SECTION A

CALENDAR, CONTACTS AND FORMS

- A1 CALENDAR
- **A2 BOARD MEMBERS**
- A3 PHONE/MAIL LISTS*
- **A4** ASSOCIATE MEMBERS
- A5 RESOURCES

^{*}Available from the Membership Secretary by request; not posted online

2018-2019 DTASC CALENDAR

DATE	EVENT	PLACE
August 18, 2018	Board Retreat	Hunter Home, Whittier
August 25, 2018	Fall Festival Mandatory Meeting 9am to 2pm New teachers meet at 8 a.m.	Canyon High School 19300 Nadal Street, Santa Clarita, CA 91351
September 29, 2018	Fall Festival Organizational Meeting 12 noon-3pm (10:30am Hosts & Board)	Carson High School 22328 S. Main Street, Carson, CA 90745
October 20, 2018	Varsity Division Fall Festival	Canyon High School 19300 Nadal Street, Santa Clarita, CA 91351
November 3, 2018	Junior Varsity & Middle School Divisions Fall Festival	Carson High School 22328 S. Main Street, Carson, CA 90745
January 5, 2019	Board Meeting	TBD
January 26, 2019	Shakespeare Festival Mandatory Meeting 9am to 2pm	Charter Oak High School 1430 E. Covina Blvd, Covina CA 91724
March 12, 2019	California Youth in Theatre Day	Sacramento, CA
March 23, 2019	Shakespeare Festival Organizational Meeting 9am to 12 noon	TBD
April 27, 2019	Varsity/Junior Varsity/Middle School Divisions Shakespeare Festival	Citrus Hill High School 18150 Wood Rd, Perris, CA 92570
May 1, 2019	Senior Scholarship Application Deadline	Send to Gai Jones at gai.jones@sbcglobal.net
May 9, 2019	DTASC Scholarship Auditions	TBD
May 18, 2019	Board Meeting 9am to 11:30	TBD
June 8, 2019	Business Meeting 9am to 2pm	TBD

UPDATED 8/16/2018

DTASC 2016-2018 BOARD MEMBERS

OFFICE	PHONE/E-MAIL	SCHOOL
President Susan Eiden	(562) 477-9157 shuntereiden@gmail.com	
Exec. Vice President Stephen Whelan	(661) 294-1188 swhelan@hartdistrict.org	(661) 294-1188
Varsity Div. Vice President Roger Graziani	(626) 337-8537 grazcar@charter.net	(626) 915-5841 x 30282
MS/JV Div. Vice President Barbara Zatarain	(661) 435-1500 bzatarain@gusd.net	(818) 244-8145 x 4101
Treasurer Lynn Lanning	llanning@pacbell.net dtasctreasurer@gmail.com	H (818) 242-2189 C (818) 517-3132
Recording Secretary Bill Garrett	(310) 948-8806 billgarrett@chstheater.com	(818) 222-7177
Membership Secretary Joshua Brady	(951) 334-5999 jbrady@valverde.edu	(951) 490-0400
Varsity Div. Registrar Marcia Barryte	(310) 847-0386 queenmab@cox.net	(310) 847-6000
MS/JV Div. Registrar Scott Hunter	(760) 949-3659 napshunter@aol.com	(909) 357-5400
Advocacy Coordinator Gai Jones	gai.jones@sbcglobal.net gaijones@ix.netcom.com	H (805) 640-6472 C (805) 630-9017
President Ex-Officio Brian Bozanich	(562) 618-5998 thinktheatre.boz@gmail.com	(in Ohio)
Historian Art Miller	(412) 657-7554 ajmiller@hartdistrict.org	(661) 252-6110
Parliamentarian Michael Nevarez	(760) 881-7891 mnevarez@encorehighschool.com	(760) 956-2632
Social Media Liaison Nicole Pedroche	(626) 617-6256 npedroche@cousd.net	(562) 967-6354
Social Committee Chair Christine Kolb	(909) 541-4038 christine_kolb@yahoo.com	
Web Manager Seth Cohen	(310) 908-1107 cohen.sm@gmail.com	(310) 377-4888 x 667

SECTION B

CONSTITUTION AND BYLAWS

- **B1** Constitution
- **B2** ByLaws, including

DUTIES OF OFFICERS

- A. PRESIDENT
- B. EXECUTIVE VICE PRESIDENT
- C. MIDDLE SCHOOL AND SENIOR HIGH VICE PRESIDENTS
- D. TREASURER
- E. RECORDING SECRETARY
- F. HIGH SCHOOL AND MIDDLE SCHOOL FESTIVAL REGISTRARS
- G. MEMBERSHIP SECRETARY
- H. HISTORIAN
- I. PARLIAMENTARIAN
- J. WEBMASTER
- K. HIGH SCHOOL AND MIDDLE SCHOOL CHAIRPERSONS OF TABULATIONS
- L. HIGH SCHOOL AND MIDDLE SCHOOL CHAIRPERSONS OF RULES
- M. HIGH SCHOOL AND MIDDLE SCHOOL CHAIRPERSONS OF JUDGES

GUIDELINES FOR ELECTION OF OFFICERS AND RULES CHANGES

BY LAWS OF DTASC

A CALIFORNIA CORPORATION

ARTICLE I. NAME

The name of the <u>corporation</u> shall be <u>DTASC</u>, dba The Drama Teachers Association of Southern California.

ARTICLE II. OBJECTIVE

The corporation is organized to create a network where theatre educators and students can effectively communicate ideas, share resources, workshops and showcase their theatre skills. The corporation seeks to create an environment that fosters the best in educational theatre through performance opportunities, diversity and professional adjudication. The corporation supports and rewards hard work, and commitment to the discipline of theatre and education.

ARTICLE III. MEMBERSHIP

<u>Section 1.</u> <u>ACTIVE MEMBERSHIP</u>. Active membership is open to any person teaching any **element of dramatic arts for grades 6 through 12 in Southern California schools.**

<u>Section 2. ASSOCIATE MEMBERSHIP.</u> Associate membership may be extended, upon the recommendation of the corporation's president and the approval of its executive board, to persons of eminence in the speech and drama field, and to those persons who have rendered conspicuous service within the Drama Teachers Association of Southern California.

<u>Section 3. EMERITUS MEMBERSHIP.</u> Emeritus membership is open to individuals who have rendered conspicuous service within DTASC, **pending approval by the executive board**. Emeritus membership does not include competition participation. There are no yearly dues for this type of membership. However, **Emeritus members who are coaching students for festival participation must pay dues for each school at which they coach.**

ARTICLE IV. OFFICES

<u>Section 1. PRINCIPAL EXECUTIVE OFFICE.</u> The corporation's principal executive office shall be fixed and located at such a place as the Board of Directors (herein called the "Board") shall determine. The Board is granted full power and authority to change said principal executive office from one location to another.

<u>Section 2. OTHER OFFICES.</u> Branch or subordinate offices may be established at any time by the Board and at any place or places.

ARTICLE V. EXECUTIVE BOARD AND ADVISORY BOARD

<u>Section 1. THE EXECUTIVE BOARD.</u> The following elected officers of the organization shall constitute an executive board: president, executive vice-president, middle school and senior high vice-presidents, membership secretary, recording secretary, high school and middle school festival registrars, and treasurer. The past president shall serve on this board ex-officio.

Section 2. THE ADVISORY BOARD. The Advisory Board shall constitute: officers appointed in various capacities, including but not limited to parliamentarian, historian, web manager, and the chairpersons or coordinators of tabs, judges and rules. The president may create and appoint positions as needed. All appointed positions need a simple majority approval from the board. The Advisory Board shall serve as ad hoc (non-voting) members of the Executive Board.

<u>Section 3. TERMS OF OFFICE.</u> All elected offices are held for two years. Elected officers, with the exception of the office of Treasurer, may serve no more than four consecutive years in one position. The office of Membership Secretary may serve consecutively no more than eight years. Any member who has served in one office for the maximum term allowed may return to that position after a two-year interim.

<u>Section 4. VACANCIES.</u> In the case that any elected officer is unable to fulfill their term, the president may appoint their replacement with the approval of the Executive Board.

ARTICLE VI. MEETINGS

Section 1. REGULAR MEETINGS. Regular Meetings of this corporation shall be held at least once each semester. The fall organizational meeting shall be held on the last Saturday in August or the first Saturday in September that is not part of Labor Day Weekend. The Shakespeare organizational meeting shall be held on the last Saturday in January. The business meeting shall be held on the first Saturday in June. Dates for the following school year will be approved at the January meeting of the current year.

<u>Section 2. SPECIAL MEETINGS.</u> Special meetings may be called by the Executive Board at the request of ten members or at the request of the president, provided due notice shall be sent to active members at least one week in advance.

<u>Section 3.</u> <u>EXECUTIVE BOARD MEETINGS.</u> The Executive Board shall meet **prior to each regular meeting.**

ARTICLE VII. FESTIVALS

<u>Section 1.</u> <u>REGULAR FESTIVALS.</u> Festivals of this corporation shall be held at least once each semester.

Section 2. FALL FESTIVAL(S). The Varsity Division Fall Festival shall be held on a Saturday late in October other than Halloween. The Middle School/Junior Varsity Division Fall Festival shall be held on a Saturday in late October or early November except Halloween or November 1st. Dates for the following school year will be approved at the January meeting of the current year.

<u>Section 3. SHAKESPEARE FESTIVAL(S).</u> The Shakespeare Festivals shall be held on one or two weekends as close to Shakespeare's birthday, April 23, as feasible. Dates for the following school year will be approved at the January meeting of the current year.

ARTICLE VIII. AMENDMENTS

These bylaws may be amended at any regular meeting of the corporation by a two-thirds vote of the members present.

<u>Section 1. PARLIAMENTARIAN AUTHORITY.</u> The parliamentary authority of this corporation shall be, "Robert's Rules of Order, Revised."

Section 2. <u>DUES</u>. Dues shall be paid to the organization once per school year for all **active and associate** members and run from Fall Planning Meeting to Fall Planning Meeting. **The annual dues must be paid prior to entering a festival** for students to be eligible to participate.

Section 3. QUORUM.

- A. The members present at a duly announced meeting shall constitute a quorum to carry on business at any regular meeting of this corporation.
- B. Five shall constitute a quorum of the Executive Board.

Section 4. DUTIES OF OFFICERS.

A. President

- 1. Shall be chairperson of the Executive Board and ex-officio member of all other committees.
- 2. Directs the person in charge of emailing the membership to send notices for each general meeting.

 continued

3. Ensures that there is hospitality for each general meeting

- 4. Establishes the agenda for the general meetings and puts together the festival registration packets to distribute at general meetings
- 5. Presides over regular corporation meetings
- 6. Oversees the selection of the festival hosts
- 7. Serves as a member of the Executive Rules Board
- 8. Oversees all festival preparations and proceedings
- 9. Serves as Master of Ceremonies for each festival or selects a suitable replacement

B. Executive Vice-President

- 1. Shall preside over regular corporation meetings in the absence of the president
- 2. In the event of the resignation of the president or his/her inability to function, shall automatically become the president of the corporation
- 3. Is in charge of publicity, including press releases
- 4. **Sends** invitations **to honored guests** to attend festivals and meetings
- 6. Coordinates the welcome for press, performers, honored guests and judges at festivals
- 7. Appoints executive liaison(s) to assist with outreach, invitations, and welcoming at festivals

C. Middle School and Senior High Vice-Presidents

- 1. Obtain committee heads for their respective festivals, with the exception of tabs, rules, and judges, and see that all participating teachers have jobs at the festivals they have entered
- 3. With the festival host, serve as coordinators for their respective festivals and check regularly with committee heads and the festival host to make sure preparations are being made for festivals
- 4. Serve as members for the Executive Rules Board
- 5. Provide for adequate supervision and/or entertainment at festivals
- 6. **Coordinate with recording secretary to send** congratulatory letters to each administrator of the participating schools after each festival

D. Treasurer

- 1. Handles all income and expenditures of the corporation as approved by the Executive Board
- 2. Coordinates ordering of all trophies and ribbons and arranges for their pick up and placement on the table for the final festival assembly
- 3. Has the responsibility of an annual audit of organization accounts and shall present an annual financial report at the last meeting of the school year

E. Recording Secretary

- 1. Records the minutes of the executive and general meetings
- 2. Types minutes and gives them to the president and webmaster within 30 days
- 3. Oversees sending congratulatory letters to each administrator of the host schools after each festival.

F. High School and Middle School Festival Registrars

- 1. Set up next festival, collect entries, see that school codes are assigned, see that information is disseminated to the people who need it for festival.
- 2. At division meetings will act as recording secretaries

G. Membership Secretary

- 1. Organizes the welcoming committee for membership meetings
- 2. Maintains an accurate membership list including e-mail
- 3. Handles DTASC mailings to members, including election ballots

H. Historian

- 1. Appointed by the executive board and serves as ad hoc (non-voting) member of the executive board
- 2. Maintains DTASC scrapbook, including constitution, rules and procedures, festival flow chart of organization, news clippings, records, still shots, videotapes, etc.
- 3. Keeps permanent festival materials, such as banners, stop watches and supplies, and implements their delivery to festivals
- 4. Works with the treasurer to insure set up of the final festival assembly table
- 5. Attends both festivals or designates a person to attend for the purpose of documenting the event on videotape

I. Parliamentarian

- 1. Appointed by the executive board and serves as ad hoc (non-voting) member of the executive board
- 2. Keeps meeting in order according to *Robert's Rules of Order*
- 3. Brings to general meetings a copy of *Robert's Rules of Order*

J. Web Manager

- 1. Appointed by the executive board and serves as ad hoc (non-voting) member of the executive board
- 2. Maintains and update the DTASC web site
- 3. Informs the president or members of the executive board of any updates

K. Publicity Coordinator

- 1. Appointed by the Executive Vice President with approval from the executive board and serves as ad hoc (non-voting) member of the executive board
- 2. Publicizes DTASC events and find ways to make the public aware of DTASC
- 3. Informs the executive vice president or president of all achievements
- 4. Keeps the members of the executive board informed

L. High School and Middle School Chairpersons of Tabulations

- 1. Appointed by the executive board and serve as ad hoc (non-voting) members of the executive board
- 2. Serve as heads of tabs for their respective festivals and recruit and train tabs committee members
- 4. Update and maintain tabs computer system
- 5. Are present or are represented at all organizational meetings to make decisions and communicate information regarding tabs *continued*

M. High School and Middle School Chairpersons of Rules

- 1. Appointed by the executive board and serve as ad hoc (non-voting) members of the executive board
- 2. Legislate all festival rules: with the president, **executive vice president** and middle school/high school vice-presidents **who constitute** the Executive Rules Board, will function as a committee to rule on any pre-festival rules interpretations
- 3. Each time a member seeks an interpretation of a rule prior to festival, the Rules Chairpersons keep a record of the interpretation given by the Executive Rules Board: pre-festival rules interpretations **are handled by the** Executive Rules Board
- 4. Bring an accurate copy of festival rules to festivals and serve as chairpersons of rules committee members: confer with the **president** before making a disqualification at festival
- 5. The Executive Board may appoint one of the Chairpersons or other Board member to accept suggestions for rules changes. Prior to the winter general meeting, this appointed chairperson would accept filings for rule changes, and mail proposed changes to the membership secretary for distribution to the executive board prior to the June meeting
- 6. At general meetings bring an accurate copy of festival rules, as well as records or rules interpretations. At the spring **business** meeting **in odd-numbered years** handle the implementation of rule changes (previously filed requests are handled before new requests)

N. High School and Middle School Chairpersons of Judges

- 1. Appointed by the executive board and serve as ad hoc (non-voting) members of the executive board
- 2. Recruit judges and maintain middle school and senior high judges' lists
- 3. Handle mailing of judges' invitations for festivals
- 4. Work to improve judging by conducting orientations for judges and evaluating and revising the judges' lists
- 5. Serve as heads of judges for their respective festivals and recruit and train judges' committee members

Section 5. GUIDELINES FOR ELECTIONS OF OFFICERS AND RULES CHANGES

A. Fall Meeting

- 1. The historian will provide a handout with descriptions of officers' tasks
- 2. An announcement will be made that nominations will be accepted from members-atlarge at the winter meeting
- 3. Suggestions for rules changes that were tabled at the June business meeting will be considered

B. Winter Meeting

1. Nomination forms will be provided to all members in even-numbered years

- 2. Members are notified that nominations may be turned in to a designated DTASC member until the end of the final Shakespeare festival
- 3. A designated DTASC member verifies acceptance of nominations with those nominated and prepares election ballot
- 4. Membership secretary sends ballots to active members along with the June meeting notice and/or proposed rules changes, according to the year

C. June Meeting

- 1. Voting may be done online, or by ballot at the meeting. Members may vote only once. Election of officers takes place in even-numbered years.
- 2. Ballots are counted by the designated DTASC member and verified by the parliamentarian
- 3. **In odd-numbered years,** suggestions for rules changes previously filed with the designated board member in written form will be considered first: then new suggestions for rules changes will be considered from the floor

ARTICLE IX. INDEMNIFICATION.

<u>Section 1. DEFINITIONS.</u> For the purposes of this Article, "agent" means any person who is or was the director, officer, employee or other agent of the corporation, or is or was serving at the request of the corporation as a director, officer, employee or agent of another foreign or domestic corporation, partnership, joint venture, trust or other enterprise, or was a director, officer, employee or agent of a foreign or domestic corporation which was a predecessor corporation; "proceeding" means any threatened, pending or completed action or proceeding, whether civil, criminal, administrative or investigative; and "expenses" includes without limitation attorneys' fees and any expenses of establishing a right to indemnification under Section 4 or 5(c) of this Article.

Section 2. INDEMNIFICATION IN ACTIONS BY THIRD PARTIES. The corporation shall have power to indemnify any person who was or is party or is threatened to be made a party to any proceeding (other than an action by or in the right of the corporation) by reason of the fact that such person is or was an agent of the corporation, against expenses, judgments, fines, settlements and other amounts actually and reasonable incurred in connection with such proceeding if such person acted in good faith and in a manner such person reasonably believed to be in the best interests of the corporation and, in the case of a criminal proceeding, had no reasonable cause to believe the conduct of such person is unlawful. The termination of any proceeding by judgment, order, settlement, conviction or upon a plea of nolo contendere or its equivalent shall not, of itself, create a presumption that the person did not act in good faith and in a manner which the person reasonably believed to be in the best interest of the corporation or that the person had reasonable cause to believe that the person's conduct was unlawful.

Section 3. INDEMNIFICATION IN ACTIONS BY OR IN THE RIGHT OF THE

CORPORATION. The corporation shall have the power to indemnify any person who was or is a party or is threatened to be made a party to any threatened, pending or completed action by or in the right of the corporation to procure a judgment in its favor by reason of the fact that such person is or was an agent of the corporation, against expenses actually and reasonably incurred by such person in connection with the defense or settlement of such action if such person acted in good faith, in a manner such person believed to be in the best interests of the corporation and with such care, including reasonable inquiry, as an ordinary prudent person in a like position would use under similar circumstances. No indemnification shall be made under this Section 3:

- (a) In respect of any claim, issue or matter as to which such person shall have been adjudged to be liable to the corporation in the performance of such person's duty to the corporation, unless and only to the extent that the court in which such action was brought shall determine upon application that, in view of all the circumstances of the case, such person is fairly and reasonably entitled to indemnify for the expenses which such court shall determine;
- (b) In respect of amounts paid in settling or otherwise disposing of a threatened or pending action, with or without court approval; or
- (c) In respect of expenses incurred in defending a threatened or pending action, which is settled or otherwise disposed or without court approval.

<u>Section 4. INDEMNIFICATION AGAINST EXPENSES.</u> To the extent that an agent of the corporation has been successful on the merits in defense of any proceeding referred to in Sections 2 or 3 of this Article or in defense of any claim, issue or matter therein, the agent shall be indemnified against expenses actually and reasonably incurred by the agent in connection therewith.

<u>Section 5.</u> <u>REQUIRED DETERMINATION.</u> Except as provided in Section 4 of this Article, any indemnification under this Article shall be made by the corporation only if authorized in the specific case, upon a determination that indemnification of the agent is proper in the circumstances because the agent has met the applicable standard of conduct set forth in Section 2 or 3 of this Article, by:

- (a) A majority vote of a quorum consisting of directors who are not parties to such proceedings
- (b) Approval of the shareholders, with the shares owned by the person to be indemnified not being entitled to vote thereon; or
- (c) The court in which such proceeding is or was pending upon application made by the corporation or the agent or the attorney or the other person rendering services in connection with the defense, whether or not such application by the agent, attorney or other person is opposed by the corporation.

<u>Section 6. ADVANCE OF EXPENSES.</u> Expenses incurred in defending any proceeding may be advanced by the corporation prior to the final disposition of such proceeding upon receipt of an undertaking by or on behalf of the agent to repay such amount unless it shall be determined ultimately that the agent is entitled to be indemnified as authorized in this Article.

<u>Section 7. OTHER INDEMNIFICATIONS.</u> No provision made by the corporation to indemnify its or its subsidiary's directors or officers for the defense of any proceeding, whether contained in the Articles, Bylaws, a resolution of shareholders or directors, an agreement or otherwise, shall be valid unless consistent with this Article. Nothing contained in this Article shall affect any right to indemnification to which persons other than such directors and officers may be entitled by contract or otherwise.

<u>Section 8. FORMS OF INDEMNIFICATION NOT PERMITTED.</u> No indemnification or advance shall be made under this Article, except as provided in sections 4 or 5(c), in any circumstances where it appear:

- (a) That it would be inconsistent with a provision of the Articles, these Bylaws, a resolution of the shareholders or an agreement in effect at the accrual of the alleged cause of action asserted in the proceeding in which the expenses were incurred or other amounts were paid, which prohibits or otherwise limits indemnification; or
- (b) That it would be inconsistent with any condition expressly imposed by a court in approving a settlement.

<u>Section 9. INSURANCE.</u> The corporation shall have power to purchase and maintain insurance on behalf of any agent of the corporation against any liability asserted against or incurred by the agent in such capacity or arising out of the agent's status as such, whether or not the corporation would have the power to indemnify the agent against such liability under the provisions of this Article.

This amended and updated version of the By-Laws of this corporation was approved by unanimous vote at the August 27, 2016, Fall Planning Meeting. It replaces all previous versions.

SECTION C

COMMITTEE RESPONSIBILITIES

FESTIVAL COMMITTEES

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- C2 ORGANIZATION (TYPING) MEETING
- C3 PROGRAMS
- C4 PUBLICITY
- C5 TROPHIES AND AWARDS
- C6 T-SHIRTS
- C7 HOSPITALITY
- C8 REGISTRATION
- C9 ROOM CHAIRS
- C10A RULES
- C10B SHARE SHEETS
- C11 JUDGES
- C12 TABULATIONS
- C13 AWARDS CEREMONY

STANDING COMMITTEES

C14 STANDING COMMITTEES

WHAT'S IN C1 HOST

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• Sample Host Letter to Participating Schools 3	C1-22 thru C1-24
• Sample Host Letter to Participating Schools 4	C1-25 thru C1-26
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INTERESTED IN HOSTING?

FREQUENTLY ASKED QUESTIONS

IS MY SCHOOL BIG ENOUGH?

Typically MS/JV Fall Festival needs about 45 rooms; Varsity Fall needs about 65 rooms; combined Shakespeare needs about 75 rooms. Some rooms can be re-purposed during the day. This breakdown shows what's needed for Varsity festivals. (See G5 for details from recent festivals.)

TYPE OF ROOM	EVENT OR USE	SPECIAL NEEDS IN EACH ROOM
Very large room (library, cafeteria)	Judges (might have 150 to seat)	Coffee pot and tables for snacks; TV & DVD player; long counter/tables
1 room with lots of tables, chairs, plugs	Tabulations	Access to internet/computers/printer, access to copy machine.
1 large room	Room chairs	Board for writing announcements
1 medium room	Rules	Computers, internet, copier
1 medium room	Sorting share sheets	Lots of tables or flat surfaces
1 medium room	Host school headquarters	Extra supplies
student eating area; adult eating area	Lunch	Tables for eating (judges often eat in judges HQ)
1–3 rooms/areas — preferably adjacent to each other	Events 0,1,2: Tech (3 categories which each need their own space)	Central table and 4 chairs for judges; tables for tech presentations; electrical outlets for computer & lighting displays
7–10 small rooms	Event 3: Audition Monologue	2 chairs; board & writing implement
12–25 medium rooms	Events 4–6: for 2-4 person scenes	4 chairs; board & writing implement
9–20 large rooms	Event 7–8: for 3–6 person scenes	4 chairs; board & writing implement
7–10 very large rooms	Event 9: for 3–10 person scenes	4 chairs; board & writing implement

HOW MUCH WILL THIS COST ME?

The festival should cost your school nothing. DTASC will reimburse up to \$2500 to cover Host expenses for the festival (including but not limited to custodial fees, security, chair rentals, energy expenses). Any expenses not listed must be pre-approved by the DTASC president.

WHAT ARE THE PERKS?

There are several perks to hosting the festival:

- First, it is an excellent opportunity to raise funds for your theatre program. There are usually over 1,500 people at your school during the day of the festival. They need to eat. Be creative.
- Your students will take tremendous pride in hosting the festival. It brings the festival experience to a new level.
- Your school's parents, administration, and staff will have the opportunity to see the excellent opportunities you are providing for your students.
- Plus, the festival host pays no entry fees or ad fees and doesn't have to hire a bus. (You still need to pay your dues for the year.)

IF I SAY YES, WILL I BE ON MY OWN?

Definitely not. Any member of the DTASC board will be happy to give any guidance needed. We don't expect you to be an expert the first time you host a festival.

