 12 th Grade One Acts- (Scripts & Performance Rights & Materials)	\$1,600
Office Supplies	\$400
Awards (HS & MS)	\$800
Tech Maintenance Fund (tape, gels, lamps, hardware, tools, sound equipment)	\$1000
Department T-shirts	\$600
Gnome T-Shirts	\$250
MS Picnic	\$500
HS Banquet	\$1,000
New Tools, Guest Artists, Special Projects and Renovations	\$3,000
Total	\$16,150

Theater Majors Staying Afterschool

As you know there are several times during the year that theatre majors will stay after school to rehearse, attend a work session and/or perform, or perhaps stay after to attend a 4pm or 6:30pm theatre department performance.

- If a student is doing so then there are guidelines to this activity.
- The Theatre Teacher who is running a rehearsal or work session will have specific instructions for that theatre student to follow and this activity is still considered part of the school and all campus and student conduct rules apply.
- Likewise if your student is staying after to watch a 4pm performance or 6:30pm performance then this is considered part of school and all campus and student conduct rules apply.
- If the student is staying after as an audience member for a 6:30pm performance ***then this student must check in and let the theater teacher know that they are staying after for the performance as well as receive guidelines for where they have to be on the campus.***

Thank you for your understanding.

Your SOA Theatre Teachers

Theatre Majors Going Home After Afterschool Activities Are Completed

Our students come from all over the Charleston County to be part of the *School of the Arts Community* and have a wide range of travel arrangements to get them to and from the BW campus every day.

- When there is an afterschool rehearsal, work session, performance or evening activity that the theatre department is running then that teacher running this activity is responsible to make sure that all of the students involved in this activity are gone from the campus once the activity is done. This is an educator's professional responsibility. The teacher cannot leave until these students are gone.
- With this in mind, we ask that parents and students be mindful of this and work out arrangements ahead for time so that all students can go home in a timely matter.
- A window of being picked up or going home ***in 15 minutes after an activity is over*** is generally considered an appropriate amount of time for a teacher to wait.
- If there is a foreseeable obstacle to a student(s) being picked up or going home ***in 15 minutes after an activity is over then we ask that you let the theatre teacher know a head of time so that we can work on a solution or make accommodations in our personal schedule.***

Thank you for your understanding.

Your SOA Theatre Teachers

Things to Think About

What is acting?

Acting is the study and communication of human behavior in service of telling stories. The best actors are experts on the human condition. They are experts in using their bodies and voices to communicate all kinds of human struggles. They are expert storytellers. There is an infinite amount to learn about acting because there is an infinite amount to learn about life. It takes years of hard work and dedicated study to develop quality acting skills and to build your knowledge of the human condition.

Why it is important to get along with others in positive relationships in the world of theatre?

A famous actor once said, "You will meet actors where you think, if only you could just clean up your act and get it together, people would want to work with you. Some people are so difficult; it's not worth working with them!"

What does talent really mean?

Can you be born with "it" and have the "natural" ability to act? Sure, just like you can be born with the natural ability to become a master ballet dancer. But can you imagine someone auditioning for the principal dancer in a world-class dance company having studied dance for only a year or two? Can you imagine an ice skater trying to qualify for the Olympics having trained for only a few years? Absurd. Can you imagine a nuclear physicist claiming to be an expert about nuclear physics, saying she was just "born with it," bragging that she never actually studied physics? Insane.

How to show up on time?

Early is on time. On time is late.

How to complete the program?

- The potential which is shown in an audition gets you into SOA Theatre Department.
- Developing artistic skills, intellect, knowledge, discipline and techniques makes you a SOA theatre student. That is what allows you to come back year after year.
- Not the "yet to be discovered possibilities" of your genius. "Talent" or "potential" may get you in...but it is not what keeps you here.

Why study acting?

Are you interested studying what it means to be an actor because you want people to look at you? Or are you interested because you want people to see themselves and the human condition differently through your work as an actor?

What great theatre does?

Ruth Draper, a famous monodramatist in the early 20th century is quoted as saying,

"It is the audience that must supply the imagination. All I can do myself is to make the audience give it to me. I suppose my work needs more of this than most acting does, for I give people no help in the way of scenery lighting or stage effects. Long ago a man who knew a great deal about the theatre told me that the old advice to actors *you must put it over* was wrong. What is really important is not to put anything over, but to bring the audience onto the stage and into the scene with you. It is they who must give you even more than you give them in the way of imagination and creative power. This was once the great fact of the drama. It needed no artificial effects; it simply brought the actor and the audience together and fused their minds and feelings in an imagined reality. The great trouble today is that so much entertainment--cinema, radio, television--makes people passive, deadens their imagination. It gives them so much that it leaves them nothing to give in return. In the older drama Oriental, Greek, Medieval, Shakespearean--the audience had to supply what wasn't there. The poet or dramatist gave the cues, and of course his genius lay in giving the right ones; but it was from the audience that the experience of truth had to come."