HOST RESPONSIBILITIES

Prior to the General Meeting:

- 1. Get permission from Administration to host the festival
 - 1.1. Financial guidelines and Facility requirements (C1–2)
 - 1.2. C Division Host should get permission for organizational meeting (large tables needed, lots of chairs, internet access)
- 2. With your Administrator, please arrange the following:
 - 2.1. PA system and bells will be turned off on Festival Day
 - 2.2. Air conditioning or heating may be needed throughout the day and into the evening
 - 2.3. Outside lights for evening hours
 - 2.4. Phone access in case of emergency
 - 2.5. Emergency services available
 - 2.6. Location of bus parking
 - 2.7. Access to the computer lab
 - 2.8. Use of copy machine and overhead projector
 - 2.9. Use of walkie-talkie system
 - 2.10. Notify District that you are hosting the DTASC festival. Make it clear that DTASC is NOT renting the school.
 - 2.11. Marquee notification

Between General Meeting and Organizational Meeting:

- 1. Notify faculty of festival and the use of their rooms. (C1-27)
 - 1.1. Room floor plan (C1-6)
- 2. Assign rooms to each event
 - 2.1. Create a list of which rooms are available for which events
 - 2.2. Create a list of available rooms for Judges, Rules, Room Chairs, Tabs, Share Sheets and Assemblies
- 3. Prepare a list of acknowledgments (i.e., Principal, Plant Manager, and other important people)
- 4. Secure support personnel:
 - 4.1. Stage crew to help with assemblies
 - 4.2. Student Government (C1-30)
 - 4.3. Custodians (C1-28)
 - 4.4. Cafeteria if their facility and services are needed
 - 4.5. Security (C1-29)
 - 4.6. Computer Tech Support to help with computer access for Tabs (if needed)
 - 4.7. PTA or Booster Club (C1-8 and C1-9)
 - 4.8. Other interested faculty and parent support groups
 - 4.9. Students/Former drama students (C1-31)
- 5. Arrange Lunches
 - 5.1. Judges' lunches may go through your own cafeteria/catering services or be catered by a local restaurant. The budget is \$8 per judge, including beverage, dessert,

HOST RESPONSIBILITIES, CONTINUED

- paper products, utensils. The number of judges/coaches will be available after the organizational meeting
- 5.2. Make arrangements for student lunches and determine costs
- 6. Judges/Coaches Hospitality
 - 6.1. Arrange for Coffee and Snacks to be provided
- 7. Get student volunteers to help with Organizational Meeting.
- 8. Signs
 - 8.1. Coordinate getting signs from DTASC Divisional VP
 - 8.2. Make additional signs that can be posted around the school giving directions to important rooms (bathrooms) and/or buildings
- 9. Prepare e-mail to be mailed to all participating schools
 - 9.1. Directions to school & information about bus drop-off and parking
 - 9.2. Map of school
 - 9.3. School rules, lunch information, and other misc. information (see samples on C1-18 thru C1-26)

Organizational Meeting:

1. See C2 for complete information

Immediately following Organizational Meeting:

- 1. Communication with DTASC membership
 - 1.1. Send out e-mail to participating schools (C1-18 thru C1-26). This e-mail will be sent to the Membership Secretary
- 2. Make signs for each classroom that will be used
- 3. Pick up classroom layout form from faculty members
- 4. Locate enough chairs to use in each room
- 5. Make arrangements for coffee and snacks in the Judges/Coaches Room

Week before Festival:

- 1. Remind all support personnel about duties for the festival
- 2. Remind all teachers whose rooms are being used.
- 3. Double-check with administrator:
 - 3.1. Bells will be turned off
 - 3.2. Air conditioning or heating will be available throughout the day and evening
 - 3.3. Evening lights will be on
 - 3.4. Sprinklers will not be used the night before the event or the night of the event
 - 3.5. Use of walkie-talkie system
 - 3.6. Access to the computer lab
 - 3.7. Use of copy machine and overhead projector
 - 3.8. Marquee notification
- 4. Make sure that you have keys to all necessary rooms and to the elevator (need for handicapped access) *continued*

HOST RESPONSIBILITIES, CONTINUED

5. Get white butcher paper for Tabs results

Night before Festival:

- 1. Set up each classroom to be used:
 - 1.1. Each room needs 4 chairs, a performance area, whiteboard and marker
 - 1.2. Place form on door indicating what events will take place therein. Leave space on form to write last minute changes, directing participants to new room
 - 1.3. Post layout drawing on INSIDE of classroom door (what the classroom must look like after the festival so that the teacher who loaned the room is not inconvenienced) (Note: can also photograph room with smart phone as reference)
 - 1.4. Make sure rooms are clean and ready
- 2. Get cash box for any transactions
- 3. Remind all support personnel to put away any personal valuables and sensitive information
- 4. Mark seats in auditorium for each school
- 5. Coffee pot to judges room
- 6. Prepare bill to be presented to DTASC president detailing expenses incurred

Day of Festival:

- 1. Meet with support personnel
 - 1.1. Custodial staff on duty by 7 am
 - 1.2. Stage Crew on duty by 7:15 am
- 2. Unlock doors to Judges, Room Chairs, Rules, Tabs and restrooms by 7 am
- 3. Set-up 3 tables for registration by 6:45 am
- 4. Set-up table to sell t-shirts and additional tables for school concessions by 6:45 am
- 5. Have coffee and snacks ready by 7:15 am for judges (should be available until 3 pm)
- 6. Put up signs which tell where things are located
- 7. Set-up sound system for morning assembly (if inside, this can be done the night before)
- 8. Set-up sound system, lights, podium, 4 chairs and tables for awards assembly
- 9. As Round 1 and 2 end, begin shutting down rooms that will not be used later

Notes:

- It works best to have a team of students and/or parent volunteers shutting rooms down throughout the day so that the judges, tabs, rules, room chairs, share sheets, and final round rooms are being shut down during the final assembly. That way, as soon as the final trophies are given out, EVERYONE, including you and your team, can go home.
- At the end of the day, you should check to see that the rooms have been returned to their proper order.
- Make sure that extra trophies, stopwatches, participation ribbons, banners and sandwich boards have been secured if these items have been left at your school.

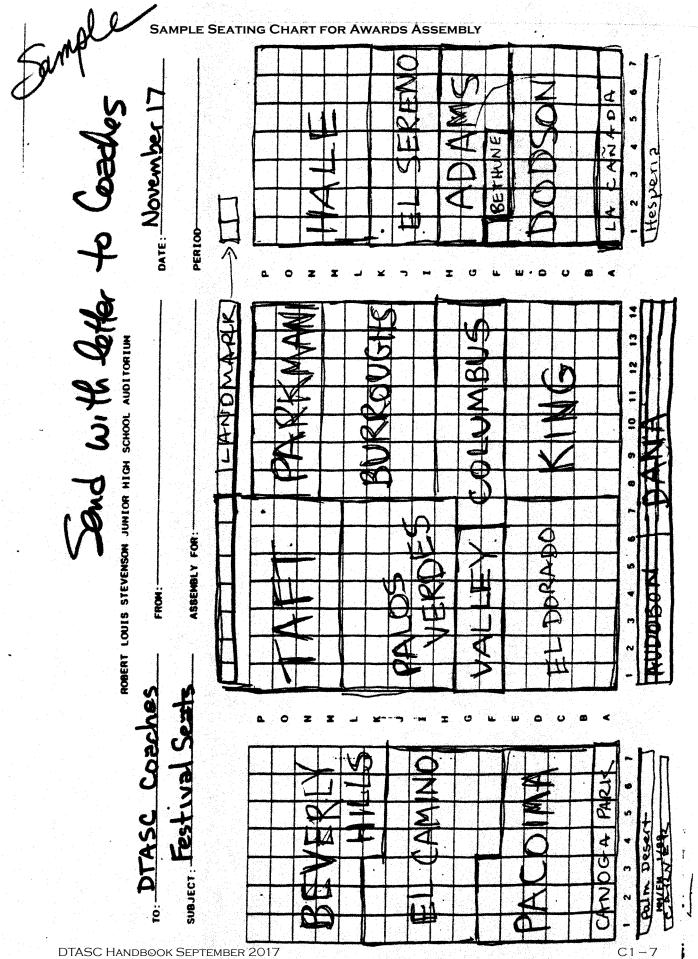
ROOM#

Special Notes:

Please lock up any items which could be damaged or lost!

DTASC HANDBOOK SEPTEMBER 2017

HTTP://CETOWEB.ORG/DTASC/HANDBOOK/



DTASC Host Committees

Food Committee (Committee Chair: Reba Soroky)

- Breakfast
 - o Find companies to provide the food
 - ← Possible breakfast items: breakfast burritos, bagels, juice, coffee
 - ← Breakfast should aim to be less than \$3.00
 - ← Plan to serve approx. 750 breakfast meals*
 - o Pick-up food/ Plan delivery (should be ready to serve around 7:30)
 - ← Utensils, napkins, cups
 - Have cash boxes ready
 - o Organize volunteers to serve breakfast (7:30-9:30)
 - ← Parents and students may help (make sure that at least one adult is supervising)
- Lunch
 - Find companies to provide the food
 - ← Possible food items: sub sandwiches, pizza, In N' Out Truck, soda, water, chips, salad
 - ← Lunch meals should be around \$5.00
 - ← Plan to serve approx. 1300 Lunch meals*
 - o Pick-up food/ Plan delivery (should be ready to serve around 11:15)
 - ← Utensils, napkins, cups
 - Have cash boxes ready
 - o Organize volunteers to serve lunch (11:15-1:00)
- Snack
 - o Snacks can be available all day (especially after lunch 1:00-8:00)
 - o Snack ideas: popcorn, snow cones, candy bars, granola bars, chips
 - Have cash boxes ready
 - o Organize volunteers to serve snacks (9:30-11:00; 1:00-8:00)
 - ← Parents and students may help

Rooms Committee (Committee Chair: Lynn Dubrow)

- Get layout drawing of each room (or polaroid)
- Set-up rooms (Friday Evening)
 - o Make sure each room has 4 folding chairs, a performance area, whiteboard, whiteboard marker and eraser
 - Place form on door indicating what events will take place therein. Leave a space on form to write in last minute changes, directing students to new room.
 - Hang vinyl signs: Information, Registration, Parking, Tabulations, Judges, Room Chairs

SAMPLE LIST OF HOST DUTIES, PAGE 2

- Close down rooms after use.
 - o Make sure all furniture is placed back and all trash is picked up.
 - o Remove folding chairs from rooms
 - o Talk with custodian throughout day for help.

Hospitality Committee (Committee Chair:

- Set-up judges room
 - o Prepare coffee and place out snacks (7:45)
 - Check periodically to make sure the judges room stays clean, food and drink stocked
 - o Coffee should be available until 3:00 for judges
- Make tags for all Hospitality volunteers (so they will be noticed)
- Organize parents and students to help greet schools as they come in
 - o Volunteers should greet at parking lot and registration table
 - O Volunteers should be in gym for opening and award ceremonies
- Organize parents and students to help with directions/ questions throughout day

Decorations Committee (Committee Chair:

- Make different signs to post: School Map, Bathroom Signs, Welcome, etc.
- Make school name signs for gym.*
- Post signs in gym (Friday evening)

^{*}names of schools and final number of participants will be given after DTASC organizational meeting .

SAMPLE ROOM LIST BY ROOM NUMBER

REVISED ROOM LIST WITH EVENTS Shakespeare Festival, April 18, 2015

125	JV - 4	Women in Disguise
127	JV - 4	Women in Disguise
128	JV - 4	Women in Disguise
129	MS - 4	Women in Disguise
130	MS - 4	Women in Disguise
225	JV - 3	Monologues
226	MS - 8	Lear
226	JV - 3	Monologues
227	JV - 3	Monologues
229	JV - 3	Monologues
230	JV - 3	Monologues
600	V - 3	Monologues
601	V - 3	Monologues
602	V - 3	Monologues
603	V - 3	Monologues
604	V - 3	Monologues
605	V - 3	Monologues
606	V - 3	Monologues
607	V - 3	Monologues
608	V - 3	Monologues
609	V - 3	Monologues
701	MS - 3	Monologues
702	MS - 3	Monologues
703	MS - 3	Monologues
A5		TABULATIONS
A10		RULES
B1	V - 4	Women in Disguise
B10	V - 5	All in a Day's Work
B11	MS - 5	All in a Day's Work
B12	V - 5	All in a Day's Work
B13	MS - 5	All in a Day's Work
B14	JV - 5	All in a Day's Work
B2	V - 4	Women in Disguise
B3	V - 4	Women in Disguise
B4	V - 4	Women in Disguise
B5	V - 4	Women in Disguise
B6	V - 4	Women in Disguise
B8	V - 5	All in a Day's Work
B9	V - 5	All in a Day's Work
C1	V - 0	Tech - Sets / Lights / Graphics
C2	MS - 0	Tech - Sets / Lights / Graphics
C2	JV - 0	Tech - Sets / Lights / Graphics
C2	V - 1	Tech - Court Costumes
C4	MS - 1	Tech - Court Costumes
C4	JV - 1	Tech - Court Costumes
C5	V - 2	Tech - Character Costumes
C6	MS - 2	Tech - Character Costumes Tech - Character Costumes
	JV - 2	
C6 D1	V - 5	Tech - Character Costumes
	IV - D	All in a Day's Work

D11	JV - 9	Merry Wives
D13	JV - 9	Merry Wives
D16	JV - 9	Merry Wives
D3	V - 5	All in a Day's Work
D9	MS - 7	Play's the Thing
E1	JV - 5	All in a Day's Work
E10	V - 7	Play's the Thing
E11	V - 9	Merry Wives
E12	JV - 8	Lear
E13	JV - 8	Lear
E2	JV - 5	All in a Day's Work
E3	V - 8	Lear
E4	V - 8	Lear
E5	MS - 7	Play's the Thing
E6	MS - 9	Merry Wives
E7	MS - 9	Merry Wives
E9	V - 9	Merry Wives
F10	V - 6	Villains
F11	JV - 6	Villains
F12	JV - 6	Villains
F13	JV - 6	Villains
F3	V - 6	Villains
F4	V - 6	Villains
F5	V - 6	Villains
F6	V - 6	Villains
F8	V - 6	Villains
F9	V - 6	Villains
G1	MS - 8	Lear
G2	MS - 6	Villains
G3	MS - 6	Villains
J1		ROOM CHAIRS
LgGym	V - 7	Play's the Thing
Library		JUDGES
M1	MS - 7	Play's the Thing
M2	MS - 7	Play's the Thing
Odin	V - 7	Play's the Thing
S5	V - 8	Lear
SmGym	V - 7	Play's the Thing
T2	V - 7	Play's the Thing
T22	V - 9	Merry Wives
T23	V - 9	Merry Wives
T24	V - 9	Merry Wives
T25	V - 8	Lear
T26	V - 7	Play's the Thing
T27	V - 8	Lear
T28	JV - 7	Play's the Thing
T29	JV - 7	Play's the Thing
T5	JV - 7	Play's the Thing
T6	JV - 7	Play's the Thing

SAMPLE ROOM LIST BY CATEGORIES

REVISED ROOM LIST WITH EVENTS Shakespeare Festival, April 18, 2015

Middle School Rooms	
0 – Tech – Sets / Lights / Graphics	C2
1 – Tech – Court Costumes	C4
2 – Tech – Character Costumes	C6
3 – Monologues	701, 702, 703
4 – Women in Disguise	129, 130
5 – All in a Day's Work	B11, B13
6 – Villains	G2, G3
7 – Play's the Thing	M1, M2, D9, E5
8 – Lear	226, G1
9 – Merry Wives	E6, E7
Junior Varsity Rooms	
0 – Tech – Sets / Lights / Graphics	C2
1 – Tech – Court Costumes	C4
2 – Tech – Character Costumes	C6
3 – Monologues	225, 226, 227, 229, 230
4 – Women in Disguise	125, 127, 128
5 – All in a Day's Work	B14, E1, E2
6 – Villains	F11, F12, F13
7 – Play's the Thing	T5, T6, T28, T29
8 – Lear	E12, E13
9 – Merry Wives	D11, D13, D16
Varsity Rooms	
0 – Tech – Sets / Lights / Graphics	C1
1 – Tech – Court Costumes	C3
2 – Tech – Character Costumes	C5
3 – Monologues	600, 601, 602, 603, 604, 605, 606, 607, 608, 609
4 – Women in Disguise	B1, B2, B3, B4, B5, B6
5 – All in a Day's Work	B8, B9, B10, B12, D1, D3
6 – Villains	F3, F4, F5, F6, F8, F9
7 – Play's the Thing	F10, Odin's Hall, Large Gym, Small Gym, E10, T26
8 – Lear	T2, S5, T27, E3, E4, T25
9 – Merry Wives	E9, E11, T22, T23, T24

SAMPLE MS/JV FESTIVAL SCHEDULE

Fall Festival, November 8, 2015

Woodrow Wilson Middle School, Glendale

Please remember all times are approximate!

Changes in times or locations may be announced from the amphitheater stage.

Schedule

7:30 – 8:45 Registration — Tripidome
8:45 – 9:00 Opening Assembly — Gym end of Athletic Field
(Room Chairs Report to Auditorium on arrival)
9:00 –10:30 Round 1
10:45 –12:15 Round 2
12:15 – 1:30 Lunch — Outside Lunch Area
1:30 Assembly, Both Divisions — Gym end of Athletic Field
1:45 – 3:00 MS Division Round 3
JV Division Semi-Finals
3:45 Post JV Finals — Gym end of Athletic Field
4:00 – 5:30 MS Division Awards Assembly — Auditorium
JV Division Finals
5:45 – 7:30 JV Division Awards Assembly — Auditorium

SAMPLE VARSITY FESTIVAL SCHEDULE

<u>Schedule</u>

SOME FUN THINGS THAT HOST SCHOOLS COULD PROVIDE

Some fun things that host schools have provided at their own expense. Some schools have chosen to provide that something extra that made their festival a little more memorable. Some of these things have turned into fundraisers for the school. Here are some ideas you might want to consider:

- 1. Provide music (Broadway or Elizabethan depending on festival) before each assembly.
- 2. Provide lunchtime taped music or live performers such as Drill Team or Madrigal Singers in lunch area.
- 3. Make colorful cardboard pennants with each school's name on them to take home as a souvenir. Shakespeare festival has made coats of arms for each school.
- 4. Host school takes pictures of each school as the participants arrive for the day and emails a free copy to the coaches.
- 5. Provide a show for those students not advancing to final round. Some schools have gotten volunteer professionals to demonstrate fencing or improv techniques. Others have held trivia game shows with audience participation. Movie posters or donated prizes were given to winners.
- 6. Prepare a slide show or video (7–10 minutes) of the day's events which is shown at the final assembly. This requires setting the pictures to music. It's really popular if you have the ability to pull it off.
- 7. Provide game booths at lunch and final rounds. This has been especially effective using a Renaissance theme during Shakespeare festivals.
- 8. Provide computer game room during final round.
- 9. Make banners, displays, slide shows, etc. of festival-related subjects which can be viewed around the school.
- 10. Have a student guide assigned to each school who greets them upon arrival and helps them find important locations.

DTASC Signs available

These signs need to be displayed at Festival.

• 2 large banner, white with purple letters and logo:

DTASC

Drama Teacher's Association of Southern California

• 1 sign each. Most are sandwich boards that stand near doors. A few can be taped to tables with duct tape.

RULES

TABULATIONS

REGISTRATION

INFORMATION

JUDGES

ROOM CHAIRS

T-SHIRTS

• 2 signs each, 3 x 5, white with purple letters (Note: as of 2015, these are missing, but they will be replaced at some point)

PARKING

Drama Teacher's Association of Southern California

SIGNS NEEDED FOR SHAKESPEARE FESTIVAL (SATURDAY, MARCH 29TH, 2003)

LARGE

Welcome to the DTASC Shakespeare Festival 2015 (or any other more catchy slogan, but please include: DTASC, which festival, and year)

MEDIUM

Signs for each building block, maybe two per block: A, B, C, D, E Bathroom signs: Girls Restroom, Boys Restroom, etc

SMALL

Sign mounted on posterboard or other firm base for each school attending the festival, with the name of the school and some kind of Shakespeare or other Elizabethan profile or image, preferably set on a small post (these will be posted in each school's seating area in the gym for the awards ceremony)

Sign for each room being used: a regular sized sheet of paper showing what categories and groups will be competing in the room and at what time; usually taped to door

SHAKESPEARE DRAMA FESTIVAL Valley View, Host School

Drama Teacher's Association of Southern California, A/B Divisions

SATURDAY, MARCH 29TH, 2003 7am to 6pm

Want to raise funds for your club or organization? Contact Ellen Huerta at ext. 213 as soon as possible!

VENDOR LIST

Organization/Contact	Will be selling:	Time frame:
In-N-Out Burgers – Dave Dingman/Leigh Scott	\$5.00 lunch: hamburgers, cheeseburgers, or grilled cheese with chips + drink	11-30am to 1:30 pm
Drama Club- Ellen Huerta	—Beverages: soft drinks, coffee, orange juice, water —Floral Garlands for hair	All day
PTSA- Nancy Clark	Bake sale, including breakfast type items; bagels, muffins, etc	All day
Kiwanis Club - Ted Enke	Hot dog cart	After regular lunch hours only; 2pm to 6pm
Builders Club - Ted Enke	Candy bars	All day
Drama Club - John Abril	Sno Cones & Cotton Candy	Mid-morning to late afternoon; must be eaten in food area-no "carryout"
Foreign Language Club - Kathleen Erickson	Specialty candy	All day
Leadership - Mary Warren	Ice Cream	All day

SHAKESPEARE DRAMA FESTIVAL Valley View, Host School

Drama Teacher's Association of Southern Cafifornia, A/B Divisions

SATURDAY, MARCH 29TH, 2003

TEACHER VOLUNTEER SIGN-UPS

Many jobs available—we need and appreciate your help!

All day (8am to apprx. 6pm)

1.	6.
2.	7.
3.	8.
4.	9.
5.	10.

HALF-DAY

Name

8AM-IPM	1PM-6PM
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

OTHER (When or how can you help?)

when how ream neigh.

When/how Lean help:

	March 18, 2003
Dear Coach and Students of	:
Your code number is	

The staff and students of Valley View Middle School are excited to be hosting this year's DTASC A/B Shakespeare Festival, and would like to welcome you to Valley View and Simi Valley! Please go over the information in this letter carefully so you will have a great festival day!

- **Bus Parking:** Busses will enter the main school entrance and park on the south side of the front parking lot. If this area becomes full, busses will need to park on Tapo Street.
- <u>Car Parking:</u> Parking for judges and coaches will be in the northern half of the front parking lot. When this is filled, additional cars will have to park on Tapo Street or on the athletic fields at the back of the Valley View campus. To reach this parking area from Tapo Street facing north, turn left (west) on Walnut Street and look for the gate opening on your left. This area is for car parking only—no busses on the athletic field.
- Registration & Assemblies: Registration will take place at the front of the school near the parking lot by the school marquee. The opening assembly will take place in the amphitheater area between the main administration building and the multipurpose room. Awards assemblies will be held in the gym for the A Division and the multipurpose room for the B Division. Seating charts will be available to coaches at morning sign-in, and signs indicating where each school is to sit will be posted in the gym and multipurpose room.
- **T-shirts:** There will be a T-shirt table located in the amphitheater area; coaches may pick up any pre- ordered T-shirts there.
- Lunch Tickets: Coaches or other adult chaperones should pre-purchase lunch tickets (\$5.00) for all students who are buying lunch. Tickets will be sold at the lunch ticket table near the front of the school. Please purchase these tickets before 9:30am, and be sure to buy enough tickets for all students who are eating lunch at one time. No money will be handled in the lunch line, so lunch tickets MUST be purchased in advance.

 Lunches will be served on a first come, first served basis by ticket only.
- Lunches: Coaches or other adult chaperones should distribute the pre-purchased lunch tickets (\$5.00 each) to students, then students will present those tickets in the lunch line. Lunch will be fresh-cooked by the In-N-Out Burger wagon, and available lunch choices will be hamburger, cheeseburger, or grilled cheese sandwich. All lunches include chips and soda. The lunch eating area will be in the patio area between the multipurpose room and the gym. Judges' and pre-paid coaches' lunches will be served in Room A-8, catered by Joe's Catering of Simi Valley.

SAMPLE HOST LETTER TO PARTICIPATING SCHOOLS 1, PAGE 2

<u>Snacks:</u> A variety of drinks, snacks and other foods will be available for purchase throughout the day, including breakfast items, candy, soda, coffee, hot dogs, and popcorn. Some will be sold in the amphitheater area near the multipurpose room, while others will be in the patio area between the multipurpose room and the gym

Room Chairs: The first room chair meeting will be in the multipurpose room. Room chairs should proceed directly to the meeting upon arrival. Room chair headquarters for the rest of the day will be in room D- 11. Room chair students are encouraged to bring a stopwatch that they know how to read.

Students should not enter rooms until judges and room chairs arrive. Please wait outside!

Campus Rules: Students are not to leave campus except for medical emergencies. Smoking by anyone at any location on campus is strictly forbidden. The library (judges head-quarters) and tabulations room (B- 11) are for adults only. No food is allowed in class-rooms or the gym. Please do not touch anything in classrooms where scenes are being performed. During performances, please be courteous and quiet so everyone can enjoy the scenes. Please pick up your own trash and help us keep our campus clean!

Rules and Disqualification: Please review all festival rules before the festival, to avoid any problems. If a rules infraction is observed, do not discuss it with anyone in the room. You may report the rule infraction on a rules violation slip which you may obtain from the room chairs or in the rules committee room, B-22. Fill out the form completely making sure you know the code of the school you are citing, the room and the round that you saw the infraction in, and list the rule you think was broken. Give the completed form to the room chairs or take it to the rules committee in room B-22. Decisions by the rules committee are final. Attempts to influence judges by students, coaches, or parents may disqualify your school. Unsportsmanlike conduct will not be tolerated in rounds, assemblies, or anywhere on campus. Do not risk disqualification of your entire school!

<u>Directions:</u> See the enclosed map and directions for bus drivers, coaches, and parents who may be driving students to the festival

A Reminder: Please be considerate and supportive of all who are at the festival. Make new friends! Be a good audience for others. Win with grace and humility-that shows real class. We are here to celebrate theatre, learn through participation, and to share with others the joy of performing. We all love to win a trophy, but the rewards of the day are so much more than that- getting excited about theatre and experiencing the magic of William Shakespeare!

Questions? Contact:

David Dingman, host School: 805-520-6820 Home: 818-717-9023 Cell: 818-416-0265

Email: ddingmangsimi.k12.ca.us

SAMPLE HOST LETTER TO PARTICIPATING SCHOOLS 2, PAGE 1

Aviara Oaks Middle School A California Distinguished School 6880 Ambrosia Lane Carlsbad, CA 92009 (760) 602-6040

Dear Colleagues and Participants:

April 6th, 2002

Instructions to A.O.M.S.

See attached map.

Bus Parking

Have the busses pull into the first drive way (elementary school) and go all the way around to the end of the U Shape drop off. The busses should then proceed up the hill on the one way street, and park on Ambrosia Ln.

Car Parking

Go to the second drive way (middle school) and look for parking, if the lot fills up then go up the hill and look for parking along Ambrosia Ln.

Registration & Assemblies

Registration will take place in the quad in front of the middle school Multi-purpose building. The opening assembly will be held out doors in the quad area. In case of rain umbrellas will really be useful to you! The Awards Assembly will be indoors. A division will be held in the Middle School Multi-Purpose building and B division will be held in the elementary cafeteria. Seating charts for the Awards Assembly will be available when your coach signs in and seats will be marked with your school's name.

T-shirts

There will be a T-shirt table located in the quad area; coaches may pick up any preordered shirts there.

Lunch & Snacks

Carlsbad High School Theater Department will be selling snacks all day in front of the Middle School Multi-Purpose building. Friends of A.O.M.S. Musical Theater will be selling breakfast snacks in the quad. Student lunches tickets will be sold in the quad area. The lunches can be picked at the school elementary cafeteria windows, students, must present their lunch ticket to receive their lunch, the lunches tickets cost \$5:00 and include a deli sandwich, (turkey, ham or veggie) soda, chips and a cookie. Pre-sold lunch order forms have been sent to all coaches. The lunch tickets will also be sold at table in the quad- However, lunches are sold on a first come first serve basis by ticket only. We suggest that you pre-order your tickets, to assure you will get lunches. Judges and prepaid Coach lunches will be served in the elementary staff lounge located directly beside the library. *Students must stay on campus all day. There isn't much around anyway!

Room Chairs

The first room chair meeting will be in the Middle School Multi-Purpose Building. Room chairs should proceed directly to the meeting upon arrival. The room chair head quarters for the remainder of the day will be in room 1455, just up the quad stairs from the Multi-Purpose building. *Room chair students are encouraged to bring a stopwatch that they know how to read.

STUDENTS SHOULD NOT ENTER ROOMS UNTIL JUDGES AND ROOM CHAIRS ARRIVE. PLEASE WAIT OUTSIDE!

SAMPLE HOST LETTER TO PARTICIPATING SCHOOLS 2, PAGE 2

Rules and Disqualification

Please go over all festival rules with you students before the festival, this will avoid problems. As a coach, please be fair and enforce the rules before you arrive for the festival. If your students believe another group has failed to adhere to a particular rule they should report to <u>YOU THE COACH</u> and you in turn can contact the rules committee located in room 1448. Also we ask, that if you are asked to judge that you try hard to judge in a different division then you are entered. If you are entered in both divisions, only judge if absolutely needed.

The rules committee and/or festival hosts and D.T.A.S.C. president are given authority, in extreme circumstances, to place on probation, disqualify, and or eject- with a letter of reprimand sent to the director and principal of the school in question-all entries of a school for unsportsmanlike conduct and/or discourteous behavior by the director, students and or parents, (e.g. abusive language, and/or vituperous (worthy of censorship) conduct by a representative of an entered school- director, student parent-toward an official of the festival.) The decision on the matter shall be final.

NO SMOKING ON CAMPUS! Any adult or student who smokes risks disqualification for his./her entire school.

VERY IMPORTANT

INFORMATION! On a personal note, we will be using some classrooms on the elementary campus, while the schools are quite close they are not connected in any way,

Most of the B DIVISION rounds will be held in these classrooms. Except for the chairs provided for participants for scenes there will small chairs, desks and lots of elementary toys and things. PLEASE REMIND STUDENTS NOT TO TOUCH ANYTHING IN THE CLASSROOMS!

ENTERTAINMENT

The San Diego Renaissance Festival Group will be set up in the quad area at lunch time with jugglers, troubadours, hair braiders and vending booths so students might want to bring some extra money to buy souvenirs.

REMEMBER

We are here to celebrate theatre, learn through participation and to share with others the joy of performing. Trophies are great but the rewards of the day, we hope transcend mere hardware and get students fired up about Shakespeare and about theatre!

QUESTIONS??? CALL Roger Graziani- A/B President Hm. (626) 358-4994 School (310) 277-5900 ext. 450

Andrea Schuck-host
School (760) 602-6040
Hm. (760) 603-9668
e-mail~ aschuck@sdcoe.kl2.ca.us

Judi Stapleton co-host
School (760) 602-6020 ext. 4897
Hm. (760) 729-0763
e-mail~ judijudd@sdcoe.kl2.ca.us

SAMPLE HOST LETTER TO PARTICIPATING SCHOOLS 3, PAGE 1

THE DRAMA TEACHERS' ASSOCIATION OF SOUTHERN CALIFORNIA PRESENTS

THE SHAKESPEARE FESTIVAL—A & B DIVISION

MARCH 14, 1998

AT

GEORGE ELLERY HALE MIDDLE SCHOOL

23830 CALIFA STREET

WOODLAND HILLS, CA 91367

(818) 704-1505

We at Hale Middle School are thrilled to welcome you to the Shakespeare Festival '98. Please take a minute to review these very important items which will help make that day a success.

- 1. **PLAN TO ARRIVE AT 8:00 A.M.** Please be on time. We want to get out early. **PARKING:** Note the enclosed map. Buses should park on the service road after entering through the faculty parking lot entrance on Califa Street. Judges park in the lot on Califa. All participants park on the street (Califa Street or Hatteras Street).
- WHAT TO EAT? Breakfast—a bake sale with assorted items.STUDENT LUNCHES MUST BE ORDERED BEFORE THE FIRST ASSEMBLY.

Student Lunch: Ameci's Submarine Sandwich, Sunchips, & Soda—\$3.50

Adult Lunch: Subway Sandwich Board, Assorted Salads, Deserts—\$6.00

Snacks: Hale Candy Bars \$1.00, Sodas \$.75, Fruit \$.50,

Caramel Apple \$1.00, Water \$1.00

3. WHAT TO BUY? 1998 D.T.A.S.C. Shakespeare Festival T-shirts—\$13.00

They come in natural (wheat) color and have comic designs of Taming and Hamlet on them. I've seen them. They're great! Shakespeare Bears, Drama Masque Rings and Earrings, Jester Hats for only \$2.00-\$5.00.

4. WHAT TO DO WHEN YOU ARRIVE:

FIND YOUR GROUP'S PLACE ON THE LAWN
TAKE GROUP PICTURES FIRST ON THE OUTDOOR STAGE
COACHES PICK UP PROGRAMS AT REGISTRATION
PARTICIPANTS REPORT TO THE EIGHTH GRADE LAWN
ROOM CHAIRS REPORT IMMEDIATELY TO F232 & F234

PARENTS REPORT TO THE VOLUNTEER CENTER. They will be assigned tasks. Please ask parents not to bring other children.

Parents are welcome only if they are willing to work.

700 PARTICIPANTS ARE EXPECTED FOR THIS FESTIVAL
SO PLEASE DO NOT BRING OBSERVERS.
THIS INCLUDES STUDENT DIRECTORS.,
ALL WHO COME MUST BE ENTERED OR HELP RUN THE FESTIVAL.

We simply will not be able to seat extras in the Multi-Purpose Room for the final assembly.

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5. HOW TO READ A PROGRAM:

EVENT IV — BREECHES

AZ 40 ROOM D212 1 ROOM D114 5 BP 40 ROOM F235 3 ROOM F131 7

The code numbers along the left margin will be used by the judges and room chairs to identify the student or performing group throughout the day. The order in which the names are listed in the program indicates the order in which the students will perform in the first round. The number along the right margin represents the room the student or group should report to for the second round and the last number listed tells the order that student or group will perform. So, Breeches Group from the school with the code AZ will report to room D212 after the first assembly and will be the first group to perform. Second round, that group should report to room D114 and they will perform 5th.

- **6. WHAT SHOULD I DO?** Everyone will perform in the first two rounds. After rounds 1 and 2 are over, we eat lunch. After lunch, all should report to the outdoor stage to see who has made B Semi-Finals or A finals. Listen carefully to see if you made it into the next round of competition. If you did not, go to the next round, see who did and why. After Finals, A Division participants report to the MPR for the A Division Final Assembly. After Semi-finals, students in B Division need to go back to the outdoor stage to see if they made finals. All B Students should attend finals to cheer on those who are participating. Then go to the gym for the Workshop presented by Will Geer & Company. We will come get you for the B Final Assembly when we have finished the A Assembly. LISTEN CAREFULLY TO ANNOUNCEMENTS—YOU NEED TO KNOW WHO MADE IT AND WHERE TO GO TO PERFORM OR SEE YOUR FRIENDS. LISTEN FOR THE ROOM NUMBER!
- <u>7. RESTROOM:</u> They are available in the back of the MPR, and downstairs in the E and C Buildings. Faculty Restrooms are in the C Lounge, & the C & F Buildings downstairs, and in the Library Office.
- **8. KEEP CAMPUS RULES:** No student may leave the campus. Smoking by adults or students is forbidden. P.E. fields and the Gym are off limits. The Library and Tabulations Rooms are for adults only. Standing on seats in the auditorium is dangerous. Please don't. During performances, there is no reason to talk. **PLEASE PICK UP YOUR OWN TRASH!**
- 9. COMPETE ACCORDING TO FESTIVAL RULES: Your director has been sent a list of the rules. If you see a rules infraction, do not speak to other students or judges. You may be wrong. You may report the infraction on a rules violation slip which you may obtain from Room Chairs. Have your coach read it and sign it. Then put it in the Rules Infraction Box in the library. You must have the code of the school violating the rule or your slip will be thrown out. Decisions of the Rules Committee are final. Attempts to influence judges by students, coaches, or parents may disqualify your school. UNSPORTS-MANLIKE BEHAVIOR WILL NOT BE TOLERATED—in rounds, in assemblies, or on campus. DO NOT RISK DISQUALIFICATION OF YOUR ENTIRE SCHOOL.
- 10. **DIRECTIONS:** These are included for carpools or so your parents may drive you if you missed the bus.
- 11. DEPARTURE: Schools with students entered in the A Division only should be finished with the A Division Assembly no later than 4:30. We would like to encourage these schools to leave Hale at this time since we cannot accommodate both divisions in the B Assembly. Of course, schools entered in both divisions should bring all students to the B Assembly. B Division should finish by 7:00.
- 12. TAKE ADVANTAGE OF EVERY OPPORTUNITY TO LEARN. Watch the scenes closely to observe which ones you might want to perform next year. If you are unfortunately eliminated from competition, take a few seconds to dry your tears, then grit your teeth, and quickly go watch the scene

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that beat you. Above all, don't take winning or losing too seriously. We all have different preferences in movies, so don't be surprised if the judges' choices and yours might be different. Remember the judges' preference may indicate a difficult decision because all scenes were excellent.

13. This is a very special day for us to share the results of our hard work. Be considerate and supportive of all who are participating. Make new friends. Be a good audience for others. During performances there is no excuse to talk to neighbors, so let's not. Enjoy your victories but remember that humility and sensitivity show real class. Above all have fun.

See you on March 14th. Break a leg!—Jacqueline Young, Festival Host

Note: Sample letters, forms, etc., with spaces for dates, school name, host name, etc. will be on the DTASC Handbook CD, and can be opened in your word processor (Microsoft Word, AppleWorks, etc.) for you to edit and adapt.

SAMPLE HOST LETTER TO PARTICIPATING SCHOOLS 4, PAGE 1

Birmingham High School PERFORMING ARTS DEPARTMENT

17000 Haynes St. Van Nuys, CA 91364 818-881-1580 ex. 208

This is your D.T.A.S.C. Shakespeare Festival Information Letter! Please read carefully! It contains some special instructions.

Dear Colleagues and Participants:

Instructions to BHS

Map attached. Please note the special drop-off point and information regarding parking. On March 7th, BHS will ALSO host a track meet AND a bus rodeo (whatever that is!) It is important that you park in the HAYNES PARKING LOT, or on neighborhood streets next to school.

*Students are to remain on campus all day.

BHS Campus Map

Map attached. A copy will also be printed on the festival program.

Registration

Will take place on the SENIOR QUAD in front of the stage. Seating chart for ASSEMBLIES available when your coach signs-in.

In case of rain, umbrellas would really help!

Final Assembly

Final assembly will take place in the PERFORMING ARTS AUDITORIUM, with Some of the schools in an overflow area. Seating is limited to participants in the festival only.

T-Shirts

They will be available for purchase in front of the COUNSELING CENTER.

Lunch

BHS Dad's Club will sell snacks all day. 7:30-8:30 am: coffee, hot chocolate, donuts; 9:30-6pm:barbecued hamburgers (1.75), cheeseburgers (2.25), hotdogs (1.75), chips (.50), candy (.75), soda (1.00), popcorn (.50), ice cream bars (.75).

Room Chairs

Should meet in our FACULTY PATIO. Assignments will be made at that time. Room chair students are encouraged to bring a stop watch, or accurate watch that they know how to read.

STUDENTS SHOULD <u>NOT</u> ENTER COMPETITION ROOMS UNTIL JUDGES AND ROOM CHAIRS ARRIVE. PLEASE WAIT OUTSIDE.

Rules and Disqualifications

Every year scenes get disqualified for failing to follow DTASC rules. Please go over all festival rules with your students before the day of the festival. This will

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avoid problems. If your students believe that another group has failed to adhere to a particular rule, they should report to you, THE COACH, and you in turn, can contact the rules committee in the COMPUTER ROOM, small office connected to the COUNSELING CENTER.

The Rules Committee, and/or festival host and DTASC president are given the authority, in extreme circumstances, to place on probation, disqualify, and/or eject - with a letter of reprimand sent to the director and principal of the school in question - all entries of an entire school for unsportsmanlike conduct and/or discourteous behavior by the director, students or parents (e.g. abusive language and/or vituperous (worthy of censorship) conduct by a representative of an entered school - director, student, parent - toward an official of the festival. The decision in the matter shall be final.

NO SMOKING ON CAMPUS! Any adult or student who smokes risks disqualification of his/her entire school.

REMEMBER

We are here to celebrate theatre, learn through participation, and to share with others the joy of performing. Trophies are great, but the rewards of the day will, we hope, transcend mere hardware, and nurture souls. BREAK A LEG!

*Special thanks to all previous Host schools, and especially Donna Tucker, from whom we have stolen most of this letter's wording, and ALL of their hosting suggestions. Wish us luck! We WILL be ready for you - with coffee brewing...

QUESTIONS??? CALL

Roger Graziani – President Home (626) 358-4994 School (310) 277-5900 ext. 450

CJ Foss – host School – (818) 881-1580 ext. 208 messages est. 3208 Home – (818) 992-1254

Amanda Swann – co-host School – (818) 892-4311 Home (818) 345-5637

SAMPLE HOST LETTER TO FACULTY



To: CHS Faculty and Staff

From: Bill Garrett, Kirk Miyashiro

Subject: Fall Drama Festival

The Calabasas Theater Program is proud to have been chosen to be the host for the annual DTASC (Drama Teacher Association of Southern California) Fall Drama Festival. Schools from all over Southern California will be attending on Saturday, October 25th, at Calabasas High School. This important event gives students a chance to perform scenes and monologues they have prepared in class, receive evaluations from judges, and see a wide variety of performances given by students throughout Southern California.

In order to facilitate this event the following rooms will be used: Gym, Theater, Lecture Hall, Library Cafeteria
All rooms in the H-Building
Band Room, Choir Room
M-1, M-2, M-3, M-4, M-5, M-6, M-7, M-8, M-9, M-10, M-11
B-1, B-2, B-3, B-4, B-5
T-31, T-32, T-33, T-34
PA-1, PA-2, PA-3

Attached is a classroom layout sheet. If you leave a floorplan attached to the inside of your classroom door, all furniture will be returned to the location indicated. We will take every step to make sure this process is as convenient for you as possible. Thank you for your assistance. You are helping to provide students with an educational experience they will always remember.

Thanks

TO: MIKE LAWSON, PLANT MANAGER

FROM: BILL GARRETT RE: DTASC FALL FESTIVAL

Hi Mike. Thank you so much for all of your help so far with the DTASC Fall Festival. Please know that the students, the parents, and I are so appreciative of all your hard work! Here is a list of things that we will need to have for the festival.

By Saturday- Oct 25

- 1. Make sure to have key for walk-in fridge and cafeteria windows.
- 2. A/C arranged for the day.
- 3. If any bells are scheduled, please turn off.
- 4. Arrange for outside lights for evening hours.
- 5. First Aid kit (does Coyote Club or the administration have one??)

On Friday - Oct 24

- 1. All restrooms must be cleaned and well-stocked
- 2. Upper quad should not be watered!! It can't be wet on Saturday am
- 3. Trashcans lined with plastic bags (lots!) We also need to know where extra bags are when we need them..)
- 4. We will be putting four folding chairs in every room. A golf cart or any assistance would be greatly appreciated.

On Saturday - Oct 25

- 1. At 7am, all restrooms and rooms being used need to be unlocked (including cafeteria/refrigerator, Library)
- 2. Set up ASB sound system on concrete stage in quad
- 3. Restrooms need to be checked during the day and stocked
- 3. Set-up two Microphones, podium, video projector, projector screen, and 3 tables in Gym. (Can be set up on Friday evening)
- 4. Copy machines turned on and stocked w/paper and available access to office

There will also be plenty of parents and students to help!

If you have any questions, please do not hesitate to ask. Thanks again!

SAMPLE HOST LETTER REQUESTING SECURITY

INTER-OFFICE CORRESPONDENCE LOS ANGELES UNIFIED SCHOOL DISTRICT

TO: Ms. Evangelina Stockwell Date: November 7, 1990

Region Superintendent, Region G

FROM: Edward Amarillas, Principal

STEVENSON JUNIOR HIGH SCHOOL, REGION G

SUBJECT: DRAMA FESTIVAL SECURITY SERVICES

The purpose of this memo is to advise you that the Stevenson Junior High School campus will host the Annual Drama Festival and to request District Security Personnel for this event.

This event is scheduled for Saturday, November 17, 1990. It is anticipated that as many as 800 students and their Drama Teachers will be in attendance from as far away as San Diego. The scheduled hours of this event are 7:30 a.m. to approximately 8:00 p.m.

I am requesting security between the hours of 8:00 a.m. and 8:00 p.m. The reason for this is, there will be an exchange of monies at the event, increased level of gang activity in the community, and the fact that it is dark at approximately 6:00 p.m. in the evening.

It is my understanding that the District has provided this service in the past for this event at other locations.

EA/KR/di

CC: Emma Rodriguez, Region Administrator

SAMPLE HOST LETTER TO LEADERSHIP & SERVICE GROUPS

TO: SANDY CRUZ, LEADERSHIP
JEANETTE MARRERO, LADIES & DAMSELS
NATE BOGAN, KNIGHTS & SQUIRES

FROM: MICHAEL BATTIN, DRAMA

RE: DTASC FESTIVAL

APPROVED: CLARA CHELTENHAM, ASSISTANT PRINCIPAL

Sun Valley will be hosting the Drama Teachers Association of Southern California's Fall Festival on November 19, 1988. Students and coaches from around Southern California will be competing in an all day festival. To ensure that the day will be successful, I would like students from our service groups to assist in the following areas:

- 1) assisting with parking
- 2) directing visitors to correct rooms
- 3) greeting buses as they arrive
- 4) escorting participants to auditorium
- 5) assisting with room preparation
- 6) selling T-shirts and sweatshirts

Please ask your students if they would be able to be at Sun Valley on Saturday, November 19, 1988 to help with the festival. I will also need students to assist the day before the festival after school.

Let me know by Friday, November 4 who will be willing to help so I may assign duties to individuals. Thank you for your help and support.

Stevenson Junior High School DTASC FALL FESTIVAL

Thank you for helping with the DTASC Fall Drama Festival on Saturday, November 17, 1990. Please keep in mind that we represent Stevenson and our friendliness and courtesy will be what students and teachers from other schools will remember. Here are some guidelines for you:

- 1. Meet in Room 59 by 7:30 to check in with Ms. Eiden and Ms. Hensley.
- 2. Then report to the area on this assignment sheet.
- 3. Do not try to solve any discipline problems yourself. Go to the Library and ask for assistance.
- 4. When you finish your assignment, please sign out on the sign out sheet outside of room 59. It would be best to check with Ms. Hensley to see if you can be of any further help.

Have a good time and remember to show your PIRATE PRIDE!

Your assignment is:

Thank you again for helping us make the festival a success.

(Festival sponsor)

FALL DRAMA FESTIVAL 1990

To the parent/ guardian of				
The Stevenson Drama Program is proud to have been chosen to be the host for the annual District Fall Drama Festival. Schools from all over the Los Angeles area will be attending on Saturday, November 17, 1990 at Stevenson Junior High School. Sponsored by the L.A. Drama Teachers' Association, this important event gives students a chance to perform scenes and monologues they have prepared in class, receive evaluations from judges, and see a wide variety of performances given by students throughout Southern California. The Festival also				
gives our stage crew and service organizations a chance to use their organizational and leadership skills as well as show their pride in Stevenson.				
Any student who agrees to compete or help out on the day of the Festival must realize that he/she is making an important commitment which affects many others besides himself/herself. Last minute absences or changes of plans could have a very damaging effect on others. Drama and Drama Lab students will receive a grade based on their participation.				
Please discuss with your son or daughter the opportunities offered by this activity and the responsibilities it involves. Then sign and return the statement below.				
Thank you,				
Festival Sponsor				
Activity: Fall Drama Festival Place: Stevenson Junior High School Date: Saturday, November 17, 1990 Time: 7:00 AM to 7:00 PM Supervising Teachers: Susan Eiden, Linda Hensley. Our Assistant Principal, Mr. Rocke will be on campus, as well as a number of other supervisors.				
I will not be able to attend this event.				
I will be able to attend this event. I understand that my signature represents my commitment to attend on that day and be responsible for carrying out those tasks which I am assigned.				
Signed (Student)				
Signed (Parent/ Guardian)				

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C2 ORGANIZATIONAL (ORG) MEETING

WHO SHOULD ATTEND

- President or his/her representative
- Hosts or their representatives from each host schools
- Registrars for A/B and C Divisions*
- Treasurer
- Program chair(s)
- Judges chair(s)
- · Coaches from schools who will be attending the festival
- Tabulations chair(s)
- Room Chair chair(s)
- Publicity chair(s)
- Vice Presidents
- Registration chair(s)
- Last year's chairpersons should come to this meeting to train this year's chairpersons.

NOTE: Anyone who has signs, trophies, ribbons, stopwatches and other things needed for festival should bring them to this meeting.

BRIEF LIST OF THINGS THAT NEED TO BE ACCOMPLISHED

- Select program cover design for each festival program
- Give all payments to treasurer
- Verify entries from all schools (paid, registered, changes made); submit any problems to President for final decisions
- Stuff judge packets and tech judge packets; prepare judge matrixes
- Prepare code tags for all schools; write codes on envelopes for share sheets
- Put all materials for programs in the hands of program chair(s)
- Verify that host schools have all DTASC items needed for hosting or make arrangements to get them before the day they host
- Complete information packets for coaches and have them ready to email
- Verify that all committee chairs have what they need for festival
- Prepare publicity notices
- Network with current hosts for advice and troubleshooting

JOBS PREPARING FOR ORGANIZATIONAL MEETING

- **Organizational meeting host:** Make signs directing DTASC members to room(s) being used; locate copy machine, work tables, space for hospitality, etc.
- Hospitality (by host): Buy or arrange for refreshments for group
- **Festival Hosts:** Provide lists of rooms available for each event to program chairperson; email campus map, lists of acknowledgements and locations to program chairperson
- **Registrars:** Know whether everyone who registered online has paid and vice versa; create list of schools president should contact
- **Program Chairperson:** Prepare program for festival with round 1&2 room assignments; make lists for preparing school code tags, judge packets, share sheet envelopes; have lists of school codes and judging conflicts

more jobs on next page

JOBS AT ORGANIZATIONAL MEETING

- **Organizational meeting host:** Put up signs directing DTASC members to room(s) being used; provide copy machine, work tables, space for hospitality, etc.
- Hospitality (by host): Provide refreshments for group
- **Treasurer:** collect all the checks, make a list of who paid how much (separate lists for Varsity and MS/JV divisions), prepare bank deposits
- **Festival Hosts:** Finalize informational letters for coaches and prepare mailing, get materials needed from president, make assembly seating charts (if using them); discuss room assignments with president, VPs and other interested parties
- **Registrars:** Bring checks and registration forms to treasurer; give ads to program chair; deal with any last minute entries that arrive at the org meeting
- **Program chair or representative** (aka Collector): collect all materials needed for program (cover design with designer's name & school, ads, all host school and committee info for programs, etc.) at meeting or by email
- President: call anyone whose check has not arrived; ensure that host has DTASC signs and any other items, help, or advice needed for festival
- Judges chairs: get room and event information; prepare judge packets
- Tabulations chairs: get printed copies of school information needed
- Room Chair chairs: stopwatches & batteries; ribbons; rooms and number of chairpeople needed; packets with extra share sheets for judges; room chair speech, text liaison number, etc.
- Publicity chairs: prepare material for local newspapers etc.
- Trophy person: how many trophies and plaques actually needed?
- Vice Presidents: oversee organization of each festival; make sure all jobs are covered; assign all coaches possible to judge and do rules check for rounds 1&2 (assignments must be according to judges matrix and must be double checked for school conflicts, including feeder schools)
- Registration chairs: envelopes with code tags & pins for each school/division

HOSTING THE ORG MEETING

Before the meeting date:

- Email everyone meeting information and directions to your school.
- Arrange for use of computers at the school. Usually need 2 with internet access and printing ability.
- If a computer password is needed, be sure you have the password.
- Make sure there's enough table space available (4 long tables minimum).
- Make sure there's a working printer and an adequate paper and ink or toner supply for the computers in use.
- Make signs to post on the day of the meeting, to get people from the parking lot to the room we're using. Usually DTASC and an arrow are sufficient.
- Have access to a photocopier for the day of the meeting. The photocopier should have legal and letter size paper available, and be adequately stocked on toner. If a password is needed, be sure you or someone who will be at the meeting has the password.
- Collect supplies needed: ballpoint pens, paper clips, rubber bands, stapler with staples, Post-it notes, scratch paper, paper for the printer, scissors or paper cutter.
- Arrange for hospitality for the meeting, or buy hospitality supplies yourself. (Send/give receipts to DTASC treasurer for reimbursement.)
- Arrange for students to come and help assemble packets; they get Community Service. Students should arrive at the later start time, not when the president and registrars are having their planning session.

C3 PROGRAMS

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C3 Program Committee Chair

Pre-Festival:

- 1. At org meeting, collect everything for program (ads from registrar; host school info and map; cover design(s); program info and participating schools; names of coaches for participating schools (see membership chair); committee chair names (from div VPs)
- 2. Create program
 - a. Format program information
 - b. Double check that no room numbers have been used more than once per round (Note: It is helpful to have a tally listing schools in each room for round 1 and a separate tally sorted by round 2 room assignments; bring this to festival in case someone registered for the wrong event or is being added at the last minute for some reason. It is also useful to include with the round 2 tally a breakdown of how many in each room are from the same round 1 room.)
 - c. Include an ad for each school (scan in ads sent to registration; re-use ads from previous years; create ads if necessary; ads being emailed should arrive by org meeting day)
 - d. Update page 1 information, DTASC officers, Participating Schools and Coaches, Committees, Acknowledgments (host school, cover design, printer, etc.)
 - e. Scan cover and do any necessary work on it to make it print well
 - f. Include school map with school address and locations of Registration Table, Judges, Tabs, Rules, Share Sheet Sorting, T-Shirt Sales, First Aid (EMTs), EAA, etc.
- 3. Print program
 - a. Get a list of how many programs each school is to get (registrar can supply)
 - b. Add sufficient programs for judges, room chairs, Tabs and sales
 - c. Get sufficient copies printed (as inexpensively as possible)
- 4. Bundle programs for distribution
 - a. Make a label for each school (name of school, number of programs)
 - b. Bundle the number of programs designated for each school with the label visible
 - c. Verify that there is a program bundle for each school registered
 - d. If possible, organize the programs alphabetically by school
- 5. Create a web version of the program and send it to the DTASC web master for posting (should be online by the Monday before the festival at the absolute latest)

Festival day:

- 1. Deliver programs to registration table around 7 am
- 2. Help organize programs for easy distribution
- 3. Give the list of how many programs for each school to someone at the registration table, in case any coach feels they're entitled to more

Post-Festival:

1. None (unless an advertiser needs a tear sheet sent)

C3 Programs

At the organizational meeting or before, collect the following:

- Map of host school
- Ads from all the schools entering
- · Computer lists of all entries in each event
- List of coaches and schools
- · List of committee chairs
- List of officers
- · List of acknowledgments for the host school
- Program cover design
- Name and school of program cover designer
- A print-out of the school information generated in the computer for each division
- For Shakespeare festival, summaries of plays; name & school of student submitting

After the organizational meeting, prepare the program:

- Program cover design is the front cover.
- Map of host school is the back cover or perhaps the inside back cover.
- Create a title page that includes DTASC, identifies the festival, and has the name, address and phone number of the host school.
- Probably on the title page, list all the events by number and name.
- Probably on the title page, put the time schedule for the day, with locations for assemblies and room chair morning meeting.
- Probably on the title page, put the list of important locations (judges, lunches, etc.). If this does not go on the title page, it must go somewhere easily found, such as inside the front or back cover or on the last page of the program.
- Put the events in order in the program, clearly labeled by event number and name, with all the entries listed by section.
- Somewhere in the program, include the lists of coaches and schools, officers, committee chairs, and host school acknowledgments.
- In the acknowledgments section, include the name and school of the program designer.
- Acknowledge the printer somewhere if they're giving a good discount for printing the program. (And give them a copy of the finished program, showing them their name.)
- Include all the ads wherever they fit. Put in extra pages for ads if necessary.
- Keep the number of inside pages divisible by 4. The map and front cover do not have to be included in the total, as it is not necessary to print on the inside front and inside back covers.
- For Shakespeare festival, include a summary of each featured play, preferably student written, with student's name & school. (If from the internet, include the url.)
- Check with the host school to see if there have been room changes, and make corrections to the program.
- Make a list of rooms being used for each event, based on program information, and send that to the host school (as a double check) and to the chairs of the judges and room chairs committees so they can make assignments ahead of time.
- Select a color for the cover and if necessary purchase cover stock to deliver to the printer. Keep the paper warm and dry.