Performing Outside of the CCSOA Theater Department

Our theater majors have always done very well for themselves in the local theater and entertainment industry scene. Appearing in commercials, feature films, radio, print ads, television shows as well as performing for all of the local theaters we are very proud of their accomplishments. However, many of our parents have a nonperforming arts/entertainment industry background. Thus, we are sometimes fielding many questions. Here are ten bits of advice for you, and your child, to consider if he or she is involved or wants to get involved in this area.

1. First of all, it would probably be best to begin an ongoing discussion with your child about the many definitions and perceptions of the following ideas- success, notoriety, fame, publicity, media illusion, reality and money. It is very easy for children, and even grown adults, to become enamored with illusions of grandeur!
2. The pay for doing performance work in the entertainment industry (film, television or commercials) in Charleston or South Carolina is not much. In addition, be cautious when navigating this industry. There are scams, and scam artists out there! Be careful and error on the side of caution. If you are unsure about anything then please feel free to contact us for advice.
3. An agent for an actor is only paid if that agent gets the actor a job and he does it. This usually is around 5 to 10 percent of the gross paycheck. A manager is more heavily involved in developing an actor's career and receives around 10 to 15 percent only if the actor gets the job and he does it.
4. It is our department's professional opinion that one should never pay money to "be seen" in a showcase for an agent, a casting director or a "big-time" director.
5. Performing in a show in the Charleston theater scene is an exhilarating, time consuming and tiring activity. Make sure that your son or daughter is getting enough sleep, eating well and keeping up with their school work. Your child will have more stress put on them during this period and therefore will become more prone for sickness during it, or afterwards. This then results in them missing school and getting seriously behind with their studies.
6. Charleston theater scene pay is little to nothing. It is best to remember that you and your child are volunteering your and his time along with his talents, skills and experience to make a production happen. You and your child should be treated with respect and sincere gratitude by those who are in charged.
7. That show that your child is performing in will eventually end and life will return to how your child once knew it and that theater company will be on to another show. In other words, help your child to practice humility, good manners and gratitude at all times and then the transition back a "non-show life" will not be so difficult or bitter, or a surprising let down.
8. If you perceive that the environment, your child is rehearsing or performing in, has a structure that is not mentally or physically healthy then speak up and say something. The well being of children is far more important than the old phrase of "the show must go on!"
9. A good grade point average is more important for admittance into a college, or a college theater program, than how many roles, or leading roles, an applicant has done on the stage or on the small/big screen in his HS/MS career. The GPA of HS academic classes give college admissions the most accurate idea of how successfully a student will be in their program!
10. The CCSOA Theatre department does not give extra credit for any theater or entertainment industry work that a student does outside school. Not every child in our school has a support system to make this happen in their life. However, we do recognize this work at the HS level through our lettering program. Nor do we give extensions on classroom assignments just because one is auditioning for, or actually performing in a movie, commercial or a play outside of school. Our expectations are that theatre students will get their assignments in on time for all SOA classes and be at all required rehearsals/performances. Theatre students will always strive for good grades in their major and in their academics.

SOA Theatre Letter Program

Lettering in a discipline is a very old tradition for both athletic and arts departments in high schools. Lettering programs celebrate excellence in skill level and commitment for a chosen discipline. Earning a CCSOA Theatre Department's letter is a public manifestation of the practitioner's dedication to the CCSOA Theatre Program as well as active involvement in theatre in our community.

Lettering is not an easy task. Traditionally, the lettering process requires the student to earn a set number of points in a variety of categories and in doing so this creates a direct application of all of the discipline's philosophy and skills. Acquiring the letter takes time and effort, yet at the same time is an obtainable goal that any dedicated, single-minded student can achieve.