PROGRAMS, CONTINUED

Determine the number of programs needed:

- From the DTASC web site registration section, get the Festival Info data. It will show the number of programs each school has paid for.
- Judges need 125–150 programs (1 per judge)
- Room chairs need 125–150 programs (1 per room chair is best; 1 per room will work)
- Tabs needs at least 3 programs for each division.
- Some extras will be needed at the registration table, usually for host school personnel who should have a copy.
- Other extras can be sold at the festival for \$1 each. This money goes to scholarships.

After the program has been finalized:

- Get the program printed. The program committee chair can choose a convenient printer.
- Try to get programs printed at a reasonable price. Many places will give educational discounts. Some mention of the printer should go into the program if they are giving a good discount.
- Find out how the printer prefers to be paid (cash, check, credit card) and whether the money is needed up front or on delivery, and make arrangements with the treasurer.
- Make a label for each school, showing school name and number of programs.
- Count the printed programs into bundles with the appropriate label.
- If you can alphabetize the bundles by school name before taking them to festival, that is helpful for registration. However, it is not a requirement.
- Prepare a list of schools and school codes. It is helpful to have two lists on the same page: one alphabetical by code; one alphabetical by school.
- Make 10 copies of the school codes page for festival use.
- Make a pdf of the program booklet that will print easily on 8.5x11" paper and have the web master post it on the DTASC web site. Should be online by the Monday before the festival, at the latest.

On Festival Day:

- Bring 10 copies of school codes with you to festival. Registration table needs at least one copy for Parent Passes. Give the rest to the chairs of Registration, Rules, Tabs and Share Sheets, and to the President and Divisional VPs. Any extras can be left with Rules or Tabs.
- Get the programs to the festival EARLY and deliver them to the Registration table. Programs should be there and organized by 7:15 am
- If necessary, submit the bill for printing to the DTASC treasurer and get reimbursed.

PROGRAM COVER DESIGN

Before the organizational meeting, the host school and any other school interested should prepare some designs to consider for the cover.

Pencil drawings and pencil smudge grays are NOT acceptable because it is hard to get a good copy of them to print.

Hand drawn designs must be in dark black ink on plain white paper.

Computer-generated designs must be printed clearly and cleanly in black ink on white paper.

Good photocopies are acceptable.

Designs need to be as clean as possible (mistakes erased completely or whited out).

The cover must include the following:

- DTASC
- The name of the festival
- The year
- Artwork related to the festival events or to drama on stage in general
- On the back, but not so dark as to show through the front, the name and school of the designer.

Examples:

DTASC DTASC

Fall Festival Shakespeare Festival

Year Year

modern actors in modern setting portrait of Shakespeare

or Elizabethan/medieval-looking actors

Designs are to be brought to the organizational meeting, either by the coach or the registrar. Or they may be mailed or emailed to llanning@pacbell.net well in advance of the org meeting.

At the meeting, a number of coaches will look at the designs and select which one to use for each of the programs needed. Additional outstanding designs can be used on a title page or elsewhere in the program.

Covers submitted for consideration become the property of DTASC and will not be returned. Covers not used will be destroyed.

PROGRAM SIZE - VERY IMPORTANT

SIZE: 5 1/2" wide, 8 1/2" tall (Letter half, vertical)

Fold a sheet of 8 1/2x11'' paper in half, and turn it so the paper is "tall." That's the size we need.

If you look at the ad page in your packet, the full page ad is the right size for the cover.

NO BLEED! Design CANNOT go all the way to the edge of the paper. Leave at least 1/4" margin on all sides.

SHAKESPEARE PLAY SUMMARIES

ADDITIONAL STUDENT OPPORTUNITIES

Students from each school may submit summaries of the festival's two featured plays.

- The summaries should be **no longer than one page** and should cover the **entire play**, listing all the **main character**, **plots and sub-plots**.
- The summary should give the students attending the festival an accurate and understandable kid friendly guide to the plays.
- The summaries should be **well written**, **typed** or hand-written in black ink, one side to a page, and show evidence of having been **proofed** (i.e. please check your students' papers for spelling and punctuation before submission!)
- Please check for **plagiarism**. Many students simply search the internet for a summary, copy it and turn it in. We want student-written (or at least student-adapted) summaries.
- Student's name and school must be on each entry.
- You may **mail** these summaries with your registration or **bring** the summaries to the organizational (typing) meeting. Teachers at the meeting will select the winners.
- Winning summaries will be printed in the festival program. Their writers will receive certificates at the festival's awards assembly.

C4 PUBLICITY

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

MAIN GOAL:

GET INFORMATION ABOUT FESTIVALS INTO NEWSPAPERS AND ON TV

Pre-Festival:

- 1. Write news release; send it out 2 to 3 weeks before event. (See Sample News Release, pages C4–2 thru C4–3; a briefer sample is on page C4–4.)
 - a. Who, What, When, Where, Why, How, Contact Person (you or DTASC President) and Phone number
 - b. Have a lead-in to article (something to catch the reader's attention)
 - c. Proof read for errors and misinformation
- 2. Call local papers after you are sure they have received release; ask if they would like to come out and cover Festival.
- 3. Send news release to TV stations c/o news dept.; follow up with phone call right before event.
- 4. IF REJECTED:
 - a. Be warm and friendly (often, they might not have room or time to cover event)
 - b. Try again next time

Festival day:

1. Coordinate with anyone covering the festival.

Post-Festival:

- 1. Get cuttings to DTASC historian.
- 2. Thank those who covered the event. (See Sample Thank You to Media, page C4–5.)

NOTE: A history of DTASC for use in Press Releases is on page C4–6.

Sample News Releases, sample Thank You, and DTASC history are available as Word docs on the DTASC CD, in a folder called Publicity.

The Word docs may also be downloaded from the DTASC web site. They are in the Handbook section as a file labeled PublicityDocs.zip.

News Release (for immediate release)

What: Drama Teacher Association of Southern California's

ANNUAL SHAKESPEARE FESTIVAL

When: MARCH 6TH VARSITY FESTIVAL MARCH 14TH MIDDLE SCHOOL

FESTIVAL

Where: Birmingham High School Hale Middle School

1700 Haynes Street 23830 Califa Street

Van Nuys, CA Woodland Hills, CA 91367

(818) 881-1580 (818) 346-1851

Contact Person:

Senior High—Name and contact information Middle School—Name and contact information Festival Hosts for DTASC

Background Information:

The Drama Teachers' Association of Southern California began in 1920 and has been holding area-wide festivals since their inception. Each year, students from all over the Southern California area gather to compete. The participants come from 10 counties: Los Angeles, Orange, San Bernardino, Riverside, Kern, San Diego, Imperial, Santa Barbara, San Luis Obispo, and Ventura.

This year the Shakespeare Festival has a format with three classifications: Middle School (6th-8th grade), Junior Varsity (8th & 9th graders), and Varsity (9th–12th graders). Approximately 80 schools and about 2000 students will be entered.

POSSIBLE STORY LINES

- 1. Capture the mood with pictures of the costume competition. Students must research and create authentic costumes.
- 2. Much has been said about the child "caught in the Middle" in Junior High School/Middle School. Picture the excitement of the students from Hale Middle School (from Woodland Hills) or Stevenson (East L.A.) competing at the Festival. Show that STUDENTS FROM ALL WALKS OF LIFE ARE TURNED ON BY THEATRE EDUCATION.
- 3. Interview TEACHERS WHO ATTENDED THE FESTIVAL THEMSELVES. Jacqueline Young, drama teacher at Hale Middle School, lost at the festival but raised three children who went on to be winners.
- 4. Many top name MOVIE OR TV STARS were trained through festival participation Shailene Woodley, America Ferrera, Jason Bateman, J.J. Abrams, Sally Fields, Richard

SAMPLE NEWS RELEASE, PAGE 2

Dreyfuss, Mare Winningham, Kevin Spacey, and Cuba Gooding Jr. are notable examples. Talk to Roger Graziani, former DTASC President, for a list of celebrities who have participated or judged.

- 5. Interview individual students and ask them what the drama festival means to them.
- 6. Or feature winners from your area. First place winners act on the stage at the Festival. A good follow up story is to visit the Salute to the Winners.

BETTER YET — MAKE YOUR OWN STORY — SEND A CELEBRITY TO JUDGE OR HAND OUT TROPHIES.

SAMPLE NEWS RELEASE

Memo

To: MEDIA

From: CJ FOSS, PERFORMING ARTS

818-881-1589 ex 208 messages ext.3208

cc: ADMINISTRATION

Date: 2/30/97

Subject: DTASC SHAKESPEARE FESTIVAL

Birmingham High School will host the Drama Teachers Association of Southern California's **Shake-speare Festival** on March 7, 1998, 8:00 am-7:30 p.m. Participating Valley high schools are Birmingham, Cleveland, Canoga Park, El Camino Real, Granada Hills, Grant, Monroe, Notre Dame Academy, Van Nuys, and Louisville. Over 1200 students from all over Southern California will compete in the all day festival. We would appreciate your assistance in publicizing the success of the event.

Students compete against one another in eight categories: Costumes, Monologues from Hamlet and Taming of the Shrew, Breeches (all female cast), X-Files (scenes with magical elements), Straight Shakespeare (scenes performed in style of Renaissance theatre), scenes from Hamlet and Taming of the Shrew.

Some famous winners from past DTASC festivals include: Val Kilmer, Sally Field, Cuba Gooding Jr., Mare Winningham, Kevin Spacey and Nicholas Cage.

Thank you for your cooperation and support.

SAMPLE THANK YOU TO MEDIA

March 10, 1998

Dear Daily News Staff,

Thank you for writing such a terrific article on the DTASC Shakespeare Festival, held March 9 at Birmingham High School. The students were so delighted to see their competition get the kind of media attention normally reserved for sports teams. It truly validated their choice to participate in the ARTS!

Thanks!

C.J. Foss & Amanda Swann
Co-hosts of the festival at Birmingham High School

DTASC HISTORY FOR USE IN PRESS RELEASES

DTASC HISTORY

In 1920, a small group of teachers from area high schools and colleges in Southern California decided to present a Shakespeare Festival. In the years that followed, that small but determined group of educators became a larger and even more determined group. This was the humble beginnings of what is now known as the Drama Teachers Association of Southern California (DTASC); an organization of over one hundred middle school and high school theatre teachers from as far south as San Diego to as far north as San Luis Obispo and Bakersfield.

If you're unfamiliar with DTASC, then you're unfamiliar with one of the most prestigious educational theatre organizations in the country. Their mission statement says it best: "It is our mission to create a network where theatre educators and students can effectively communicate ideas, share resources, workshop, and showcase their skills. We believe in creating an environment that fosters the best in educational theatre through performance opportunities, diversity and professional adjudication. We support and reward hard work and commitment to the discipline of theatre and education."

The organization, run solely by volunteers, seems to be holding true to that lofty ideal. You be the judge, as here is a brief glimpse at some of DTASC's annual endeavors: The organization: hosts 4 festivals a year, giving some two thousand students from grades 6 through 12 the opportunity to perform before judges hailing from top universities to the professional theatre; hosts workshops for both students and teachers; makes available profit and non-profit opportunities for both students and teachers; delivers to its members Arts in Education Updates; frequently and exuberantly recognizes years of service from dedicated educators as well as dedicated community supporters; offers scholarships to worthy students from within the organization as well as scholarships and grants from outside supporters.

The organization also boasts an impressive list of alumni including Nicholas Cage, Sally Field, Mare Winningham, Kevin Spacey, , Richard Dreyfuss, Cuba Gooding, Jr., Jason Bateman, America Ferrera, Shailene Woodley, and J.J. Abrams.

From 1920 to the Twenty-first century, one has to wonder what that small yet determined group of educators would think some ninety years later. We think they'd be proud.

For more information about the Drama Teachers Association of Southern California, check out their website- www.dtasc.org or contact the current DTASC president (provide name and contact information).

C5 Trophies and Awards

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C5 Trophies Committee Chair

Pre-Festival:

- 1. Order ribbons (check with Room Chair Committee Chair re ribbons needed; these should be ordered well in advance (at least a month before you need them) & brought to the organizational meeting)
- 2. Order trophies (standing order for trophies, with current festival events and date) (should be ordered at least a month before the festival)

Monday after organizational meeting:

1. Amend trophy order: may not need as many trophies for some Middle School or Junior Varisty events (particularly JV Tech); may need additional trophies for something; can now order plaque/s for cover design

The day before each festival:

1. Pick up trophies or have them picked up by a reliable party; may be delivered to host school before festival day if mutually acceptable and convenient

Festival day:

- 1. Get trophies to festival if they were not already delivered to the host school
- 2. Arrange trophies in the order of presentation

Post-festival:

1. Periodically collect leftover trophies and plaques and get them re-plated for use at a subsequent festival

Reminder: The Trophies Committee Chair is responsible for trophies for all festivals. If the duty is shared between someone in Varsity and someone in Middle School/Junior Varsity, they need to coordinate what they are doing.

C5 Trophies and Awards

TROPHY CHAIRPERSON

This job consists of four different tasks, which may be done by others at your discretion. However, YOU are responsible for seeing that each task gets accomplished.

- 1. Ordering the trophies, ribbons, and appreciation plaques.
- 2. Picking up the trophies and checking the trophy order.
- 3. Taking the trophies to the festival.
- 4. During finals, assembling the trophies in reverse order by event on the stage.

Ribbons: The ribbons take the longest time to be printed. You can order them far in advance and have them ready to count at the organizational meeting.

Before you order, locate extra ribbons from previous festivals. Then check how many persons are entered, and order the ribbons appropriately.

With the list of events in front of you, order trophies. Do not forget to order honorable mention plaques for events and Sweepstakes.

Spell carefully because the words you type will end up on the trophies.

Order from:

Trophy Masters 8331 Lincoln Blvd. Los Angeles, 90045

email: trophymastla@earthlink.net

phone: (310) 670-6443 fax: (310) 670-5625

Reminders:

- Double check the list of events to make sure you did not leave one out.
- Make sure you add SWEEPSTAKES trophies and HONORABLE MENTION plaques.
- Order 1 SPIRIT Award for each division at least the size of 1st place Sweepstakes.
- Do not forget to order a large plaque honoring the host for EACH festival.
- After the org meeting, order a cover plaque for each cover designer.

Pickup can be difficult because Trophy Masters is in Westchester and it closes at 5:30. IT IS NOT OPEN ON SATURDAY AND SUNDAY. We checked the prices several years ago, and Trophy Masters is way below other places, so use them. Also, they know when the festivals are held, and will call us to remind us to order trophies, if they haven't received an order. That has saved us more than once.

NOTE: Currently the Palisades High School drama teachers are collecting the trophies and bringing them to festivals.

FALL FESTIVAL RIBBON ORDER

Faxed to Trophy Masters - phone 310-670-6443; fax 310-670-5625

This document is available as a Word doc on the CD in a folder labeled Word Docs.

DTASC – Ribbons needed – pickup on Friday morning (date)

Contact: (name & phone number)

FALL FESTIVAL Ribbons – standard colors with DTASC logo

Judge	500	
Participant	2500	As of Aug 2017, these are no longer given to JV
Semi-Finalist	1800	
Finalist	1700	
Room Chair	300	
Helper	200	
Coach	200	
Total	7200	

FALL FESTIVAL TROPHY ORDER

Emailed to Trophy Masters – phone 310-670-6443; fax 310-670-5625

This document is available as a Word doc on the CD in a folder labeled Word Docs.

Header for all pages:

DTASC – Trophies and plaques needed – pickup Friday (date)

Contact: name & phone number

Here's an example of how it will look for each division:

DTASC Fall Festival 2015 1st Place - Varsity Division Tech Theatre - Sets / Lights

DTASC Fall Festival 2015 1st Place - Junior Varsity Division Audition Monologue

DTASC Fall Festival 2015
1st Place - Middle School Division
Ripped from the Headlines

The Varsity Festival is Sat., Oct. 24. Someone will pick them up on either Thursday Oct. 22 or Friday Oct. 23.

The Junior Varsity and Middle School Festivals are on Sat., Nov. 7. Someone will pick them up on either Thursday Nov. 5 or Friday Nov. 6.

A full set of trophies 1st thru 5th place with DTASC Fall Festival 2015 and category on it, as usual. This order is for all 3 Divisions - Varsity, Junior Varsity, and Middle School.

Please have the 1st place trophy 3" taller than 2nd thru 5th.

THE CATEGORIES:

Tech Theatre: Sets / Lights

Tech Theatre: Costumes / Makeup Tech Theatre: Graphics / Publicity

Audition Monologue

Non-American Playwrights Meet My Crazy Family Ripped from the Headlines

Large Group Drama

Large Group Comedy Open Musical

SWEEPSTAKES

FALL FESTIVAL TROPHY ORDER, CONTINUED

Honorable Mention Plaques: 7 for Audition Monologue, and 5 for each of the other categories, including Sweepstakes, for each of the 3 divisions.

Spirit Award: 3 tall trophies, at least the same size as for 1st place Sweepstakes. Here's the wording (1 for each division):

DTASC Fall Festival 2015 Varsity Division SPIRIT AWARD

Host plaques – 3 for pickup with Varsity trophies, 1 for pickup with JV/MS trophies.

For VARSITY Festival, pickup Oct 22 or 23 (the same wording for all 3, with different names):

The Drama Teachers' Association of Southern California awards this plaque in grateful appreciation to Annie Simons
Fall Festival Host 2015
Los Angeles High School of the Arts

Bernard Addison Robert Selander

For JUNIOR VARSITY / MIDDLE SCHOOL Festival, pickup Nov 5 or 6 (mostly the same as above; different name; different school):

The Drama Teachers' Association of Southern California awards this plaque in grateful appreciation to Barbara Zatarain
Fall Festival Host 2015
Woodrow Wilson Middle School

FALL FESTIVAL TROPHY ORDER, CONTINUED

AFTER THE ORG MEETING:

For Varsity Division, we need a duplicate set of trophies for Monologue – 1st thru 5th place, plus 3 more HM plaques for Monologues

That's ONLY for Varsity Division, which is the festival on Oct 24.

Cover plaque:

The Drama Teachers' Association
of Southern California
Awards this plaque to
KAMMIE WILLIAMS
DTASC Fall Festival 2015
In Appreciation for Your Hard Work and Talent
Cover Design for Varsity Festival Program
Carson High School

Tech Trophy changes:

Jr Varsity:

Sets/Lights: only 1st & 2nd place trophies; no HM plaques Costumes: 1st thru 5th place trophies; no HM plaques

Graphics: 1st thru 5th place trophies; but only 3 HM plaques

Special Note: We have been ordering 7 or more plaques for each MS category because there is a trophy room, but the top 2 in each additional room also get HM plaques. By the end of the org meeting, whoever is ordering should know the number needed for each event and can adjust the order with Trophy Masters.

Also, if there are only 2 rooms per event for JV, but 11 or 12 entries, order extra plaques. It's tough to be the only one left out.

SHAKESPEARE FESTIVAL RIBBON ORDER

Faxed to Trophy Masters – phone 310-670-6443; fax 310-670-5625

This document is available as a Word doc on the CD in a folder labeled Word Docs.

DTASC – Ribbons needed – pickup on Friday morning (date)

Contact: (name & phone number)

SHAKESPEARE FESTIVAL Ribbons – standard colors with Shakespeare

2000 Participant

1500 Semi-Finals As of Aug 2017, these are no longer given to JV

1500 Finals

200 Room Chair

200 Judge

Total 5400 ribbons

SHAKESPEARE FESTIVAL TROPHY ORDER

Faxed to Trophy Masters – phone 310-670-6443; fax 310-670-5625

This document is available as a Word doc on the CD in a folder labeled Word Docs.

Header for all pages:

DTASC – Trophies and plagues needed – pickup Friday (date)

Contact: name & phone number

Here's an example of how it will look for each division:

DTASC Fall Festival 2015 1st Place - Varsity Division Tech Theatre - Sets / Lights

DTASC Fall Festival 2015 1st Place - Junior Varsity Division Audition Monologue

DTASC Fall Festival 2015 1st Place - Middle School Division Ripped from the Headlines

The Varsity Festival is Sat., Oct. 24. Someone will pick them up on either Thursday Oct. 22 or Friday Oct. 23.

The Junior Varsity and Middle School Festivals are on Sat., Nov. 7. Someone will pick them up on either Thursday Nov. 5 or Friday Nov. 6.

A full set of trophies 1st thru 5th place with DTASC Fall Festival 2015 and category on it, as usual. This order is for all 3 Divisions - Varsity, Junior Varsity, and Middle School.

Please have the 1st place trophy 3" taller than 2nd thru 5th.

THE CATEGORIES:

Tech Theatre: Sets / Lights / Graphics

Tech Theatre: Court Costumes

Tech Theatre: Character Costumes

Audition Monologue
That Way Madness Lies
Shakespeare's Musical
Sibs From Another Crib
Large Group – Macbeth
Large Group – The Tempest
Shakespeare's Lesser Plays

SWEEPSTAKES

SHAKESPEARE FESTIVAL TROPHY ORDER, CONTINUED

Honorable Mention Plaques: 7 for Audition Monologue, and 5 for each of the other categories, including Sweepstakes, for each of the 3 divisions.

Spirit Award: 3 tall trophies, at least the same size as for 1st place Sweepstakes. Here's the wording (1 for each division):

DTASC Fall Festival 2015 Varsity Division SPIRIT AWARD

Host plagues – 3 for pickup with Varsity trophies, 1 for pickup with JV/MS trophies.

For VARSITY Festival, pickup April 14 or 15:

The Drama Teachers' Association of Southern California awards this plaque in grateful appreciation to Marcia Barryte
Shakespeare Festival Host 2016
Carson High School

For MIDDLE SCHOOL Festival, pickup April 28 or 29 (different name; different school):

The Drama Teachers' Association of Southern California awards this plaque in grateful appreciation to Barbara Zatarain
Shakespeare Festival Host 2016
Woodrow Wilson Middle School

Next page: After Org Meeting

SHAKESPEARE FESTIVAL TROPHY ORDER, CONTINUED

AFTER THE ORG MEETING:

For Varsity Division, we need a duplicate set of trophies for Monologue – 1st thru 5th place, plus 3 more HM plaques for Monologues

That's ONLY for Varsity Division, which is the festival on Oct 24.

Cover plaque:

The Drama Teachers' Association
of Southern California
Awards this plaque to
KAMMIE WILLIAMS
DTASC Shakespeare Festival 2016
In Appreciation for Your Hard Work and Talent
Cover Design for Varsity Festival Program
Carson High School

Tech Trophy changes:

Jr Varsity:

Sets/Lights: only 1st & 2nd place trophies; no HM plaques Court Costumes: 1st thru 5th place trophies; no HM plaques

Character Costumes: 1st thru 5th place trophies; but only 3 HM plaques

Special Note: We have been ordering 7 or more plaques for each MS category because there is a trophy room, but the top 2 in each additional room also get HM plaques. By the end of the org meeting, whoever is ordering should know the number needed for each event and can adjust the order with Trophy Masters.

Also, if there are only 2 rooms per event for JV, but 11 or 12 entries, order extra plaques. It's tough to be the only one left out.

C6 T-SHIRTS

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C6 T-Shirt Committee Chairpersons

At the moment we need 2: a T-Shirt Warehouser who orders shirts, picks them up, stores them, and delivers them to festival, and a T-Shirt Sales Coordinator who is in charge of the sales table at the festival.

A. T-SHIRT WAREHOUSER

Pre-Festival:

- 1. Order shirts and whatever else we might be selling
- 2. Pick up order
- 3. Package pre-orders

Festival day:

1. Deliver packaged pre-orders, shirts, pins, and anything else for sale to the festival—if possible, to the sales table

Post festival:

- 1. Get what's left
- 2. Inventory what's left
- 3. Send the inventory to the DTASC board

B. T-SHIRT SALES COORDINATOR

Pre-Festival:

1. Print out sales instructions (page C6-3) and report forms (pages C6-4 and C6-5).

Festival day:

- 1. Bring printed instructions and forms to festival
- 2. Get the cash box and start-up money from the DTASC treasurer
- 3. Set up sales table
- 4. Put a t-shirt out on display so people will see it
- 5. Inventory items for sale
- 6. Sell shirts, pins, etc.
- 7. During the day, send excess cash and checks to the DTASC treasurer with a reliable messenger
- 8. If the table is being manned by various people in 2-hour shifts or something like that, instruct each group on procedures when it's their turn; check up on them regularly
- 9. At the end of the day, pack up the shirts etc. and deliver the cash box, money and checks, information about problems, and any inventory sheets to DTASC treasurer
- 10. Remind the designated person to collect the remaining shirts etc at the end of the day for transportation to the Warehouser.

Post festival:

1. None

T-SHIRT SALES TABLE

Setting up the table? Get the cash box (envelopes and clips inside), an envelope of change from DTASC Treasurer Lynn Lanning at the registration table, a clipboard with several copies of the "DTASC Sales & Inventory List," a copy of the "T-Shirt Sales Protocol," and a pen. You might also bring a marker and paper for pricing signage.

- 1. Set up, initially, in a high-traffic area move later if it's in full sun.
- 2. Display one shirt of each type fully unfolded so people can see it.
- 3. Have folded shirts organized by size on the table before you. (Don't turn your back on the table to find the size you need for a sale.)
- 4. Keep restocking the shirts on the table as they sell.
- 5. If pins are available, have a few displayed so people will see and buy them.
- 6. Make a sign about prices (see note below) for the salespeople as well as customers.
- 7. Make sure all salespeople know the protocol for selling. If possible, record sales on the "Sales and Inventory List." (See C6-3; have several copies of this document)
- 8. Someone must be at the t-shirt table all day, taking care of the cash and ensuring that shirts don't just walk away.
 - If you're on the table alone and need a break, corral a DTASC officer or someone you know to fill in for you temporarily.
 - If your turn is over and no one has come to replace you, do NOT abandon the table. A DTASC officer will come by on patrol at some point and can solve the problem.
- 9. If any shirts get damaged, put them to one side with a note explaining what happened. Those shirts get packed separately at the end of the day, and delivered separately to Lynn Lanning in Tabs, with the note explaining what happened to them.
- 10. Sell all the t-shirts you possibly can.
 - If the t-shirt table will not be open after the Awards Assembly, post a notice of the closing time, so students will know the deadline for buying shirts. Also, take note of anything students ask for that we're not selling, and tell Lynn for next time.
- MONEY: Use the envelopes and paper clips that came with the cash box to organize and bundle large bills, checks, and excess small bills. Deliver safely to Lynn Lanning in Tabs.

At the end of the day, t-shirts get packed into the blue tubs, preferably by size.

- The cash box, all cash, Inventory List, and checks must all go to Lynn Lanning in Tabs.
- Tubs of t-shirts and pins also go to Lynn in Tabs unless she directs you otherwise. The cart for transporting them will be in Tabs.

NORMAL PRICES:

\$15 for this year's shirts

\$10 for last year's shirts (actually the range is \$8–\$12, depending on the shirt)

Please sell as much as you possibly can.

If you take checks from non-DTASC personnel, please get phone numbers on the checks.

T-SHIRT SELLERS' PROTOCOL

If a check is written please indicate next to "Total sale" by writing a check mark or X. Also, please make sure that the check writer writes the name of the school he/she is with on the check. Money pick-up T-shirt salesperson ______ gave an envelope of money, marked "T-Shirts," to DTASC Officer, ____at (time)____ ------T-shirt losses or damages report Date _____Style of shirt Number of shirts lost or damaged is reporting the loss or damage of t-shirts. Explanation of loss or damages Please return damaged shirts with form to the DTASC Treasurer.

DTASC T-Shirts Sales and Inventory List

Beginning Invento	oryCou	inted by		
Salesperson(s)				
Today's date		T-Shirt style		
Youth Large	Small	Medium	Large	_
X-Large	XX-Large	XXX-Large	Coach	
		Beginning total	money	
Buyer's school	Numb	per and size sold	Total sale	if check
				_
				_

T-SHIRT ORDER FORM

Director's Na	me:		
School:			
City:	· · · · · · · · · · · · · · · · · · ·		Zip:
			They will be sold at Festival for \$15.00.
Size	# ordered	COACH shirts	
Youth Large		not available	
Small			
Medium			
Large			
X-Large			
XX-Large			
XXX-Large			
	1	<u>'</u>	
		x \$12.00 =	= \$
Number of shir	rts ordered		
		our check or mone	y order made out to DTASC must be

postmarked no later than the registration deadline. Mail to:

Lynn Lanning DTASC Treasurer 510 Naranja Drive Glendale, CA 91206

Your shirts may be picked up at the T-Shirt Table on the day of the Festival.

Design a DTASC T-Shirt

Preferably something that's good for more than one festival.

Who do you know that's creative?
Yourself? A student? A colleague? A friend or family member?

Get them to submit a design.

REQUIREMENTS:

- Design must be related to drama in general (not movies)
- Design must be visually interesting
- Design may be humorous or serious
- Must include **DTASC Fall Festival** somewhere (but it can be small or used creatively; need not be prominent)
- Submission must be created as letter-size page in black and white only NO COLOR
- Design should be roughly square and at least 300 pixels by 300 pixels larger is better.
- Scans of hand drawn pieces are acceptable. Scans need to be 300 or 600 dpi.
- Design must be sent as a pdf, jpg, png or tiff.
- Must be accompanied by a disclaimer that it is the designer's original work (use form on next page), including the following statement:

I certify that this design is my original work. I have not used clip art nor have I gotten any artwork from the internet to use in my design. I certify that this design is not subject to copyright by any other person or organization.

If my work is selected as the winning design, I understand that it becomes the property of DTASC to reprint as often as they wish, with no remuneration to me.

• Must have name of designer, name of drama teacher, and contact information for designer.

DEADLINE:	
Designs must be emailed to dtasc.org@gmail.com by	

LEGALESE:

- Designs will not be returned unless the designer is present on the day voting takes place and reclaims his/her design.
- The winning design becomes the property of DTASC, who shall have the right to reproduce it as often as we choose.
- DESIGNER GUARANTEES THAT THE DESIGN SUBMITTED IS HIS/HER OWN WORK AND IS NOT SUBJECT TO COPYRIGHT BY ANY OTHER PERSON OR ORGANIZATION.
- The winning designer will receive a plaque and a t-shirt, and be named in the Fall Festival program whenever the design is used for the current t-shirt.

DTASC T-Shirt Design Contest
Name
Contact information: (email or phone)
Submitted via:
Drama Teacher
School
I certify that this design is my original work. I have not used clip art nor have I gotten any artwork from the internet to use in my design. I certify that this design is not subject to copyright by any other person or organization. If my work is selected as the winning design, I understand that it becomes the property of DTASC to reprint as often as they wish, with no remuneration to me.
Signed
Printed Name
Date

DTASC needs a new design for Shakespeare T-Shirts!

Preferably something that's good for more than one festival.

Who do you know that's creative?

Yourself? A student? A colleague? A friend or family member?

Get them to submit a design.

REQUIREMENTS:

- Design must be connected with Shakespeare
- Design must be **visually interesting**
- Design may be humorous or serious
- Must include **DTASC Shakespeare Festival** somewhere (but it can be small or used creatively; need not be prominent)
- Submission must created as letter-size page in black and white only NO COLOR
- Design should be roughly square and at least 300 pixels by 300 pixels larger is better.
- Scans of hand drawn pieces are acceptable. Scans need to be 300 or 600 dpi.
- Design must be sent as a pdf, jpg, png or tiff.
- Must be accompanied by a disclaimer that it is the designer's original work, including the following statement (use form on page C6-8):

I certify that this design is my original work. I have not used clip art nor have I gotten any artwork from the internet to use in my design. I certify that this design is not subject to copyright by any other person or organization.

If my work is selected as the winning design, I understand that it becomes the property of DTASC to reprint as often as they wish, with no remuneration to me.

• Must have name of designer, name of drama teacher, and contact information for designer.

DEADLINE: Designs must be emailed to dtasc.org@gmail.com by _____.

LEGALESE:

- Designs will not be returned unless the designer is present on the day voting takes place and reclaims his/her design.
- The winning design becomes the property of DTASC, who shall have the right to reproduce it as often as we choose.
- DESIGNER GUARANTEES THAT THE DESIGN SUBMITTED IS HIS/HER OWN WORK AND IS NOT SUBJECT TO COPYRIGHT BY ANY OTHER PERSON OR ORGANIZATION.
- The winning designer will receive a plaque and a t-shirt, and be named in the Shakespeare Festival program whenever the design is used for the current t-shirt.

C7 HOSPITALITY

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C7 Hospitality Committee Chair

Pre-Festival:

- 1. Establish and maintain liaison with host. Be sure to request 2 tables near 2 electrical outlets, located in Judges waiting area.
- 2. Check on supplies. Purchase what you need to replenish supply box.
- 3. Buy paper goods and other supplies as necessary
- 4. Buy or arrange for adequate snacks and beverages for the judges and coaches for the day. This includes breakfast foods, morning snacks, and afternoon snacks.
 - On cold days, keep the coffee going.
 - On hot days, have plenty of water available through the afternoon.
 - Always have munchies for the judges in the afternoon too.
 - The better fed the judges are, the happier they are with the performances.
- 5. It is NOT your responsibility to arrange for lunches.

Festival day – Judges start arriving shortly after 6:30 am, although they don't need to be there that early. Must have hospitality ready by 7:30 am, but earlier is better!

- 1. Arrive at festival one hour prior to judges arrival. It is IMPERATIVE that coffee is READY when judges arrive. Perhaps the host school will arrange to have coffee ready. It is your responsibility to remind them and check on this. Remember, the host has endless other jobs and concerns, and coffee in the morning helps everyone!
- 2. Throughout day, check on coffee, snacks, etc. Keep tables cleaned up. Replenish baskets and trays as needed. It may seem trite, but the snacks are often what the judges comment on positive and negative. We need to really make every effort to make the snacks especially appealing to them.
- 3. Clean-up all foodstuffs and return all trays, baskets, supplies, coffee pots to supply box. Be sure all stored items are CLEAN. Box must be left with hospitality chairperson of the next festival (Varsity or MS/JV etc). Leave with vice president if necessary.
- 4. Clean up at the end of the day

Post festival:

1. Store the hospitality supplies until next time

NOTE: Whenever possible, the festival host should handle judges' hospitality.

Hospitality Inventory

The following SUGGESTED items need to be set-up the day of the festival <u>no later</u> than 7 a.m.:

- two large food tables covered with plastic table cloths
- · large coffee maker with regular coffee
- · large coffee maker with decaf coffee or switch the regular to decaf later in the day
- large coffee pot with hot water for tea or cocoa
- 200 small insulated coffee cups (minimum)
- coffee to make throughout day nearby so others can make it if needed
- · basket of sugar packets
- basket of assorted sweeteners (Sweet n Low, Stevia, etc.)
- basket of creamers (assorted flavors, and regular)
- basket of assorted teas (include some decaf.)
- · basket of hot chocolate
- stir sticks
- · trash can near table
- · large basket of assorted fruits
- large basket of assorted breakfast muffins/bagels
- · cream cheese if bagels served
- · plastic knives for cream cheese
- · small napkins
- packets of granola, or granola bars
- small plates
- large container(s) of orange juice
- small juice cups
- several multi-packs of bottled water

Good suggestions for later in the day:

- fresh fruit
- · vegetable platters
- bags of pretzels, granola, chips, etc.
- · cookies, Halloween-size candies
- 2 large containers of iced tea
- disposable cups, paper napkins, small plates

continued on next page

SUGGESTED LIST FOR HOSPITALITY, PAGE 2

Also have available:

- roll of paper towels
- large knife to cut bagels, etc.
- · can opener
- extension cord / power strip
- · ice chest with ice for tea and water
- ice scoop
- 10" centerpieces" for judges' tables (suggestion: basket of small candies)

Keep in Hospitality Box*:**

- 2 coffee pots
- 2 iced tea containers
- 1 juice container
- knife
- can opener
- 6 large platters
- · 4 large plastic bowls
- 10 plastic "baskets"
- · misc. napkins, cutlery, plates, stir sticks that are still packaged and usable
- · misc. creamers, teas, coffee, and hot chocolate as long as they will keep till next festival

Consumables to Purchase:

- Coffee (regular and decaf)
- Tea (if needed)
- Hot chocolate (if needed)
- · Sugar, real and artificial sweeteners
- Creamers
- Assorted fruit (for 100 people)
- Granola bars or packets
- Breakfast rolls (for 150 people)
- Juice about 4-6 oz per person
- Vegetable platters (for approx. 200 people or bags of carrots and dip)
- all the snack foods and candies
- napkins, cutlery, small plates, coffee cups, juice cups, etc

Note: This list is good for about 100 people.

C8 REGISTRATION

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C8 Registration Committee Chair

Pre-Festival:

- 1. Purchase necessary supplies.
- 2. Make name tags with school code for all students entered from each school (usually done at org meeting; otherwise take codes, tags, pins, markers & envelopes to finish later).
- 3. Put name tags and safety pins in an envelope for each school (put school name on envelope, not code, and number of tags/pins needed).
- 4. Print out multiple sign-in sheets with space for school, coach's name, cell phone and job for the day, and places to check that codes of conduct, scripts & master cuttings list(s) have been turned in.
- 5. Get list of who signed up for what—vice presidents should be able to provide this.
- 6. Print Parent Passes on stick-on labels; print sign in sheets & rules slips for parents
- 7. Print or get from Rules chair a stack of green Rules Violation forms and some instructions for those new to Rules checking.

Festival day:

- 1. Have registration table set up and ready by 7:30 am.
- 2 Have envelopes of name tags alphabetical by school.
- 3. Tape sign-in sheets to table.
- 4. Provide several pens for signing in.
- 5. Set up Parent Pass section at opposite end of registration table, with someone to handle it. This person can also have the sign-up sheet for parent volunteers.
- 6. Collect codes of conduct & scripts; collect Master Cuttings in a separate stack; collect any school checks or money owed (should be a note on school code envelope). If anyone pays cash, note on the envelope who and how much.
- 7. Double check that coaches know their jobs for the day; check list from VPs.
- 8. See that coaches get their programs, school code tags envelope, rules violation forms & checklist, a coach ribbon, and anything else that's being handed out that day.
- 9. Deliver envelope of checks & money to treasurer or Rules or DTASC President.
- 10. Take codes of conduct and scripts to Rules once registration closes.
- 11. Move Parent Pass materials to Tabs or Rules.
- 12. Move registration table material to T-Shirt Table, which will double as Information.
- 13. Set up appropriate sign(s).
- 14. Make sure coaches or parents are at the table throughout the day on a rotational basis.
- 15. At the end of the day, collect the cash box from the Info table and deliver the cash to the DTASC treasurer (or have the person in charge of t-shirts deliver it with t-shirt cash box)
- 16. Clean up as needed and return sign(s) to designated pick-up point.

Post-festival:

- 1. Store any leftover supplies.
- 2. Organize the boxes before the next festival.

C8 REGISTRATION

BEFORE THE FESTIVAL:

- Prepare clipboards to take to festival.
- Prepare sign-in sheets for coaches. Include school name, coach's name, coach's festival job, where they can be found during the festival, checklist for things to turn in.
- Print Parent Pass labels, sign-ins, and handouts
- Get fat black Sharpies markers (write on anything)
- Get name tags (unless host school is providing them)
- Get scratch paper, pens, other supplies needed

AT THE FESTIVAL:

Set up registration table, with DTASC Registration sign.

The registration table needs:

- School code tags (in envelopes, alphabetical by school; try to clip all envelopes for each school together before regisration opens)
- Markers
- Coaches' sign-in sheets
- Program bundles (alphabetized)
- Space or box for collecting codes of conduct etc.
- Something to collect Master Cuttings Lists in (box top will work)
- Paper clips
- Ballpoint pens
- Scratch paper
- Other supplies?
- A copy of the school codes list (in possession of one DTASC member at the table)
- Anything that needs to be handed out first thing
- Location of nearest restrooms
- Section for Parent Passes

AS SCHOOLS START ARRIVING:

Coach

- signs in at registration & writes his/her job for the day (double check what they write)
- turns in student Codes of Conduct, Teacher Code, scripts and Master Cuttings List for his/her school
- gets name tag envelopes for school
- picks up programs for his/her school

Registration Table personnel

- collect Codes of Conduct & scripts & Teacher Code
- collect Master Cuttings List in separate pile (must have school name AND code)
- make sure school name is on them or writes it on
- check off coach's name on sign-in list when Codes & scripts are in
- check that coach has signed for a job and said where he/she can be found
- hand out name tags envelope (may need to hold hostage for codes & scripts)
- give coach a coach ribbon, the forms for Rules Violations, Rules Violation checklist,

C8 REGISTRATION, CONTINUED

and any other material being handed out

- find programs for that school. CAUTION: DO NOT GIVE PROGRAMS TO STUDENTS. THEY ARE TO RECEIVE THEM FROM THEIR COACHES.
- provide any necessary information for starting the day
- provide programs to host school personnel if requested
- sell extra programs for \$1 each

When all schools are accounted for and have their programs, the registration table's job is finished. The materials from the registration table are then moved to their new location:

- codes & scripts AND Master Cuttings List to Rules
- Parent Passes to Tabs or T-Shirt Table
- Parent sign in sheets to Div VPs (or to Tabs)
- Program sales money to Treasurer
- all other materials to T-Shirt table (doubles as Information table for rest of day) (They will sell programs, provide replacement name tags, and issue Parent Passes for the rest of the day, in addition to selling t-shirts.)

Drama Teachers Association of Southern California

Fall Festiva

	-	Please Print:		Turned in Scripts, Master Cuttings Lis Codes of Conduct	n Scripts ≿uttings I f Conduc	. <u>i</u> s.
School	Coach	Job/Location	Cell Phone	MCL Scr CC	scr CC	

Drama Teachers Association of Southern California

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	ı	Registration Please Print:		Turne Maste Codes	Turned in Scripts, Master Cuttings List, Codes of Conduct	ipts, gs Lis duct
School	Coach	Job/Location	Cell Phone	MCL	Scr	ပ္ပ

Festival	Date
i Cstivai	Dale

Parent's Name Printed	Parent's Signature	School Code	Cell phone #



A CONTRACTOR OF THE PARTY OF TH	PARENT PASS	PARENT PASS
Parent Name:		Parent Name:
School Code:	Date:	School Code: Date:
Parent Name:	PARENT PASS	PARENT PASS Parent Name:
	Date:	School Code: Date:
Parent Name:	PARENT PASS	PARENT PASS Parent Name:
School Code:	Date:	School Code: Date:
A THOMAS AND THE STATE OF THE S	PARENT PASS	PARENT PASS

Parent Name:_____

School Code: _____ Date: _____

Parent Name:_____

School Code: _____ Date: _____

C9 ROOM CHAIRS

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C9 Room Chair Chairperson

Pre-Festival

- 1. Purchase necessary supplies.
- 2. Make sure there are adequate ribbons (the Trophy Chairperson will order ribbons as needed).
- 3. Know where the stopwatches are; get batteries for them if necessary.
- 4. Prepare assignments ahead of time.
- 5. Get the phone number room chairs need to text to.

At Organizational Meeting:

- 1. Prepare ribbons for festival
- 2. Get lists of all events and rooms; prepare assignments for festival.
- 3. Prepare packets with extra share sheets, room chair speech, etc.

Festival day:

- 1. Pick up copies of printed checklist.
- 2. Pick up or locate programs for room chairs.
- 3. Conduct room chair meeting.
 - a. Assign room chairs to rooms.
 - b. Provide room chairs with stopwatches, programs, ribbons, and the printed checklists of things they need to do.
 - c. Make sure room chairs have the number to text problems to, and understand about using it.
- 4. Deal with problems as they arise during the day.
- 5. Assign room chairs for semi-finals and finals. (Get lists from Tabs.)
- 6. Hand out semi-finals and finals ribbons at appropriate times.
- 7. Collect all stopwatches at the end of the day & see that they are returned to the person storing them.
- 8. At the end of the day, see that the room is left as it was found.

Post-Festival:

1. Notify Trophy Chairperson what ribbons will be needed for the next festival.

C9 ROOM CHAIRS - FLOW CHART

SUPPLIES NEEDED

- 200 safety pins
- 200 Red Room Chair ribbons for specific festival
- 50 working stopwatches and extra batteries of the right size
- One 10 x 13 Envelope for each room to be used. On one side of the envelope is glued the room number printed as large as possible. On the other side is glued the prepared Room Chair's Speech. The text number is near the bottom of the envelope.
- 150 Copies of the Room Chair PowerPoint (printed at least 6 pages per side to save paper.)
- 100 pencils with erasers
- 100 copies of the Adult Sign In Sheet printed on both sides
- 700 total extra share sheets (color coded to allow ten for each division room, plus extras.)
- 100 Community Service Certificates

BEFORE THE FESTIVAL:

- Print out a paper with each Room Number to be used in rounds 1 & 2. Print it in at least 400 pt. type so it can be read across a room. Color code the paper color for each festival (Varsity = white, JV = blue, Middle School = yellow).
- Glue the Room Number to the front of a 10 x 13 envelope. You can reuse envelopes that already have the prepared Room Chair speech glued on the back.
- Stuff each envelope with a pencil, an Adult Sign In Sheet, and ten extra color coded share sheets.
- Print out a Room Chair signup sheet for each event (color coded).
- Give the Membership Secretary a reminder message a week before festival and have her/him send it out to all coaches, reminding everyone of the importance of Room Chairs
- Arrange to show the video and PowerPoint at the festival. (You may need to bring your own projector or it may be provided by the host school.)

AT THE FESTIVAL:

- Get there early. Pick up a box of programs from the registration table. Get a list of any room changes.
- When Room Chairs report to Room Chair headquarters, each student picks up a printed PowerPoint, a program, a ribbon, and a safety pin.
- Students sign in on one of eight event signup sheets which list the room numbers for the events (Tech events can be on one paper). Students sign up on a first-come, first-served basis, but all rooms must have one Room Chair sign up before a second can be added to any room.
- The first person to sign up for a room is given the 10 x 13 envelope when they sign up.
- Have a responsible student or teacher distribute watches and list number of stopwatch next to name and school on event signup sheet. Only the first person to sign up in a room can sign out a stop watch. Encourage all Room Chairs to use the stopwatch on their phone.
- Have students sit down and go over the PowerPoint while they wait.

ROOM CHAIRS FLOW CHART, CONTINUED

- At about 8:40 when most Room Chairs have arrived, review instructions. Show the Room Chair video. Explain any changes that have taken place since the video was made. Quickly go over the PowerPoint. Answer questions.
- When Judges is ready, find out how many judges are available for each room and relay that information to the Room Chairs. Have an adult lead a group of Room Chairs over to pick up judges. Group the Room Chairs by events and Divisions, sending three events at a time, starting with the 8 minute scenes. Drop the Room Chairs off at Judges' Headquarters and then come back to pick up more groups of Room Chairs.

AT THE END OF ROUND 1

• Be available to answer questions. Troubleshoot.

DURING ROUND 2

• Semi-Finals ribbons should be counted out, ready to distribute during Semi-Finals.

AT THE END OF ROUND TWO

- FOR MIDDLE SCHOOL DIVISION Room Chairs go to lunch. Room Chairs hang onto their envelopes and stopwatches, and return when the announcements are made after lunch to pick up the list of participants for their Third Round. They will be in the same room all three rounds.
- FOR VARSITY & JV DIVISIONS All Room Chairs return their 10 x 13 envelopes to Headquarters.
- Room Chairs sign up for their next rounds on the Semi-Final Event Signup Sheets, then go to lunch.
- Stuff the 10 x 13 envelopes to be used for Semi-Finals with Semi-Finals ribbons to distribute at the end of each Semi-Final scene. (FYI: Participant ribbons are handed out with share sheet envelopes. Finalist ribbons are passed out on stage at the trophy ceremony.)
- When Judges is ready near the end of lunch, find out how many judges are available for each room and relay that information to the Room Chairs when they come back.
- When Tabulations is ready, pick up a list of codes for each Semi-Final/Round Three room.
- When the results are announced from rounds 1 & 2 at the end of lunch, all Room Chairs return to Headquarters to pick up their list of codes and (for Varsity and JV) envelopes with ribbons.
- They meet their judges at the competition room.

AT THE END OF SEMI-FINALS / ROUND THREE

- FOR MIDDLE SCHOOL DIVISION Room Chairs return all 10 x 13 envelopes and stopwatches and pencils. They may keep their ribbons.
- Students may pick up a Community Service Certificate. Only students who worked all day may pick up the certificate.
- FOR VARSITY & JV DIVISIONS Room Chairs return the 10 x 13 envelopes and extra ribbons to Headquarters.

ROOM CHAIRS FLOW CHART, CONTINUED

- Room Chairs sign up for their next round on the Final Event Signup Sheets.
- When Judges is ready, find out how many judges are available for each room and relay that information to the Room Chairs when they come back.
- When Tabulations is ready, pick up a list of codes for each Finals room.
- When the results are announced from Semi-Finals, Room Chairs return to Headquarters to pick up their list of codes and envelopes.
- They meet their judges at the competition room.

AFTER FINALS

- All Room Chairs return their 10 x 13 envelopes and stopwatches and Pencils. They may keep their ribbons.
- Students may pick up a Community Service Certificate. Only students who worked all day may pick up the certificate.

ROOM CHAIR SPEECH

•	We will now begin round for event
	I have been asked to remind you of the following:
•	Be on your best behavior. Rude or disruptive behavior or talking may cause your scene to be disqualified, even if you are not a performer.
•	Turn off your electronic devices to avoid disruptions. Only the timer's stopwatch is allowed. Cell phones should be turned completely off and not just on silent or vibrate. No texting or answering messages is allowed. No videotaping is allowed.
•	All adults must sign in with a room chair for tracking purposes.
•	Exit or re-enter the room between scenes only.
•	Students will have minutes to complete their scene. As a warning, the timer will stand up ten seconds before calling time.
•	Judges, do you recognize any performers? (allow time to look around the room) Does anyone recognize a performer? (If they answer yes, you must find a replacement judge, now. If no, go on.)
•	Judges, please fill out all parts of your ballot. You must score the scenes according to their excellence, as well as rank the scenes in relationship to one another. Please print your name and sign your ballot at this time.
•	At the end of the round, a room chair will escort the judges to Tabulations. It should clear up the need to locate judges during lunch.
•	Are there any questions? (answer questions)
•	We will now begin with the first performer(s). Code
(]	Make sure the doors are closed and begin)
	ALERT! One Room Chair must escort the judges to tabulations at the end of every round! All judges must go together and arrive at the same time. Do not leave your judges until they have turned

in their ballots to tabulations.

ROOM CHAIR POWERPOINT PRESENTATION TEXT

(Can be downloaded from the handbook section of the DTASC web site.)

ROOM CHAIR PROCEDURES TEXT YOUR QUESTIONS TO (949)237-2622

1. BEFORE ROUND 1 BEGINS BEFORE THE ROOM CHAIR MEETING

- 1. Sign in and choose your event. (Events are on a first-come basis. All rooms will need one room chair before a second one is added. You should not expect to work with your friends or schoolmates.)
- 2. One room chair from each room will pick up a stopwatch and the packet with extra share sheets and the Adult sign-in log.
- 3. Get a red Room Chair ribbon, a program, and a procedure sheet.
- 4. Sit down, read over the procedures, and wait for instructions.
- 5. Check the map to see where your room is.

2. BEFORE ROUND 1

- An adult will lead one room chair to the Judges' Headquarters to pick up your judges. The other room chair(s) will go to the competition room and set up for the round.
- At Judges' Headquarters, hold up your room sign so your judges can find you.
- Wait until you have the required number of judges and then lead your judges to your assigned room.

3. AT THE COMPETITION ROOM SET UP

- Clear an acting area in the front of the room. Make it as large as possible within reason. Set up the required number of chairs for the event.
- Write the event number, title, and time limit for the event on the chalkboard/ whiteboard. DO NOT WRITE ON A SMART BOARD.!!!
- Write the codes of the performers on the chalkboard/whiteboard in the order they will perform. DO NOT WRITE ON A SMART BOARD!!!
- Make sure the judges have seating in the front of the room where they can see.

4. HAVE ADULTS SIGN IN

- A sign-in sheet is included in the packet. All adult observers must sign in. They must have a parent pass or some official business. Even judges must sign in.
- Allow parents to watch only if there is enough room. Judges and participants must be seated first.

5. TO START ROUND

- Take roll by the list of codes on the board.
- Put a line through any group that is not present and write "NO SHOW" next to their code.
- Read the prepared speech to the audience and performers.

ROOM CHAIR POWERPOINT, CONTINUED

6. PREPARED SPEECH

•	We will now begin round	_ for event _	 I have been
	asked to remind you of the following	•	

- Be on your best behavior. Rude or disruptive behavior or talking may cause your scene to be disqualified, even if you are not a performer.
- Turn off your electronic devices to avoid disruptions. Only the timer's stopwatch is allowed. Cell phones should be turned completely off and not just on silent or vibrate. No texting or answering messages is allowed. No videotaping is allowed.
- All adults must sign in with a room chair for tracking purposes.
- Exit or re-enter the room between scenes only.
- Students will have _____ minutes to complete their scene. As a warning, the timer will stand up ten seconds before calling time.

7. PREPARED SPEECH (CONTINUED)

- Judges, do you recognize any performers? (allow time to look around the room) Does anyone recognize a performer? (If they answer yes, you must find a replacement judge, now. If no, go on.)
- Judges, please fill out all parts of your ballot. You must score the scenes according to their excellence, as well as rank the scenes in relationship to one another. Please print your name and sign your ballot at this time.
- At the end of the round, a room chair will escort the judges to tabulations. It should clear up the need to locate judges during lunch.

8. PREPARED SPEECH (CONTINUED)

- Are there any questions? (answer questions)
- We will now begin with the first performer(s). Code
- (Make sure the doors are closed and begin.)

9. DURING ROUND

- Time the group. Stand up ten seconds before you call time as a warning.
- If they run over, call "Time."
- If they don't stop, call in a stern voice, "Time."
- Give judges time to fill out share sheets in between scenes.
- If there are ribbons to pass out for this round, pass them out to each group of students right after they perform.
- Introduce the next scene, say, "Are the judges ready? The next group is code
- Put a check mark next to every group as you introduce them and they come up to perform.

10. AT THE END OF THE ROUND

- Thank the judges and the performers.
- Ask the participants and audience members to leave quietly while the judges finish their share sheets.
- Remind the judges again to fill out all parts of their ballot and sign their name.
- When the judges have finished, personally lead them all to the Tabulations room where they will turn in their ballots. They must all go at the same time.