CCSOA Theatre Letter Guidelines

- Majors will have the opportunity to earn letter over the course of each year during their HS Career.
- To obtain a Theatre Letter a student must earn a set number of points.
- Points will be awarded by actively participating in at least 5 defined categories.
- The number of points required to earn a Letter may vary from year to year.
- Guidelines and a tally sheet will be given to the theatre majors at the start of each school year.
- Guidelines will help each applicant as she or he completes the Letter's requirements.
- Points do not transfer from year to year.
- Point counting begins for the next year after the annual HS Theatre banquet
- Point counting ends right before the next annual HS Theatre Banquet.
- Each activity within a category must be independent experience (no doubling-up).
- A theatre major must earn a minimum of 110 points to receive this award.
- All activities must be documented for points to be awarded.
- All documentation must include a contact number to be considered valid.
- Points must be earned in a minimum of 4 different categories.

IN ADDITION, STUDENT ALSO MUST MEET THE "ACTOR" STANDARDS AND CURRICULUM RESPONSIBILITIES.

"ACTOR"

- | | |
|-----------------------|--|
| A. Acting: | Demonstrates an understanding of solid acting technique and is working to improve skills. |
| C. Creativity: | Work exhibits originality and risk taking. |
| T. Teamwork: | Acting as a true ensemble member on and off stage with integrity, discipline and responsibility. |
| O. Outreach: | Using one's theatre skills to benefit the community. |
| R. Respect: | For the theatre tradition and revering its history, culture and philosophy. |

CURRICULUM RESPONSIBILITY

Student must attend all mandatory rehearsals and performances in order to receive an SOA Theatre Letter.

SOA THEATRE LETTER APPLICATION TALLY SCORESHEET

The SOA Theatre Letter is awarded based on participation, specialized categories, skill, character and contribution to the improvement of the Theatre Department. A theatre major must earn a minimum of 110 points to receive this award. All activities must be documented to be considered valid. Points must be earned in a minimum of 4 different categories. Points do not transfer from year to year. The categories and the points awarded for each are listed below:

CATEGORY	POSSIBLE POINTS	POINTS EARNED
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I. Outside Training

1 hour = 1 point
20 points maximum

*This category includes any training that would expand your knowledge of theatre. Final approval from your teacher before counting these activities is required.

II. Education Service

2 hours = 5 points
30 points maximum

*This category encompasses teaching, directing or utilization of your theatre skills in an educational or in a non-traditional theatre environment. Final approval from your teacher before counting these activities is required.

III. Community Theatre Service

10 points per show
20 points maximum

*This category includes any theatre job that is taken on for the duration of a production's run. For a production to count, it must run a minimum of 6 performances. Jobs can be anything from actor to usher and all jobs in between.

IV. Auditioning

3 points per audition
15 points maximum

*For an audition to count you must perform a memorized monologue during the audition process. Audition will not be counted without documentation. This documentation must include a contact number.

V. SOA Service

1 hour = 5 points
50 points maximum

*This service is rendered for the SOA Theatre Department. During the school year, service opportunities are announced. These service opportunities will count toward your Letter's total points.

VI. Extra-curricular Activities

5 points per each one

*This category includes only theatre related extra-curricular activities at CCSOA. The Gnomes, The SCTA competition play, all HS School musical and SETC are the only extra-curricular activities approved at this time.

Name (please print)

Grade Level

I have read and I understand the requirements of the Theatre Department's Letter Program. The points I have listed are, to the best of my knowledge, accurate. I understand that it is my responsibility to complete this form and provide documentation of my activities in order to be considered a candidate.

Signature of Student

CCSOA Theatre Department

SOA Theatre Letter of Agreement

Letter of Agreement 2015-16

For

(Please print CCSOA Theatre Student's name)

Student Signature

I have read and reviewed with my parent/guardian the whole theatre handbook, schedule and policies along with the student expectations listed below. I understand and agree to work toward achieving them.

Signature _____ Date _____

Parent/Guardian Signature

I have read and reviewed with my CCSOA theatre student the whole theatre handbook, schedule and policies along with the student expectations listed below. I understand and agree to help with my theatre student toward achieving them.

Signature _____ Date _____

CCSOA Theatre Student Expectations

As a CCSOA Theatre Student I understand that:

- I will bring discipline, focus, consistency and a high standard of quality in my product and work ethic to all theatre class assignments.
- I understand that the process of being a theatre artist is a healthy collaboration (meaning working together in a positive way); therefore, I will work with and treat all of my fellow Theatre students and teachers with respect.
- I will work to the best of my ability to support all CCSOA Theatre activities.
- I will be required to stay after school for theatre class work. This will be required of me during the school year and I must supply and coordinate my own transportation to make this happen.