11. ONCE AT TABULATIONS

- Once at Tabulations, have the judge turn in their ballot, personally.
- If for some reason the judge cannot get to Tabulations (too old for the stairs), turn in the ballot yourself but have the judge wait nearby to make sure his/her ballot is correct.
- Escort the judges back to the Judges' Headquarters.
- After the first round, you meet your judges at the competition room instead of picking them up.
- Make sure you have the RIGHT AMOUNT OF JUDGES for each round before you begin. You should have more judges for Semi-Finals and Finals.
- If you have questions, return to the Room Chair's room for further instructions or text your questions to the official text number.

How to tell which scenes are in your room for Round 2

- Find the column that says "Round 2" at the top of each section.
- Search for every code in that column that has your room number. (There should be at least one from each of the first round rooms.)
- Those codes you find will be in your room second round.
- Next to the code is the order they will perform in the second round.

(Next slide shows a festival program with the round 1 & 2 information.)

12. AT THE END OF ROUND TWO

- Escort the judges to Tabulations and then the Judges' Headquarters as usual.
- ALL DIVISIONS: Return your big envelope to the Room Chair headquarters.
- VARSITY Division: sign up for a semi-finals room. (MIDDLE SCHOOL Divisions will stay in the same room the first three rounds. JUNIOR VARSITY will follow the same rules as the division they team up with, MIDDLE SCHOOL in Fall and VARSITY at Shakespeare.)
- Go to lunch.
- ALL DIVISIONS: Come back when the first two rounds results are posted (at the end of lunch) to pick up your new envelope and the performer codes.
- Go to your competition room and wait for the correct number of judges.

13. VARSITY AND JUNIOR VARSITY DIVISIONS AT THE END OF SEMI-FINALS

- Escort the judges to Tabulations as usual.
- Return your big envelope to the Room Chair headquarters.
- Sign up for a finals room.
- Come back when they post the semi-final results to pick up your new envelope and the performer codes.
- Wait to be escorted to the Judges headquarters to pick up your judges.

14. AFTER YOUR FINAL ROUND (ROUND 3 FOR MIDDLE SCHOOL, FINALS FOR VARSITY AND JV)

- Escort your judges to Tabulations as usual.
- Make sure your room is back to the way it was in the morning. Put the desks back.
- Return your envelope, stopwatch, extra share sheets, extra ribbons, and sign-in sheets to Room Chairs.
- Pick up your service certificate.

LEAVE THE CLASSROOM THE WAY YOU FOUND IT

• When you are done with a classroom for the day, return the desks to where they were at the start of the day. Put the chairs back and clean up the space. Leave the room just like it was at the start of the day.

ANY TIME YOU HAVE QUESTIONS

- ABOUT JUDGES: TEXT A MESSAGE or Return to the Judges' headquarters.
- EVERYTHING ELSE: Come to Room Chairs.
- Don't be afraid to ask.

Note: A video showing room chairs in action is available from the DTASC web site or on YouTube. It is slightly out of date, as it still refers to A, B and C Divisions.

ROOM CHAIRS-ADDITIONAL CHECKLIST

To avoid some of the problems we've had, please do the following.

USE THE TEXT LIAISON NUMBER TO ASK QUESTIONS OR REPORT PROBLEMS WHEN YOU'RE IN YOUR ROOM.

SOLVING THE PROBLEM OF HOW MANY JUDGES – DON'T PANIC YET!You are chairing Event _____ and should wait for _____ judges before starting, or until a DTASC officer says to go ahead and start the round.

SOLVING BALLOT PROBLEMS

- 1. LIST ALL ENTRIES on the board, in the order in which they will perform.
- 2. For Event 3, write the numbers 30 or 35 with each school code.
- 3. **Do NOT erase entries** that are not present.

Write: —No Show after the school code. (The dash keeps it separate from the school code.)

- 4. Ask judges to list the school codes on the ballot in the order you wrote them (including the numbers 30 and 35).
- 5. Ask judges to **put an X in every box for** the ones that do not perform (**No Shows**) or a line across all the boxes for the No Shows.
- 6. Remind judges: scores on Share Sheets need to match ballots.
- 7. Remind judges to **rank** (1 is the best performance, 2 is next best, etc.).
- 8. Remind judges to **fill in the information** at the top & bottom of the ballot and top of share sheets (rubrics).
- 9. Wait for judges to fold all share sheets and ballots into an envelope.
- 10. Take the judges and their envelopes AS A GROUP to Tabulations.
- 11. At Tabulations, tell them which school codes were No Shows.

SOLVING THE PROBLEM OF ADDED GROUPS

Sometimes a group is added to a room, but they weren't in the printed program.

- 1. If a group brings you a note from a DTASC officer, or has a revised program page where they are listed for your room, or they're escorted by a DTASC officer, let them perform.
- 2. Add the school code to the list on the board and tell the judges to add it. The code can go anywhere on the list. Often it goes last. Sometimes the note tells you where they should be placed on the list.
- 3. Judges need to be sure they are recording scores for the right school code.

If a group just shows up, do the following:

- 1. Ask what event they're in.
- 2. Check the program to see if they're listed for another room. If they are, send them to that room.
- 3. If they are in your event, but not in the program, let them perform.
- 4. If the group is not in your event and not in the program, send them to Tabulations to see Lynn.

Many thanks for your help in doing this. It will make things much easier in Tabulations and will help the day go better for everyone.

	ADULT	ADULT SIGN IN SHEET		ROOM NUMBER
	Code association	PRINT NAME	Round	reason to be in room
⊣				
7				
m				
4				
2				
9				
_				
∞				
6				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
21				

EXAMPLE OF ROOM CHAIR SIGN-UP SHEET:

EVENT 3 - AUDITION MONOLOGUE								
ROOM	ROUND							
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	DOLIND 193	DOOMCHAID NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 182	ROUNCHAIR NAIVIE	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	POLIND 18.2	POOMCHAID NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					
	NOOND 102	NOOMICHAIN WAIVIL	JCHOOL					
	ROUND 1&2	ROOMCHAIR NAME	SCHOOL					

ROOMCHAIR INSTRUCTIONS - IMPROVISATION EVENT

ROUNDS I, II AND SEMIS:

1. Follow the same instructions for the other events

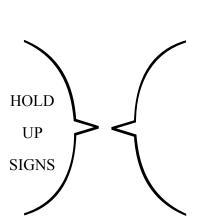
AND

2. Make sure to give the Improv envelope to one member of the performing group when it is that group's turn to perform.

Make sure that the judges get one of the two cards (sheets) inside the envelope when the envelope is opened, so that they will know what the improvisation is going to be about.

- 3. Make sure that all spectators remain in the room for the entire round.
- 4. START THE STOPWATCH AS SOON AS THE ENVELOPE HAS BEEN OPENED!
- 5. Give the following time warnings:
 - A.) At the end of the first two minutes, if the improv has not yet begun

VERBALLY — "BEGIN SCENE"



B.) At THREE (3) minutes:

VISUALLY — "2 minutes left"

- C.) At FOUR (4) minutes:

 VISUALLY "1 minute left"
- D.) At FOUR MINUTES, 50 SECONDS (10 SECONDS BEFORE TIME IS UP)

 VISUALLY "10 seconds left"

ROOM CHAIRS FOR IMPROV, CONTINUED

FINAL ROUND FOR IMPROV:

1. Follow the instructions above

AND

- 2. Improv groups will be held in a waiting room during the final round, and brought into the performance room one group at a time to perform.
- 3. Performance order for the final round will be established by lottery (drawing numbers)
- 4. An additional 2nd envelope will be given to a group selected member. This envelope may not be operied until the other three group members have begun the improvisation. The judges must also be given a copy of the information in this envelope. All groups in the final round will be given the same information.
- 5. The fourth member of the group (opening the 2nd envelope) may not enter into the improvisation until the final two minutes.
- 6. The final round improvisations must be at least 3 minutes long.
- 7. REMEMBER TO TURN IN THE RESULTS TO TABULATIONS IMMEDIATELY!
- 8. CHECK IN YOUR STOPWATCH!!
- 9. GO TO THE AUDITORIUM FOR THE AWARDS CEREMONY!!
 THANKS AGAIN

C10A RULES

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C10 Rules Committee Chairperson

Pre-Festival:

- 1. Print out Rules reporting form (several copies) from handbook (page C10-2).
- 2. Print out at least 25 copies of Rules Violation checklist (page C10-4; has 4 to a page; use green paper if possible) and Rules Check Guidelines (page C10-3; has 2 to a page; use tan or canary paper if possible) and cut them.
- 3. Deliver all cut forms to registration table by 7:15 A.M. on festival day, OR print and cut ahead of time and deliver to organizational meeting to put with school code tags.

Festival day (much can be done by members of Rules committee, not just Chair):

- 1. Bring printed Rules sheets.
- 2. Deliver Rules Violation Checklist forms and Rules Check Guidelines forms to Registration table by 7:30 A.M. if they weren't delivered to the organizational meeting.
- 3. Train any new committee members.
- 4. Get list of coaches' jobs & cell phones from Div VP during Round 1.
- 5. Look over Rules Violations Checklists as they are turned in, to see whether an infraction is being reported
- 6. Log in all rules infractions immediately and follow up on them.
 - a. who reported it (dismiss the complainant once you have logged the complaint)
 - b. round, event, room, school code
 - c. what the problem was
 - d. who you contacted; what was said
 - e. what was done or agreed on
 - f. what consequences if any
- 9. If a rules violation is likely to be a disqualification, notify the DTASC president, who should be involved in any "judgment calls" (as opposed to clear violations such as too many persons in the scene, or using a featured play in the wrong event).
- 10. Notify Tabulations ASAP if there are any definite disqualifications. (Use official DQ Form.)
- 11. Assign DTASC personnel to each of the Finals rooms to check for rules violations.
- 12. Have them report back to Rules at the end of the Finals round to discuss possible violations.
- 13. At the end of the day, see that the room is left as it was found.
- 14. Put Rules Violation Logs and Rules Violation Checklists in an envelope, label it clearly, and deliver it to DTASC president.

Post-Festival:

1. If any rules need to be clarified or changed, tell the person collecting rules changes.

Note: Rules and Share Sheets were split into 2 different committees in 2014, as the combined job became too much to handle.

DO NOT discuss infraction directly with student(s). Discuss ONLY with coach or coach's designated adult representative.

C10B SHARE SHEETS

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C10 Share Sheets Committee Chairperson

Pre-Festival:

- 1. Get large manila envelopes to put share sheets in. (15" works best).
- 2. Label envelopes with school codes (can be done at org meeting).

Festival day (much can be done by members of committee, not just Chair):

- 1. Bring large manila envelopes.
- 2. Get list of school codes with school names and number of participants.
- 3. Label envelopes with school codes if it wasn't done pre-festival.
- 4. Lay out envelopes on available surfaces to facilitate dealing out share sheets.
- 5. Periodically collect share sheets from Tabulations.
- 6. Have committee members or parents sort share sheets and other information onto envelopes.
- 7. Get participant ribbons & count them for each envelope.
- 8. When all materials have been sorted, each pile is put into its envelope.

 If there's time, verify that the right share sheets have been sorted to that envelope.
- if there's time, verify that the right share sheets have been softed to that
- 9. At the end of the day, see that the room is left as it was found.

10. Deliver boxes of envelopes to assemblies.

Note: Rules and Share Sheets were split into 2 different committees in 2014, as the combined job became too much to handle.

The Share Sheet chairperson can judge round 1 and still have time for setting up. Share Sheets are sorted after round 2 and after semi-finals (round 3). Most available teachers are assigned to sort Share Sheets after they finish their Rules Check/Judging assignments for rounds 1&2.

DO NOT discuss infraction directly with student(s). Discuss ONLY with coach or coach's designated adult representative.

PAGEOF	ACTION TAKEN					
RULES COMMITTEE RULES CONCERNS SHEET	CONCERN/QUESTION					
	SCHOOL CODE					
	ROOM #					
	EVENT					
D АТЕ	Round					

Rules Violation Checker – What to Do

Thank you for helping DTASC with this important task. You are checking rules AND judging the rounds.

Here's what to do:

- Go to Judges HQ, pick up the packet assigned to you, and go to those rooms Rounds 1 and 2.
- In each round, note on the green form anything that might be considered a rules violation.
- If there are none, fill in room #, round # and your name, and write "None" across the lines.
- Turn the form in to Rules after each round. (room 90)

Possible rules violations (most common, but not limited to these):

- material or actions that are **not age appropriate** (no overtly sexual gestures, no inappropriate touching)
- **costumes** (note: Charlie Brown in a yellow t-shirt is NOT a costume; Charlie Brown in a yellow t-shirt with zig-zag stripe IS a costume)
- not singing where it's required (such as a musical event); singing where it's not allowed
- play fits the category (eg., Shakespeare's Families scenes must have at least 2 family members)
- not performing a **straight scene** where it's required
- wearing school name on clothing

NOTE: You do not deal with any of these possible rules infractions. You write them up on the slip of paper and deliver it to Rules. The Rules committee will resolve it.

You can judge and check rules violations too, but JUDGE THE PERFORMANCE — nothing that you see as a possible rule violation should affect your role as judge.

Rules Violation Checker - What to Do

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School Code	Round	School Code	Round
Event	Room	Event	Room
Description of Possible Rules Violation:		Description of Possi	ible Rules Violation:
Reporting Teacher_		Reporting Teacher_	
Date		Date	
School Code	Round	School Code	Round
	Room		Room
Description of Possible Rules Violation:		Description of Possi	ible Rules Violation:
Reporting Teacher_		Reporting Teacher_	
Date		Date	

Do NOT print on ballot colors White, Blue, Yellow, Pink, Green, Orchid (purple). DQ form could get overlooked.

DTASC Disqualification Form

DTASC Disqualification Form

School Code Event	School Code Even	nt
Category	Category	
has been disqualified because	has been disqualified because	
D.4-	Dete	
Date	Date	
Signed Rules Chair	SignedRules Chair	
Signed DTASC President	Signed DTASC Presiden	<u> </u>
DTASC Disqualification Form School Code Event	DTASC Disqualification School Code Even	
Category	Category	
has been disqualified because	has been disqualified because	
Date	Date	
Signed Rules Chair	SignedRules Chair	
Rules Chair	Rules Chair	
Signed DTASC President	SignedDTASC Presiden	

C11 JUDGES COMMITTEE

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C11 Judges Committee Chairperson(s)

At the moment we need two (2): a Judges' Database Coordinator who maintains the database of judges, invites them to participate, sends thank yous, and reports comments back to the board, and a Judges' Assignment Coordinator who is in charge of preparing packets for festival and making judge assignments at the festival. The Judges' Assignment Coordinator needs committee members to assist at the Organizational Meeting and at festival.

A. JUDGES' DATABASE COORDINATOR

Pre-Festival:

- 1. Solicit new judge contact info at each meeting.
- 2. Prepare email invitation.
- 3. Two months before festival, place an ad for judges in *Backstage West*.
- 4. One month before festival, contact past judges with festival info.
- 5. Send judging invitation by email to all past judges and DTASC teachers to forward to possible qualified judges.
- 6. Contact AFTRA and Actor's Equity for distribution of judge invitation.
- 7. Communicate with each judge as to site and festival information.
- 8. One week before festival, email share sheet comments, judging tips, and other pertinent information to confirmed judges.
- 9. Get necessary supplies.
- 10. Make a set of name tags to use with matrix (return address label size).
- 11. Make sign-in sheet from database so judges can confirm email and cell phone numbers.
- 12. Prepare color slips to identify judges who get first chance at judging semi-finals & finals.

Festival day:

- 1. Bring all prepared materials, plus 100 pens.
- 2. Arrive early; make sure coffee is ready as soon after 7 am as possible.
- 3. Set up sign-in space for pre-registered judges.
- 4. Distribute contact slips for walk-in judges.
- 5. Greet each judge appreciatively.
- 6. Distribute priority colors, Welcome sheet and name tags.
- 7. Make sure DVD is set up and direct new judges to watch.
- 8. Give out judge tests.
- 9. Stamp judges' hands to indicate they are cleared to get their packets.

Post-festival:

- 1. Send email thank you to all judges, with dates of next festival and when to expect invitations.
- 2. Direct judges to web site when winners are posted.
- 3. Prepare judges report for board and membership meeting, including comments from and about judges.
- 4. Evaluate how to make the process more efficient.

B. JUDGES' ASSIGNMENT COORDINATOR (SEE NEXT PAGE)

B. JUDGES' ASSIGNMENT COORDINATOR

Pre-Festival:

- 1. Get necessary supplies.
- 2. Make copies of ballots, share sheets, matrix (one matrix per category of judges, plus room matrix), and all information sheets for judges' packets.

 (Note: Ballots, share sheets and judges' information sheets may be included in the bulk printing order for each festival; check with the person handling the bulk printing order.)

At Organizational Meeting:

- 1. Bring all prepared materials to meeting.
- 2. Prepare manila envelopes for judges, with all necessary information sheets, judge's ribbon, share sheets, etc. (student assembly line)
- 3. Prepare envelopes for each event (#10 envelope: Event, Room, Round).
- 4. Stuff envelopes one ballot each.
- 5. Prepare ballot envelopes and manila envelopes for Tech judges.
- 6. Give copy of matrix to each divisional VP so they can assign coaches.
- 7. Train anyone new who is helping with judges.
- 8. Prepare ballot envelopes and manila envelopes for Tech judges.
- 9. If for some reason you cannot be at the festival early, arrange to get all the judges' packets, matrix, and other materials there early, with someone delegated to be in charge until you arrive.
- 10. Give Room Chair chairperson extra copies of share sheets so they can make Room Chair packets.

Festival day:

- 1. Get set up by 7:30 am or earlier.
- 2. Bring all prepared materials with you, plus extra copies of everything.
- 3. Set up tech & divisional packets and matrices.
- 4. Set up a location for coaches to pick up their pre-assigned judge packets.
- 5. Conduct an oral training of the judges (often conducted by several people).
- 6. Check for hand stamp and assign judges to rounds 1&2 rooms.
- 7. Check for hand stamp and assign tech judges.
- 8. Deal with problems as they arise.
- 9. Get money packet from DTASC treasurer.
- 10. Get list of coaches' jobs & cell phones from Div VP during Round 1.
- 11. Assign judges to semi-finals and finals.
- 12. Have judges sign out when they are thru for the day.
- 13. Pay judges their stipend and see that the amount is recorded on the sign-out sheet.
- 14. Return leftover money & sign-out sheets to DTASC treasurer.

Post-festival:

1. Evaluate how to make the process more efficient.

MAKING JUDGES PACKETS

Need:

- Manila envelopes
- All the items in the list below

Suggestion: someone should count sets of 20 share sheets and stack them crosswise to make it easier for others to stuff envelopes

Order of items for JUDGES PACKETS (1 of each except Share Sheets)

- Welcome goldenrod (half sheet)
- General Procedures buff
- When Judging / After Judging (2 sided) tan
- Ranking the Easy Way (2 sided) gray
- Judge's Evaluation Prompt Sheet ivory
- 20 Acting Share Sheets in the appropriate color:
 - » Varsity white
 - » Junior Varsity blue
 - » Middle School yellow

How many packets to make:

- 150 for Varsity
- 100 for Junior Varsity
- 100 for Middle School

CRITERIA FOR JUDGES

Must be at least 4 years out of high school to judge Varsity. Students enrolled in college may judge Middle School and Junior Varsity.

DIRECTIONS TO JUDGES

Reminders to judges:

- If you are in a room where you know a student, you must change before judging begins.
- Please do not confer with other judges before submitting completed ballots/share sheets.

Explain material and then add:

- When making comments, please be constructive. Remember they are students, not professional. Please be attentive. Students have worked hard. Also, you are reminded to look at the integrity and substance of the scene.
- You must sign ballots (print and sign name) and deliver personally to Tabulations (room chair will escort you); share sheets are delivered with ballot.
- "No Show"— put X in each box on ballot or draw a line across but include the code
- Mark S, E, G etc and ranking on all ballots for all performances no ties allowed
- After second round, please check in before going to lunch
- Finals—share sheets are optional (if using them, please be brief)
- Rules—preview
- Roomchairs are responsible for starting/stopping scenes. They've been instructed to wait for you to write comments.
- Please DO NOT start a round without two judges unless directed to do so by DTASC personnel.
- Judges may NOT join after a round has started.

JUDGE'S EVALUATION PROMPT SHEET



See back of share sheet for Criteria for Evaluation

Leave one share sheet with the criteria face up while you write on another.

SUGGESTED COMMENTS FOR ACTING SHARE SHEETS

TECHNIQUE

positive comments

good articulation/projection good physical connection with emotion

good pacing

good use of dramatic pause

needs more work

couldn't hear/understand actors

too much screaming needs to work on pacing

don't be afraid to play the moment

CHARACTERIZATION

positive comments

physical behavior effectively portrays character

characters were believable strong commitment to the role

effective business strong choices believable transitions

wonderful facial expressions/gestures

expressive use of voice

needs more work

physical characterization needed characters need more depth character not consistent

business needs to be character driven

make bold choices need transitional beats

facial expressions/gestures need to be motivated

voice could be used more effectively

INTERACTION

positive comments

excellent listening and reacting

good "give and take" believable reactions

clear and believable transitions

good stage business

needs more work

listen and react

more ensemble work needed need motivated reactions transitions unmotivated

make stage business more specific

STAGING

positive comments

interesting stage picture

movements were motivated creative use of space

excellent use of levels

organic blocking (grew out of text)

needs more work

staging seemed contrived

staging not effectively connected to text

could have used space more stage picture too static

unmotivated blocking

OVERALL EFFECTIVENESS

positive comments

scene had clear structure and motivation

excellent cutting of scene

transitions clearly motivated

action/character/themes connected to text

needs more work

structure of scene unclear or unmotivated

cut needs tweaking

transitions could have been smoother or more

motivated

action/character/themes did not seem to be

connected to the text

TECH THEATRE SUGGESTED JUDGES COMMENTS FALL FESTIVAL SETS/LIGHTS

POSITIVE COMMENTS:

- Selected concept works very well with demands of the play.
- Model meets required scale.
- I can see actors using this set design with ease.
- Set design enhances audience understanding of both the play and chosen concept.
- Color is used very well.
- Concept / research paper is thorough and detailed. Helped explain choices.
- Presentation well thought out and professional.
- Lights enhance mood and tone of play and concept.
- Solid understanding of light placement and circuiting requirements.
- Audience sight lines considered, and other limitations of set and lights addressed successfully by designers.
- Model construction shows attention to detail and skillful craftsmanship.
- Students took needs of set shifts into consideration when creating designs.
- Created multiple acting areas / various levels to visually stimulate audience and / or enhance play and chosen concept.
- Knowledgeable responses to judges' follow up questions.
- Logical progression from first presented set / light design to the next. All part of a whole concept.
- Selected model construction materials and / or design methods would translate well into the real world.
- Thorough knowledge of selected play.

- Selected concept not clearly expressed through set / light design.
- Chosen concept does not work well with selected play. Just because you can set any play in outer space does not mean you should!
- Scale of set model is off, either not to 1/2" scale, or elements inconsistent.
- Supplied ground plans do not match completed models, or selected elements were altered from one to another.
- One or more designs seemed rushed, incomplete, or lacking in creative thought.
- Actors would have a difficult / (potentially dangerous) time using some or all elements of your set design.
- Little to no emphasis placed on selection of color in either set or light design.
- Certain elements of concept / research paper disorganized, lacking, or incomplete.
- Presentation not well rehearsed. It is just as important to "sell" your design and concept as it is to create it.
- Lack of thought concerning placement of set elements. Little or no consideration to audience sight lines.
- Size / number of set pieces would pose problems with set shifts.
- Little to no thought given to actually realizing this design on full scale. What works as a model will not translate to real world applications: actors would not be safe, cost of actual construction would be too expensive, impractical storage, etc.

GRAPHICS, PROGRAMS, PUBLICITY

POSITIVE COMMENTS

- Various elements of graphic design well placed to grab and hold viewers attention.
- Title of play positioned appropriately on graphic design.
- Graphic design contained all required information, title and author, contact information: theatre location, phone number, e-mail address, fictitious production name or school code, show date and time.
- Concept / research paper is thorough and detailed. Helped explain choices.
- Presenters thorough and knowledgeable with all information presented.
- Presenters able to answer all judges' questions with ease.
- Symbolism used in graphic design represents knowledge of themes used in selected play.
- Appropriate and / or creative font selection for graphic design lettering. Enhances or furthers concept / selected theme.
- Appropriate / creative use of color, line, form, placement, and other elements of graphic design.
- Concept continued from graphic design on through program and into publicity plan.
- Program pages selected were best possible to show concept and designer's creativity.
- Information contained within pages of program impressed me. I actually learned from your research.
- Font selection appropriate for program.
- Images used enhanced depth and richness of your program pages.
- Understood importance of attracting a target audience through publicity plan.
- Multiple media outlets presented through publicity plan.
- Created varied publicity plan aimed at both student and adults, school and community.
- Clearly understood publicity plan was both to entertain (grab and hold attention), and to be didactic (to inform and possibly instruct / teach audience).
- Very fun and creative publicity plan. Your ideas made me want to come see this show!
- Clear timeline and expenditure listing showed organization and attention to detail with publicity plan.
- Loved how you actually demonstrated aspects of your publicity plan, and did not just talk or read it to us.

- Hard to see title of play in your graphic design.
- Information missing from graphic design: school code or fictitious production name, author, production date, contact information, etc.
- Graphic design unbalanced. Too much unused space on poster, images crammed too close together, information / images lost at margins, information / images too large or small, etc.
- Concept / research paper lacking. Information missing or incomplete.
- Presentation lacking. Concept / information unclear, lacking. Little to no understanding of concept, theme, or selected play.
- I was confused by selected image(s) for graphic design. Did not match concept or theme of selected play.
- Concept / theme presented in graphic design not followed through with program and / or publicity plan.
- Could have selected program pages with slightly more creative potential.
- Program pages lacked visual appeal.
- Information contained within program seemed to be cut and pasted from existing sources. Little creativity or time involved.
- Basic information addressed with publicity plan; play dates, ticket prices, etc. Nothing above and beyond, or too creative.
- No thought to specific target audience for selected play.
- Standard media outlets covered; school P.A. announcements, school newspapers, posters, flyers, etc. No new, creative concepts presented.
- No timeline or expense chart presented.
- Based on allowable budget, funds went unspent.
- Publicity plan just read or talked out. Nothing to engage judges.
- Too much emphasis placed on either school only audience, community only audience, or no clear distinction between the two.

TECH THEATRE JUDGES COMMENTS COSTUMES FALL FESTIVAL COSTUME AND MAKE-UP

POSITIVE COMMENTS:

- Creative / imaginative use of color.
- Selected fabrics well suited for characters.
- Displayed economic resourcefulness in creation of real costume.
- Advanced character traits through costume designs.
- Solid research apparent throughout costume designs.
- Concept / research paper thorough and well organized.
- Excellent presentation. I actually learned from the information you presented.
- Excellent costume renderings.
- Selected types of fabric matched needs of characters and play.
- Creative use of color in make-up design.
- Application of make-up design on model, brought character to life.
- Both costume and make-up designs supported and / or enhanced mood, themes and concept of selected play.
- Did not select obvious or easy characters for designs. Way to push your creativity.
- Workmanship very professional.
- Creative and unique solutions to design problems.
- Presented scene well rehearsed. Fun.
 Costume worked well for both audience and actor.

- Missing one or more required elements.
- Lacked a clear understanding of what was required for each character in either costume or make-up design.
- Inappropriate choice of either fabric or color.
- Selected concept did not work well with design choices or the actual needs of play.
- Concept / research paper lacking and / or incomplete.
- Presentation lacking in information. Notes just read. No real connection with judges.
- Presenters unable to clearly address judge's questions.
- Costume / make-up renderings or swatches did not match actual designs presented.
- Actual costume, renderings, physical make-up design, and / or swatches seem rushed, sloppy, random, or last minute in thought or construction.

TECH THEATRE JUDGES COMMENTS COSTUMES SHAKESPEARE FESTIVAL COURT COSTUME

POSITIVE COMMENTS:

- Excellent attention to detail. Went above and beyond.
- Workmanship superb. It was apparent a lot of time and effort went into this design.
- Color and / or selected patterns fit period and / or country.
- Your model(s) fit the tone of the costume / character.
- Presenters very knowledgeable on Elizabethan time period and selected country's court.
- Thank you for either displaying or being aware of proper footwear.
- Though not a required element, thank you for including make-up of time period.
- Fabric and accessories both period in style while choices made demonstrated an excellent and cleaver theatrical alternative. Conscious of limited budget and time constraints.
- Kept actor / model's mobility in mind while attempting to be as historically accurate as possible.
- Concept / research paper thorough and well organized.
- Presenters clear and well spoken. I actually learned from the information you presented.
- Very impressive to present two costumes in one entry and bring both in at or under budget. Neither costume was lacking in any aspect of your design. A lot of bang for your buck!

- Missing one or more required elements.
- Some or all of design not historically accurate.
- Attention to detail was lacking.
- Workmanship lacked discipline. Construction seemed rushed.
- Inappropriate fabric and / color choices.
- Model did not seem interested in establishing a character or regal attitude. Air of indifference.
- Concept / research paper lacking or incomplete.
- Presentation lacking in information. Notes just read. No connection with judges.
- Presenters unable to clearly address judges questions.
- Costume swatches did not match fabrics used in actual costume.
- In attempting to present two costumes in one entry, you split available budget and short changed both designs. It would have been better to consolidate available resources into one solid costume design.

TECH THEATRE JUDGES COMMENTS COSTUMES SHAKESPEARE FESTIVAL CHARACTER COSTUME

POSITIVE COMMENTS:

- Excellent character selection. Matched your model's physical characteristics.
- Excellent attention to detail. Went above and beyond.
- Captured mood and themes present in selected play and character.
- Creative concept choice. Worked well with selected play and character.
- Workmanship superb. It was apparent a lot of time and effort went into this design.
- Very impressive to present two costumes in one entry and bring both in at or under budget. Neither costume was lacking in any aspect of your design. A lot of bang for your buck.
- Kept actor / model's mobility in mind with your design while being as true to demands of character and play as possible.
- Appropriate use of color.
- Creative / imaginative use of color.
- Selected fabrics well suited for character and concept.
- Advanced character traits through costume design.
- Displayed economic resourcefulness in creation of real costume
- Solid research on display through out costume design.
- Concept / research paper thorough and well organized.
- Excellent presentation. I actually learned from your information.
- Excellent costume rendering(s).
- Selected types of fabric matched needs of character and demands of play / concept.
- Creative use of color in make-up design.
- Application of make-up design on model brought design to life.
- Knowledgeable and skillful make-up technique on display.
- Both costume and make-up designs supported and / or enhanced mood, themes and concept of selected play.
- Did not select obvious or easy character(s) for your design. Way to push your creativity.
- Workmanship very professional.
- Creative and unique solutions to design problems.
- Presented scene was well rehearsed. Fun. Costume in action worked for both audience and actor.

- Missing one or more required elements.
- Attention to detail was lacking.
- Workmanship lacked discipline. Construction seemed rushed.
- Inappropriate fabric and / or color choices.
- Model did not seem interested in establishing a character. Air of indifference. Lines from presented scene just read.
- Lacked a clear understanding of what was required for both costume and / or makeup designs.
- Selected concept did not work well with chosen designs or the needs of the play.
- Concept / research paper incomplete or lacking.
- Presentation lacking information. Notes just read. No connection with judges.
- Presenters unable to address judge's questions.
- Costume rendering(s) and / or fabric swatches do not match actual costume.
- In attempting to present two costumes in one entry, you split available budget and short changed both designs. It would have been better to consolidate available resources into one solid costume design.

SCRIPT FOR DTASC JUDGE ORIENTATION VIDEO

Welcome, judges.

Thank you for volunteering your professional judging skills. We appreciate your time today to judge this DTASC Festival.

Your comments will be read word for word by each student, their parents, their teachers, and sometimes their administrators. Your comments must be positively constructive to these youth who are as young as 10 years of age. Please praise the positive aspects of the performance and make specific constructive suggestions for their next performance of future material.

If you are judging the first two rounds, you will be through at lunch time. If you are judging the afternoon rounds, you may be here until 5:00. Make sure you have a couple of pens that work, and have some refreshments before you go off to judge.

If you have expertise in judging technical presentations in design of Set, Lights, Costumes, Graphics, we really want you to volunteer to judge our "techies."

As a judge, you have a number of responsibilities:

- 1. Check to see if you know any of the participants. If so, immediately excuse yourself and return to the Judges room to be reassigned. DO NOT SWITCH WITH SOMEONE IN A ROOM NEARBY.
- 2. Do not confer with other judges before you submit your ballot. You were invited for your opinion.
- 3. Fill out and sign the rubrics and ballots and give them to room chairpersons to take to tabulations.
- 4. Do not share your ranking with other students, parents, or teachers. Refrain from making personal comments to participants during the day. Please do not coach any student or group before or after seeing the performance.

You are to judge without concern for the rules. Please:

- 1. Do not judge down a group that was stopped for time.
- 2. Do not make judgements based on a rules infraction.
- 3. Do not grade down because of accents.
- 4. Do not discourage students from attempting difficult roles.
- 5. Do not ask which school belongs to a specific code.

There are additional instructions regarding the day, balloting, the categories, etc. This film covers the standard things. There will be an announcement before Round 1 that will fill you in on some things that are special for today.

Complimentary coffee and snacks will be available here all day.

This film is about what you will be doing today. If you've never seen the film before, please watch it at least once. It will repeat. If you've seen the film before, please watch it once as a refresher.

If this is your first time judging, please fill out the form with your contact information.

[picture of contact info form]

If you've been here before, please check your contact information and make any corrections.

[show someone checking info, crossing out something, and writing in new info]

Before you go to Round 1, please get your judge's packet, which includes your lunch ticket, judge's ribbon, a program

[show envelope, lunch ticket, ribbon, generic program; pin ribbon on]

your assignment,

[show envelope]

that contains your ballot and share sheets

[show ballot and share sheets]

The ballot and share sheets were re-designed in summer 2006. You may or may not have used them before. Let's look at the ballots first.

[show ballot]

Please use your best handwriting on the ballots.

At the top of the ballot, you should mark the room number and the round number.

[show hand doing this]

The room chairs will list the school codes on the board. Please list them in that order on your ballot

[Show student's hand writing on chalk board; show adult hand writing on ballot] List N/S (no show) after the codes of groups that do not appear.

There should be at least one room chairperson for each round who will facilitate the timing of the round and return the ballots to Tabulations for you.

For each category, please rate the actors as S for Superior, E for Excellent, G for Good, F for Fair, or NI for Needs Improvement.

You should know that the groups going to Semi-Finals and Finals are those that are rated Superior and Excellent in the first two rounds. If you think a group should go to Semi-Finals and maybe Finals, you must give them mostly E and S in rounds 1 and 2.

CRITERIA FOR RUBRICS

- S Superior Gifted actors, material ideal for the actors and the occasion. Superior use of physicality, voice, movement, and the scene deserves to be among the top finalists.
- E Excellent Quality performance; not as polished as a superior, but a potential finalist.
- G Good Solid beginning level performance, but may lack the polish of an excellent or superior scene.
- F Fair Average, beginning level performance Not as solid as a good.
- NI Needs Improvement Please do not rate students at this level unless they are obviously and completely unprepared (lines not memorized, breaking during scene, etc.) Even if they are not strong actors, they may have worked very hard to get to even a beginning level scene.

[Show hand writing scores; go into explanation of sections]

GIVE EACH SCENE A SCORE IN ALL 5 AREAS (technique, characterization, group interaction, staging, overall effectiveness).

EVEN MONOLOGUES NEED A SCORE FOR GROUP INTERACTION. You base it on their interaction with the invisible person they are talking to.

YOU MUST DESIGNATE ONLY ONE SCORE FOR EACH AREA. Tabulations cannot process combination scores. If you feel that a scene was between an excellent and superior, for example, you must decide whether they were more excellent than superior, or vice versa. For scoring the rounds, we also need you to rank the students. 1 is the best. One way to do this easily is to re-rank each time you see a new performance. The first group will naturally be ranked #1 to start with. When you see the next group, decide if they were better or worse

than the first one. Now you have #1 and #2. When you see the third group, decide whether they were better or worse than the current #1 group. If they were worse, were they better or worse than the current #2 group? As you continue, keep adjusting where each group fits. Then when the round has finished, you can easily write down the ranking number for each group.

[show hand doing all of this]

It is extremely important that you print your name at the bottom of the ballot, sign your name, and fill in your judge number.

[show hand doing this]

While you're scoring, you should also fill out a share sheet for each group.

[show share sheet being filled out]

There is a paper in your packet that gives possible comments. Here are some of them:

SUGGESTIONS FOR SHARE SHEET COMMENTS

AGE APPROPRIATENESS — Positive comments

- Age appropriate / great fit for actors
- Good choice for this group or ensemble
- Script well suited to this age group

AGE APPROPRIATENESS — Needs More Work

- Action/language/material too mature for actors/audience
- Poor choice for this group or ensemble
- Choose appropriate script for actors/audience

TECHNIQUE — Positive comments

- Excellent vocal variation
- · Body language adds to character
- Good articulation/projection
- Wonderful facial expressions
- Expressive use of voice
- Good pacing
- Good use of dramatic pause

TECHNIQUE — Needs More Work

- Vocal variation needed
- Some awkward movement
- Couldn't hear/understand actors
- Facial expressions/gestures need to be motivated
- Voice could be used more effectively
- Pacing needs more variety
- Don't be afraid to play the moment

CHARACTERIZATION — Positive comments

- Strong commitment to the role
- Effective business
- Strong choices
- · Believable transitions
- Physical behavior effectively portrays character
- · Characters were believable

CHARACTERIZATION — Needs More Work

- Character not consistent
- Business needs to be character driven
- Make bold choices
- Need transitional beats
- Physical characterization needed
- Characters need more depth

GROUP INTERACTION — Positive comments

- Excellent listening and reacting
- Good "give and take"
- Believable reactions
- Clear and believable transitions
- Good stage business

GROUP INTERACTION — Needs More Work

- Listen and react
- More ensemble work needed
- Need motivated reactions
- Transitions unmotivated
- Make stage business more specific

STAGING — Positive comments

- Interesting stage picture
- · Movements were motivated
- Creative use of space
- Excellent use of levels
- Blocking was organic (grew out of text)

STAGING — Needs More Work

- Staging seemed contrived
- Staging not effectively connected to text
- Could have used space more
- Stage picture too static
- Unmotivated blocking

When the round is finished, double check your ballot.

Make sure you:

- Marked the round and wrote in the room number at the top.
- Wrote all the codes clearly
- Filled in a letter for each box for each performer.
- Ranked the performances
- Signed the ballot.
- Printed your name on the ballot.

Then put the ballot and the share sheets into the envelope, seal it, and give it to the room chair. [show all of this being done; have student take the envelope]

You should not be judging students you know. If you're here with a school, or you know

students from one or more schools, get the school code from the coach and check the program to see if they are in the room where you are going to judge. If they are, ask for a change at the judges' desk.

[show someone checking program and requesting a change; will need an adult to hand him a different envelope]

If you get to a room and find you recognize students in the room, please return to the judges' desk for re-assignment.

We cannot guarantee you will judge with your friends. And we only have room for judges and ask you not to bring children or relatives.

Silence all cell phones in judging rooms, and do not take pictures. Take only water bottles in the judging rooms.

Do not talk with students (even if you know them) before or after you judge them. The schools are by codes and students are asked not to tell judges their school names. Do not coach students after you have judged them or pursue them except to say, "Great job" or "Congrats on a good performance." We try to keep the experience as professional as possible. We don't want any one talking about a judge who seemed to be conferring with any student. If after you sign out, you wish to know what school is what code, we will tell you in the Judge's room.

Semi-finals and Finals are a high priority judging assignment. For those who are judging all day, when you check in in the morning, you will receive a sign up number for Semi and Finals. The Semi-finals and Finals assignments are given out at the end of lunch.

If you are judging only in the morning, you return before the end of lunch to sign out and receive your honorarium and our thanks for judging. If you are judging in the afternoon, return after the last round you judge to collect your honorarium. The honorarium is \$15.00 a round. There are 2 morning rounds and a maximum of 2 afternoon rounds.

You may wish to donate a portion of your honorarium to our scholarship fund, and we can give you a receipt to use for a tax deduction. We understand that the honorarium barely covers gas money these days, but if you can donate part of it, it goes to a worthy cause. Again, we thank you for taking the time to judge today.

Here are just a few things we'd like to repeat:

Your comments will be read word for word by each student, their parents, their teachers, and sometimes their administrators. Your comments must be positively constructive to these youth who are as young as 14 years of age. Please praise the positive aspects of the performance and make specific constructive suggestions for their next performance of future material.

Fill out your ballot completely and sign it.

We appreciate your time and expertise.

Thank you.

SCRIPT FOR DTASC JUDGE ORIENTATION SPEECH

- 1. Welcome judges AND thank them for their time.
- 2. Review how the day will go. Remind them to keep treating themselves food and snacks.
- 3. Tell them where the bathrooms are.
- 4. Tell them what they have in their packets. Some are Tech judges, most are Acting judges. Make sure everyone you have a program. Many questions are answered there.
- 5. Remind them to review the Share Sheets and Ballots. Go over these with them. Give them the note about if they want certain scenes to advance.

Let's look at the ballots first.

Please use your best handwriting on the ballots.

At the top of the ballot, you should mark the room number and the round number.

The room chairs will list the school codes on the board. Please list them in that order on your ballot

Write an X (for a no show) after the codes of groups that do not appear.

There should be at least one room chairperson for each round who will facilitate the timing of the round and will return with you to Tabulations so you can turn in your ballots and share sheets.

For each category, please rate the actors as S for Superior, A for Accomplished, P for Proficient, F for Fair, or N for Needs Work. Remember, if a group was a no show, write an X for each of these categories.

You should know that the groups going to Semi-Finals and Finals are those that are rated Superior and Accomplished in the first two rounds. If you think a group should go to Semi-Finals and maybe Finals, you must give them mostly S and A's in rounds 1 and 2.

CRITERIA FOR RUBRICS

- S Superior Gifted actors, material ideal for the actors and the occasion. Superior use of physicality, voice, movement, and the scene deserves to be among the top finalists.
- A Accomplished Quality performance; not as polished as a superior, but a potential finalist.
- P Proficient Solid beginning level performance, but may lack the polish of an accomplished or superior scene.
- F Fair Average, beginning level performance Not as solid as a proficient scene.
- N Needs Work Please do not rate students at this level unless they are obviously and completely unprepared (lines not memorized, breaking during scene, etc.) Even if they are not strong actors, they may have worked very hard to get to even a beginning level scene. GIVE EACH SCENE A SCORE IN ALL 5 AREAS (technique, characterization, interaction, staging, overall effectiveness).

EVEN MONOLOGUES NEED A SCORE FOR INTERACTION. You base it on their interaction with the invisible person they are talking to.

6. Remind them their comments will be read word for word by everyone, including administrators. Make sure their comments are positive as sometime the performer may be as young as 10 years old. Sandwich your criticism in between positive aspects of their performance.

JUDGE ORIENTATION SPEECH, CONTINUED

There is a paper in your packet that gives possible comments and is there to help you if you need it. When the round is finished, double check your ballot.

Make sure you:

- Marked the round and wrote in the room number at the top.
- Wrote all the codes clearly
- Filled in a letter for each box for each performer.
- Ranked the performances
- Signed the ballot.
- Printed your name on the ballot.

Then put the ballot and the share sheets into the envelope, seal it, and when every judge in the room has done the same, please follow the Room Chair to Tabulations. Fill out everything out correctly and get a raffle ticket. Prizes await you. When this is finished, return to this room and wait for your next round.

- 7. You will repeat this for every round you judge.
- 8. Your first 2 rounds have already been assigned to you and are written on your ballots which are in envelopes in your packet. It's important you go to these rooms. We've made sure you were evenly spread throughout the rooms so there is the same number of judges for each room. SO, DO NOT SWITCH ROOMS. We created lists to make sure we know where everyone is.
- 8. While judging DO NOT confer with other judges and definitely DO NOT talk to the actors. That's what the Share Sheets are for. For the duration of the festival, all your information is kept to yourself until the Coaches share your notes with the Students later.
- 9. Some quick things to NOT worry about during performances.

Please:

Do not judge down a group that was stopped for time.

Do not make judgements based on a rules infraction.

Do not grade down because of accents.

Do not discourage students from attempting difficult roles.

Do not ask which school belongs to a specific code.

- 10. Those of you staying after lunch, please look at the Events and see what you would like to judge for later rounds. Please make sure you remember and affiliations you have with schools that are hear. When we call you up for these rounds, we will do our best to get you in those events. Please remember, though, we need to assign these later rounds as quickly and completely as possible and may not get to an Event you want to do. For that, we apologize. Remember we are here for the students, so please accept anything we give you to get through this an orderly fashion. Did we thank you for being here?
- 11. We cannot guarantee you will judge with your friends. Remember, your judging assignments for the first 2 rounds are already assigned and based on the needs of the events. Even during later rounds when you come up together for your next assignment, we're going to need to fill in the rooms 1 judge at a time to ensure and even number of judges are in each room.
- 12. Silence all cell phones in judging rooms, and do not take pictures. Take only water bottles in the judging rooms.

 continued

JUDGE ORIENTATION SPEECH, CONTINUED

13. A vital reminder:

Do not talk with students before or after you judge them. The schools are by codes and students are asked not to tell judges their school names.

Do not coach students after you have judged them or pursue them except to say, "Great job" or "Congrats on a good performance." We try to keep the experience as professional as possible. We don't want any one talking about a judge who seemed to be conferring with any student. If after you sign out, you wish to know what school is what code, we will tell you in the Judge's room.

14. There is an honorarium you will receive for your work today. \$15 for each of the first 2 rounds, \$20 for the 3rd round or Semi-Finals and \$25 for the Final round. There are 2 morning rounds and a maximum of 2 afternoon rounds. You may wish to donate a portion of your honorarium to our scholarship fund, and we can give you a receipt to use for a tax deduction. We understand that the honorarium barely covers gas money these days, but if you can donate part of it, it goes to a worthy cause.

Again, we thank you for taking the time to judge today.

Here are just a few things we'd like to repeat:

Your comments will be read word for word by each student, their parents, their teachers, and sometimes their administrators. Your comments must be positively constructive to these youths who are as young as 14 years of age. Please praise the positive aspects of the performance and make specific constructive suggestions for their next performance of future material.

Fill out your ballot completely and sign it.

We appreciate your time and expertise.

Thank you.

Teachers

If you find any inappropriate remarks from any judge, please let me know by communicating this week as to name of judge and send the quote of the inappropriate remarks. I will talk with the judge discretely.

Thanks, David Levy dtascjudges@gmail.com

Teachers

If you find any inappropriate remarks from any judge, please let me know by communicating this week as to name of judge and send the quote of the inappropriate remarks. I will talk with the judge discretely.

Thanks, David Levy dtascjudges@gmail.com

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If you find any inappropriate remarks from any judge, please let me know by communicating this week as to name of judge and send the quote of the inappropriate remarks. I will talk with the judge discretely.

Thanks, David Levy dtascjudges@gmail.com

Teachers

If you find any inappropriate remarks from any judge, please let me know by communicating this week as to name of judge and send the quote (of the inappropriate remarks.) I will talk with the judge discretely.

Thanks, David Levy dtascjudges@gmail.com

Teachers

If you find any inappropriate remarks from any judge, please let me know by communicating this week as to name of judge and send the quote of the inappropriate remarks. I will talk with the judge discretely.

Thanks, David Levy dtascjudges@gmail.com



Note: The online form continues to include space for 3 set of judge information. Judges or coaches may fill this out.

Shortly after the mandatory meeting for each festival, coaches and all previously registered judges will be sent links to sign up to judge at the upcoming festival(s). The link will also be posted on the web site.

SCHOLARSHIP Sample page from Judge Matrix. The full version is available on CHECKOUT the DTASC web site. PAID **FINAL** EVENT/ROOM NUMBER ROUND 2 SEMIFINAL DTASC JUDGES CHECK IN **ROUND 1** JUDGE NUMBER A002 A003 A005 A006 A008 A009 A010 A004 A001 A007 NAME

C12 TABULATIONS COMMITTEE

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C12 Tabulations Committee Chair

Pre-Festival

- 1. Make sure the DTASC computers are fully charged, have their mice, and have the current festival information of them (or on the mini-Mac server).
- 2. Make any necessary guides, such as score conversion sheets, or reminders.
- 3. Have the Excel back-ups ready for hand tabs, and also some actual hand tabs papers in case of power failure.
- 4. Print out info on Sweeps points.
- 5. Get a supply of #10 envelopes for results use same colors as ballots. (Can get from Judges' Chair at org meeting.)
- 6. Prepare the results envelopes ahead of time Event number and name at the top of a #10 envelope of the same color as that division's ballots.
- 7. Get some extra large markers if Tabs has to write out signs (or designate a committee member to bring them).
- 8. Assign jobs to people working in Tabs (inputting data or checking ballots at the door). NOTE: Some Tabs personnel will also be given round 1 judging/rules checking assignments and/or assigned to troubleshoot during round 1.

Festival day:

- 1. Bring all printed materials, the necessary results envelopes, & markers.
- 2. Find out about any room changes or other known problems at the beginning of the day.
- 3. Pick up bundled programs for Tabs (if none, get a few of the extras).
- 4. Sign onto the Tabs page on all computers.
- 5. Train any new people during Round 1.
- 6. Get copy of contact list from Rules.
- 7. Find out how results are being posted and get necessary materials (butcher paper, etc.).
- 8. Troubleshoot as needed, including checking scores for rounds 1&2 before anyone proceeds to semi-finals.
- 9. Approve percentage of those going to semi-finals and check for correct number of semi-final rooms before anyone advances to semi-finals.
- 10. See that all semi-finals, finals, and awards assembly information is prepared and disseminated as quickly as possible.
- 11. At the end of the day, see that the room is left as it was found.

Post-festival:

1. See that results are posted on the web site as soon as possible after festival.

C12 TABULATIONS COMMITTEE

Middle School Division scores are ranked in every round.

Until such time as we have a new computer program, and perhaps continuing then, Junior Varsity and Varsity scores will also be based on rank in every round.

While students are having lunch, Tabs people are tallying scores and sorting groups into rooms for Event 3 (Middle School) and Semi-Finals (JV and Varsity). They must prepare display lists and print room chair sheets for those rounds before the after-lunch assembly.

When Event 3 is finished, Middle School Tabs must prepare lists of winners for the Awards Ceremony.

When Semi-Finals are finished, JV and Varsity Tabs must prepare display lists and room chair sheets for Finals.

When Finals are finished, JV and Varsity Tabs must prepare lists of winners for the Awards Ceremony.

When winners have been determined for Events 1–8, Tabs people must determine Sweepstakes winners for their Division(s).

Copies of the scores for each event are posted on the DTASC web site as soon as possible after the festival. They are password protected so that students cannot access them. The password is emailed to coaches along with the notice that the scores are online.

See H2 for samples of score sheets and how sweepstakes points are determined.

TABULATIONS

How to determine which groups go to which rooms for Semi-Finals and Finals How many Sweepstakes points to award

SEMI-FINALS

Lowest total scores from round I & II will go into semi-finals

	ROOMS	ENTRIES	TOTAL	
EVENTS	IN USE	PER ROOM	ENTRIES	TIME INVOLVED
Monologues	4 rooms	10	40	x 5 min = 50 minutes total
Monologues	6 rooms	10	60	x 5 min = 50 minutes total
2–4 person scenes	3 rooms	9	27	x 5 min = 45 minutes total
2–4 person scenes	4 rooms	9	36	x 5 min = 45 minutes total
3–6 person scenes	3 rooms	7	24	x 8 min = 56 minutes total
3–6 person scenes	4 rooms	7	32	x 8 min = 56 minutes total
3–10 person scenes	3 rooms	5	15	x 8 min = 40 minutes total
3–10 person scenes	4 rooms	5	20	x 8 min = 40 minutes total

Number and size of rooms available will vary according to number of entries for each festival.

• Check for ties in scoring when deciding how many to take. • Try to take about 55% of the entries to semi-finals in Varsity. • Aim for 45–60 minutes per room. However, 3–10 person scenes need exceptionally large rooms if they are accommodating more than 5 groups.

FINALS

EVENT	# OF ENTRIE	S TAKE
Monologues	9–12	Top 3 from each Semi-Final room (4 rooms) or
		Top 2 (if 6 rooms); or Top 2 plus best scores to fill
		e than 80 monologues, there will be 2 finals rooms for
		3 students are power-ranked into 2 rooms, with each room
getting a	complete set o	f trophies and honorable mention plaques.
2–4 person scer	nes 10	Top 3 from each Semi-Final room (3 rooms) or
		Top 2 from each Semi-Final room plus best scores to fill
3–6 person scer	nes 10	Top 3 from each Semi-Final room (3 rooms) or
		Top 2 from each Semi-Final room plus best scores to fill
3–10 person sce	enes 10	Top 3 from each Semi-Final room (3 rooms) or
		Top 2 from each Semi-Final room plus best scores to fill

Note: In some instances, scores for the entire event may be ranked following semi-finals, and the top 10 would then move to finals. However, it is preferable to take the same number of top-scorers from each of the semi-finals rooms to start with, and then fill in with the best of the remaining scores.

TABULATIONS KEY (the last word)

SPOILER ALERT... better not to know.

Tech – All Divisions

Schools are ranked 1 to 10, 1 being the best. Anything above 10 is ranked as 15. No shows are ranked as 999. Judges' scores are averaged to produce final placement.

Acting Rounds are scored by rank in a room. Anything above 7 is ranked as 7. No shows are given a score of 99 for each judge.

Based upon the total number of entries in each category, a percentage is determined for advancement to semi finals

Semi-finals and Finals

The scores are based on ranking from 1st to however many are in the room (1st being the best). The scores are entered into the computer. Anything 7th place or higher is recorded as 7th for the sake of fairness. The judge rankings are averaged to advance entries to final rounds or to produce trophy winners. Based on total number of entries, the top from each room advance to finals.

Middle School

The scores are based on ranking from 1st to however many are in the room (1st being the best). The scores are entered into the computer. Anything 7th place or higher is recorded as 7th for the sake of fairness. The judge rankings from round 1 and round 2 are averaged to place entries into round 3. The top 6 plus ties are placed into one room (the trophy room). The remaining entries are power ranked into the other rooms competing for honorable mentions.

SWEEPSTAKES - JUNIOR VARSITY AND VARSITY

Rounds 1 and 2

Score		Sweepstakes Points	
	Monologue	5 min scene	8 min scene
5 – 8	3	4	5
8.01 - 12	2	3	4
12.01 – 15	1	2	3

Semi-Finals

Placement in room		Sweepstakes Points	
	Monologue	5 min scene	8 min scene
1st	7	8	9
2nd	6	7	8
3rd	5	6	7

Finals

Placement in room	Sweepstakes Points		
	Monologue	5 min scene / Tech	8 min scene
1st	9	11	13
2nd	8	10	12
3rd	7	9	11
4th	6	8	10
5th	5	7	9
HM	2	3	4

^{**} note: Tech category receives 1 point for entering

SWEEPSTAKES - MIDDLE SCHOOL

Rounds 1 and 2

Placement in room	Sweepstakes Points		
	Monologue	5 min scene	8 min scene
1st	3	4	5
2nd	2	3	4
3rd	1	2	3

Round 3 (Trophy Room)

Placement in room	Sweepstakes Points		
	Monologue	5 min scene / Tech	8 min scene
1st	9	11	13
2nd	8	10	12
3rd	7	9	11
4th	6	8	10
5th	5	7	9
HM	2	3	4

^{**} note: Tech category receives 1 point for entering

REMEMBER – It's just a festival...

FORM USED IN TABULATIONS

FINAL RESULTS

EVENT	_	
FIRST PLACE		
SECOND PLACE		
THIRD PLACE		
FOURTH PLACE		
FIFTH PLACE		
HONORABLE MENTION		

FORM USED IN TABULATIONS

ROOM CHAIRPERSON'S SHEET

EVEN	Τ	
	ROUND	
	ROOM NUMBER	
ORDER	CODE	
1		
<u></u>		
3		
4		
5		
6		
8		
9		
10		
11		
12		
13		
14		

C13 AWARDS CEREMONY

STAGE MANAGER

Stage Managing includes:

Fall festival:

Setting up trophies and plaques for Awards Assembly Sound and lights for Awards Assembly

Shakespeare Festival:

Setting up trophies and plaques for Awards Assembly Sound and lights for Awards Assembly Setting up chairs and throne Rehearsing and running pageant

Shakespeare Cue Sheet

Finals—
1. House lights at low, video of the day going w/music #15 of "Kiss Me Kate"
2 will announce the opening of finals (basic lighting) and will next announce the president of DTASC spot DTASC president, smoke, disco ball, blue lighting, 2001 music
3. Lights back to normal when DTASC president speaks and ready for fashion show
4. Whatever I want for fashion show (big lights) and music "1492" #8. Spot King or Queen with music?
5. Lights go back to normal ready for calling of winners
6. Announcement of finalists who are receiving awards. Spot whatever group or person(s) walking aisle: Disco ball and runway lighting
7. Platform lighting for final scenes
8. Repeat steps 5-7 for each category

9. Sweepstakes Extravaganza for closing

C14 DTASC STANDING COMMITTEES

The DTASC Executive Board announced that, in response to member concerns, the old system of summer breakout meetings has been replaced with a newly organized set of Standing Committees. These are ongoing committees, not festival-specific. Each standing committee will meet when convenient and practical for its members, at least once per year, then report back to the DTASC Executive Board for further action. Each member is encouraged to serve on a standing committee. All committees will have at least one board member.

SOCIAL

Organize and plan social activities for the membership. Organize activities for summer and immediately following the January meeting, and plan the recognition luncheon. Other responsibilities include sending cards and announcements for deaths or births.

THEATRE EDUCATION ADVOCACY

Advocacy is defined as the act of pleading for, supporting, or recommending; active espousal: What we need now is active advocacy for our local, district, state, national Theatre programs pre-K through university. We also need advocacy for Theatre educator/students awards, such as involvement in DTASC. This is a standing committee who works with visions and action to help all of our Theatre educators.

SURVEYS

Prepare and disseminate surveys to members. Analyze results and bring useful information back to the organization. The data should help us better serve the needs of drama teachers and their students.

HANDBOOK

Make annual updates to the handbook (see page C14–2 for what needs to be updated), prepare copies, make CDs for the membership meetings.

SHOWCASING STUDENTS

Focus on ways students can showcase their scenes and monologues other than just Salute. Find ways to get our performers out to Title One schools or other under-privileged schools. This would benefit not only our performers, but also the organization as a whole, as we would be giving back to the community.

GRANT OPPORTUNITIES

Assist in searching for applicable grant opportunities as well as with filling out applications and sending them off. Members could work independently and submit opportunities electronically to our grant writer or to committee chair.

TABS

Improve computer program to meet the needs of all three festivals and train tabs members on using the program.

Standing Committees change from time to time to meet the needs of the organization.

ANNUAL CHANGES FOR DTASC HANDBOOK

Title page – update as committee members or chairperson change

- A1 Calendar
- A2 Board (might not change the 2^{nd} year people are in office)
- A4 Affiliated Organizations these are our associate members; need policy
- E5 Rules for Previous Categories (put in the categories from previous year *before* updating E3 & E4; update the index & TOC in E5)
- E3 Fall Festival Rules global change of year; change Event categories and their rules for Acting Events on pages E3–2 thru E3–4; change Tech categories and their rules on page E3–5. Update the TOC (page 1) and Index (last page).
- E4 Shakespeare Festival Rules global change of year; change Event categories and their rules for Acting Events on pages E4–2 thru E4–4; change Tech categories and their rules on page E4–5. Update the TOC (page 1) and Index (last page).
- G1 Past Prez update when there's a new president
- G2 Past Events Fall bring the list up to date by adding a row at the top
- G3 Past Events Shakespeare bring the list up to date by adding a row at the top
- G4 Past Hosts bring the list up to date by adding a row at the top
- G5 Statistics (maintain complete list of statistics in handbook; maintain summary sheet according to what fits on it i.e., add newest year & drop off oldest)
- H1 List of Plays add any new lists
- H TOC if new lists of plays are added
- H8 Maps of Schools if we have any new ones
- H TOC if new maps are added
- E1 & E2 in odd-numbered years beginning in 2013, update according to what's voted in or out at June meeting
- Other sections may be changed as needed or desired try to have 1 or 2 committees go over their sections each year to update them; rotate thru the committees
- DTASC Handbook Changes create new page(s) at the beginning of document to show changes to handbook since its previous version (Lynn's method: "I usually copy the information from the previous year, change last year's date to this year's, and adjust the list, as the above list of sections is changed every year; then I annotate to indicate specific changes.")
- Note: A complete list of changes to date was created in 2009 and is in the Changes section. In 2015, all sections were reviewed and updated to current practices, including the change from A, B, and C Divisions to Middle School, Junior Varsity and Varsity.
- Also: Judges Tips and Registration Sample page may need to be updated for each festival, not just annually.

SECTION D

COACHES' RESPONSIBILITIES

- D1 COACHES' CODE AND CHECKLIST
- D2 CODE OF CONDUCT/PARTICIPANT CHECKLIST
- D3 New Teacher's Guide
- D4 PARENT/NON-PARTICIPANT CODE AND GUIDELINES
- **D5** AD SHEET

TEACHER'S DTASC FESTIVAL CHECKLIST

1.	I registered online for the correct division(s) and eve	ents.	
2.	I filled out and mailed the entry form with a check (f	For the full amount due) by the appropriate	
	deadline. (On any personal checks that will be replaced	ced by a school check, I wrote "Please Hold."	")
3.	I have paid this year's dues for myself and all adu	ılt directors that coach my students	
	(\$40/year for each of us).		
4.	I went over all festival rules with my students. (E1,E	22,E3 for Fall; E1,E2,E4 for Shakespeare)	
5.	I made certain that all material we used came from a	- · · · · · · · · · · · · · · · · · · ·	es
	to specific event rules. It is age and audience approp		
6.	I have obtained performance rights as necessary.*		
7.	I signed up for one or more festival jobs and I will ca	arry them out.	
8.	I have gotten three qualified judges to sign up on the DTASC web site.		
9.	I signed up 1–5 student room chairs, and gave them		
	sheet from the DTASC Handbook, and reviewed it w	* *	
10.	I distributed Student Codes of Conduct to my studen		
	collected all the signed copies.		
11.	I stressed to my students the importance of a good at	titude at the festival. As a participant, they	
	should win without arrogance and lose without apole		ıld
	respect the performance and the auditorium as well a		
12.	•		
13.			v
	arrive in the morning and turn in their signed Code		,
14. I have arranged for adult supervision of my students at all assemblies and ensured that b e			
adults and students know how they should behave during all assemblies.			
15.	I will bring necessary items to festival as follows:		
	a. I will turn in the following items at the registration	n table when I arrive:	
	1) teacher code; 2) student codes; 3) scripts for all		
	b. I will keep emergency contact information for my		
16.	Before Rounds 1, 2 and Semi-Finals, I will check wi		
10.	judge (unless I have a committee job which takes all		
17.			
after assemblies, not during them. I will also remind my students to remain quiet outside the			mç
	when they leave their round.	my students to remain quiet outside the root	.115
18.	I understand that at festival I am required to check in	with Rules after each round (unless	
10.	I am working in Tabs, Judges or Rules, as Rules can	· · · · · · · · · · · · · · · · · · ·	
	TEACHER CO	DE	
I,	, hereby warra ations set forth by the Drama Teachers Association	nt that I have adhered to all festival rules	}
and regula	ations set forth by the Drama Teachers Associatio	n of Southern California.	
As coach	ofnd manner in which all of my students' scenes are	, I accept the responsibility for the	ne
		presented and for my students behavior	aı
festival ar	nd in the awards assemblies.		
	Teacher's Signature (Required)	Date	
	c 2.5 (redamon)	~ 	
	1		
Administrator's Signature (Required)		Date	

*See D1-7 and D1-8 for "How to Get Performance Rights"

QUICK REFERENCE GUIDE FOR TEACHERS

WHERE TO FIND FORMS IN THE DTASC HANDBOOK

Ad sizes D5–1	
Associate Membership	DTASC web site
Community Service Certificate	H4–1, H4–2
Director's DTASC Festival Checklist & Code	D1–1
Events Submissions	H5-5
Judge Submissions	H5-3 and on the web site
Membership	
Nomination of Officers	Н5–6
Participation Certificate	H4-3, H4-4
Parent /Non-Participant Code of Conduct	D4–1
Rules Submissions	H5–4
Scholarship, DTASC	all of F1
Scholarship, Mario Lomeli	all of F2
Student Code of Conduct (leave signed at reg table)	D2-1
Student Code of Conduct in Spanish (leave signed at reg table)	D2-3
Teacher Code (leave signed at registration table)	D1–1
Verification Form, Costume	E3–27 and E4–31
Verification Form, Graphics/Publicity (Fall)	E3–25
Verification Form, Sets/Lights (Fall)	E3–23
Verification Form, Sets/Lights/Graphics (Shakespeare)	E4–30

WHERE TO FIND OTHER USEFUL INFORMATION IN THE HANDBOOK

Associate Members	DTASC web site
Board Members contact info	A2-1
Calendar	A1–1
Parent /Non-Participant Code & Guidelines for Parent Supervisors	D4
How to Avoid Late Fees	D1–7
Lists of Plays	Н1
Master Cuttings List	on DTASC home page
Participant Checklist	D2–2
Performance Rights	D1–8 thru D1–11
Program Cover Design info (Student Artwork)	C3–4
Room Chairs – What to Do	C9
(C: C9–3; 4,5,6; 7,8; 12; A/B: C9–3; 4,5,6; 9,10,11; 12)	
Rules, Fall Festival	all of E1, E2, and E3
Rules, Shakespeare Festival	all of E1, E2, and E4
Shakespeare Play Summaries info	C3-5
T-Shirt Order Form	C6–5

FOR JUNE BUSINESS MEETING

BEFORE MEETING (CHECK DEADLINES FOR EACH)

•	Events Submissions	H5–5
•	Nomination of Officers	Н5–6
•	Rules Submissions	H5–4

li's uptodate if its ends with 9.17.pdf QUICK REFERENCE GUIDE FOR TEACHERS, CONTINUED

FALL FESTIVAL

BEFORE FESTIVAL

•	Ad sizes	D5–1 (5½" x 8½" program)
•	Teacher's DTASC Festival Checklist	D1–1
•	Fall Event Rules	E3, plus E1 and E2
•	Guidelines for Parent Supervisors	D4–1
•	Lists of Plays	H1
•	Program Cover Design info (Student Artwork)	C3–4
•	Room Chairs – What to Do (JV & MS Divs)	C9–3; 4,5,6; 9,10,11; 12
•	Room Chairs – What to Do (Varsity Div)	C9–3; 4,5,6; 7,8; 12
•	Share Sheets (blank) for Fall Festival	ask board member
•	T-Shirt Order Form	C6-6

OTHER PRE-FESTIVAL DUTIES

- Attend Mandatory Meeting
- Sign up for a festival committee, find out what your duties entail, and perform them
- Register online a link will be sent to you
- · Print the online registration form that shows the total amount owed and mail it WITH A CHECK and (the following are optional) your ad, program cover designs, and t-shirt order form to your division registrar by the deadline. (Addresses are on the email you got when you registered or on the form.)
- Submit names of 3 new judges (to be done on the web site)
- Get Student Codes of Conduct and Festival Participant Checklists out to students early enough to collect all signatures; discuss the contents with the students
- Get Parent/Non-Participant Codes of Conduct to all adults going to festival who are not DTASC members; if they bring them signed, it will save time on festival morning
- Train room chairs, following the guidelines in the handbook & the room chair training video
- Reminder: It is your responsibility to secure performance rights to anything not in the public domain
- Attend the organizational meeting to help prepare everything for the festival

BRING TO FALL FESTIVAL:

•	Student Code of Conduct (leave signed at reg table)D2-1 and/or D2-3
•	Teacher Code (leave signed at registration table)D1-1
•	Master Cuttings List, all filled outin your packet or download; keep separate
•	A set of scripts for all your students' scenes showing the exact text they're using
	(leave at reg table)E1-1
	(BUNDLE THE CODES & SCRIPTS IN A NOTEBOOK OR LARGE ENVELOPE)
•	(BUNDLE THE CODES & SCRIPTS IN A NOTEBOOK OR LARGE ENVELOPE) Student emergency forms/trip slips (keep with you throughout the festival day)

IF YOU HAVE TECH ENTRIES, BRING:

		9	114" 10
YOL	J HAVE TECH ENTRIES, BRING:		Check out "Kid-Friendly" To
•	Verification Form, Costume	E3–27	" Kin home y
•	Verification Form, Graphics/Publicity (Fall)	E3-28	or och on TASC "
•	Verification Form, Sets/Lights (Fall)	E3-26	Cuss "D"
•	Reminder: each entry must have a notebook with the		U -
	required information; see details in	E3-23,24,	25

NOTE: Students need receipts available if judges want to see them.

POST FESTIVAL:

•	Community Service Certificate	H4–1
•	Participation Certificate	H4-3
(or	get them from the Forms folder in the Handbook online:	Certificates Fall.pdf)

QUICK REFERENCE GUIDE FOR TEACHERS, CONTINUED

SHAKESPEARE FESTIVAL

TINUED | It's uptodate if it's ends with 9.17.pdf

BEFORE FESTIVAL

•	Ad sizes	D5–1 (5½" x 8½" program)
•	Teacher's DTASC Festival Checklist	D1–1
•	Guidelines for Parent Supervisors	D4–1
•	Program Cover Design info (Student Artwork)	C3–4
•	Room Chairs – What to Do (A/B Div)	C9–3; 4,5,6; 9,10,11; 12
•	Room Chairs – What to Do (C Div)	C9–3; 4,5,6; 7,8; 12
•	Shakespeare Event Rules	E4, plus E1 and E2
•	Shakespeare Play Summaries	C3-5
•	Share Sheets (blank) for Shakespeare Festival	H2-1, H2-5, H2-7
•	T-Shirt Order Form	C6–6

OTHER PRE-FESTIVAL DUTIES

- Attend Mandatory Meeting
- Sign up for a festival committee, find out what your duties entail, and perform them
- Register online a link will be sent to you
- Print the online registration form that shows the total amount owed and mail it WITH A CHECK and (the following are optional) your ad, program cover designs, summaries, and t-shirt order form to your division registrar by the deadline. (Addresses are on the email you got when you registered or on the form.)
- Submit names of 3 new judges (can be done on the web site)
- Get Student Codes of Conduct and Festival Participant Checklists out to students early enough to collect all signatures; discuss the contents with the students
- Train room chairs, following the guidelines in the handbook & the room chair training video
- Reminder: It is your responsibility to secure performance rights to anything not in the public domain (Shakespeare's plays are in the public domain)
- Attend the organizational meeting to help prepare everything for the festival

BRING TO SHAKESPEARE FESTIVAL:

- Student emergency forms/trip slips (keep with you throughout the festival day)

IF YOU HAVE TECH ENTRIES, BRING:

POST FESTIVAL:

- Participation Certificate H4–4

(or get them from the Forms folder on the CD: Certificates Shakespeare.pdf)



The Drama Teachers Association of Southern California

EXPLANATION OF FEES FOR DTASC FESTIVALS:

ENTRY FEE is \$10 per student. The fee must be paid for each student in each group. If students drop out, under normal circumstances DTASC does not refund the fee. If students are added, the school or coach must pay the additional fee, which can be paid at registration on the day of the festival. For tech categories, the fee is per student in the group actually presenting at the festival, including any live models. It does not matter how many students are involved in preparing the tech entry; only those who actually present it at festival pay fees.

EXAMPLES:

- Tech Category, Varsity Sets/Lights can have 1–4 participants. If only 1 student is presenting the entry, the fee is \$10. If 4 students are involved in the presentation at the festival, the fee is \$40. Middle School and Junior Varsity can have 1–6 students in the presentation. If 6 are presenting at the festival, the fee would be \$60.
- Audition Monologue: A school can have one or two entries in this category. If one student is entered, the fee is \$10. If two students are entered (each competing separately), the fee is \$20.
- Event 9 can have 3–10 students, so the entry fee would range from \$30 to \$100, depending on the number of students performing.

AD FEE: A mandatory ad fee is charged to each school for each festival. The minimum ad price (for an approximately business card size ad) is \$15. Schools can opt for a larger ad at a higher fee. A 1/4 page ad is \$30; 1/2 page is \$50; full page (no bleed) is \$100. We do not accept ads that bleed. Any such ad will be reduced in size to meet the printing requirements.

PROGRAMS: Printed program booklets can be purchased for \$1 each. Please order enough for your school when you register, if you're planning to buy them. A limited number of programs will be available for sale at the festival at \$1 each.

The program will be online about a week before the festival. The online version can be printed landscape on letter size paper. It can be printed double-sided, but it is not designed to fold into a booklet. You may download it and print as many copies as you like.

COACHES' LUNCHES: Drama teachers (coaches) and other adults may buy one of the lunches being prepared for the judges. The cost is \$8 per person.

DUES: DTASC dues are \$40 per school year for each drama teacher at the school and for each additional staff member involved in the drama program with students attending DTASC Festivals. Dues may be paid separately, or with the registration for the first festival you attend for the school year. Dues must be paid if a teacher wishes to enter students in a festival. Dues are paid once per school year.

FESTIVAL REGISTRATION FEES

- Schools are expected to pay the amount assessed when they register, unless there was an error of some kind, such as ordering 8 lunches instead of 1.
- Contact the treasurer about any problems.
- Students dropping out after registration are not considered an error. The school is still expected to pay their registration fees. Perhaps the school can collect from the students or their parents if they don't understand the commitment they've made.
- If you add students, lunches, extra programs, or more dues after your registration is submitted, the additional money is due no later than the morning of the festival at the registration table. Anyone who is not paid up at that time is not eligible for trophies, and if you receive one anyway, you may have to return it.

HOW TO PAY

- DTASC accepts school checks, personal checks, money orders and credit card payments
- All checks and money orders must be payable to DTASC.
- Until we are set up to handle credit card payments online, the coach or the school must contact the treasurer by email llanning@pacbell.net to set up an appointment for the credit card payment and to get the phone number to call.

LATE FEE

- A late fee of \$35 per division will be assessed if registration fees have not been received by the start of the organizational meeting.
- The late fee will double each consecutive time that a school is delinquent with their registration payment. Any school that has not met all financial obligations from a previous festival will not be eligible to register for any subsequent festivals until the Treasurer has verified that its account has been cleared.

AMENDMENT TO LATE FEE RULE:

- 1. If a school has not submitted a check school check, personal check that can be cashed, personal hold check, or money order or paid by credit card before the Organizational Meeting, that school will not be registered and will not be placed in the program.
- 2. If a school withdraws from the festival after the Organizational Meeting, personal checks will not be cashed, but the standard cancellation fee of \$35 will be imposed and must be collected from the school before registering for a subsequent festival.
- 3. If a school withdraws from the festival after the program goes to print, one week before the festival, all checks including personal hold checks will be cashed.
- 4. Note: Extenuating circumstances may be considered by the President.

See next page about how to **Avoid Paying Late Fee**.

How to avoid a late fee:

After you register online:

- 1. Print out the registration form OR the invoice that was emailed to you.
- 2. Write a **personal check** for the total amount owed, and mark it **HOLD** (in the notes corner or with a post-it stuck to it)
- 3. Mail the registration form (or invoice) and your personal check to the registrar by the postmark deadline.

The treasurer will keep your Hold check until the Monday after the festival, so you have plenty of time to replace it with a school check.

As long as DTASC has a check from you by the deadline, you will not be charged a late fee. Reminder: Late fees double for each successive festival you're late.

NOTE:

If your school needs a copy of the registration form, then print 2 copies. One gets mailed by you to the registrar, and the other goes with your request for a school check.

And PLEASE make sure the financial manager really knows which registrar to mail your school check to!

Ecology note: If you can't bear to use the paper and ink to print 2 copies, then create a pdf of the registration form. Email one copy to your financial manager, and one copy to the DTASC treasurer at: llanning@pacbell.net. You still need to snail-mail your personal check marked Hold.

How to create a pdf:

- a. Have the form on the screen.
- b. Go to the print dialog box.
- c. Find the button or pop-up (depends on the operating system) that lets you print to pdf or print to disk.
- d. Name the file with school name and DTASC (eg: Hawthorne DTASC Regis.pdf).
- e. Click Save or Print (depends on the operating system).

GETTING PERFORMANCE RIGHTS

Here's a quick list of publishers and their guidelines for presenting monologues and scenes for festivals in general. If you don't see the publisher you're looking for, simply email them telling them what you want to do. The following information was gathered doing the same thing. (Note: They are in no particular order.)

SAMUEL FRENCH

In most circumstances, monologues and brief excerpts of less than ten minutes do not require a license or other permission from Samuel French when performed for audition purposes or for a limited audience of adjudicators at festivals and competitions. Excerpts of more than ten minutes or short plays require a license (which can be requested on our website).

Exceptions are generally Neil Simon titles, which always require a minimum licensing fee of \$125.

I recommend reading the competitions page on our website for more information. Please let me know if you have any questions!

ROSEMARY BUCHER, Licensing Representative d. 917.933.7734 | o. 866.598.8449 rbucher@samuelfrench.com

DRAMATISTS PLAY SERVICE

We have a Scene Performance Rights Application on the Competitions page of the Licensing drop-down list. This license grants the right to make cuts and states the terms and conditions to doing so. The fee is \$40 per performance. But this is for longer scene competitions of 20 or more minutes.

For very short scenes and monologues there is a small fee if the performances are done in front of an invited audience. If it's just for judges, then you don't need to obtain the rights or pay a fee. Short scenes are \$20 per performance and monologues are \$15. You would need to email me directly with the title, date and number of performances and your billing address.

Danna Call, Dramatists Play Service, Inc.

440 Park Avenue South, 11th Floor, New York, NY 10016

DRAMATIC PUBLISHING

Talk to Mary by Phone

Email all request and make sure you have the title of the play you want to use. By the title, they will be able to let you know what you need to pursue the use of the material for festival purposes.

PIONEER PUBLISHING

We have a couple of forms we can send you if you need written permission. Materials and royalties must be arranged before we send you those documents. Give us a call at 800-333-7262. We can give you more information there, but the materials (script(s)) and royalty payment must be arranged first.

Kenzie Smith, Customer Service Representative

Toll-free: 800-333-7262 Phone: 303-779-4035 Fax: 303-779-4315

ELDRIDGE PUBLISHING

Royalty fees are waived on cuttings and monologues under ten minutes used for competition. Please let us know if you have any additional questions.

Bryan Edwards, info@hiStage.com, phone: 850.3853.2463 • fax: 850.386.6799 PO BOX 4904 Lancaster, PA 17604 • www.hiStage.com

HEUER PUBLISHING/GREEN ROOM PRESS/BROOKLYN PUBLISHING

If you plan to use a cutting from a Full Length or One Act work for a festival we ask you to do the following:

- 1) Purchase a script for each cast member that will be speaking
- 2) Email us with the cutting (the length of the cutting determines the reduced royalty fee)
- 3) Purchase the reduced royalty fee

If you choose to use our original Monologues, they are one set fee and include the royalty for performance.

Please let me know if you have any questions!

Stephanie Michalicek, VP: Operations, Heuer Publishing LLC

customerservice@heuerpub.com, www.heuerpub.com

Phone: 800-950-7529 / Fax: 319-368-8011, PO Box 248, Cedar Rapids, IA 52406

PLAYSCRIPTS

Thanks so much for checking in on this! Our official policy on royalty fees for adjudicated competitions is as follows:

Currently, royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or competitions, unless otherwise noted. These particular performances, and only these, are automatically authorized by the playwright when you purchase books of the play you wish to perform. (Note: Any other cuttings must receive prior approval from Playscripts.)

As long as your cuttings (for monologues or scenes) come in at ten minutes or less, you won't need to pay any royalty fees - and you're welcome to cut the play however you like (as long as you don't add any dialogue). We are unable to authorize photocopying of the play - each person involved will need their own copy of the script.

Please let us know if you have any questions!

Tyler Dwiggins, Sales & Licensing Associate - West Coast

Playscripts, 7 Penn Plaza, Suite 904, New York, NY 10001

Office: (646) 844-1472 Fax: (888) 203-4519 t

dwiggins@playscripts.com www.playscripts.com

Playscripts, Inc.: https://www.playscripts.com/help/rights

Royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These particular performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)

THEATREFOLK

All of the plays in our catalogue have full details online regarding royalty and script requirements for performance, so if you know the play you are considering this is something that can be easily looked up (and we're happy to help as well).

In addition, you can check out our royalty exemption policy to see if it would apply to your situation.

Royalty fees apply to all performances whether or not admission is charged. A presentation is considered a performance whenever the play is performed in front of an audience. If there's an audience (e.g. an invited dress rehearsal) royalty fees apply.

Monologues and scenes/excerpts lasting ten minutes or less taken from plays published by Theatrefolk may be performed without royalty in the following situations:

- Any International Thespian Society Individual Event.
- Any audition situation (whether auditioning for a show or an educational institution) where no audience is present apart from auditors and auditioners.
- In-class work where no audience is present apart from the teacher and individuals in the same class.

If there is anything else I can help you with, please let me know.

Ally Cooper, Theatrefolk: www.theatrefolk.com

BROADWAY PLAY PUBLISHING

All competitions require a performance-rights license with the exception of those five minutes or under in duration for which no license is required. For competitions with a duration of greater than five minutes a standard fee of \$50.00 per performance applies for full-length plays and \$35.00 per performance for short plays.

Broadway Play Publishing, Inc.: https://www.broadwayplaypub.com/performance-rights/

SMITH AND KRAUS

Most Smith and Kraus collections include a blanket permission statement for use. Remember, however, the particular piece you're interested in performing must be found in one of these collections that include blanket permission.

Smith and Kraus: http://www.smithkraus.com

YOUTHPLAYS

Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian national or chapter conferences/festivals. To receive a statement of permission, an entrant must purchase a single printable perusal copy of the play through the YouthPLAYS website, then email info@youthplays.com with their name(s), school, and event information

YouthPLAYS: www.youthplays.com

RODGERS & HAMMERSTEIN

The only sort of cutting that we be considered is a continuous segment from any given show. We will not approve a minute cut from here, five minutes cut from here, a song from there, a song from here, etc. It has to be one continuous segment of the show, for however long the competition permits.

Robin Pomatto, Coordinator, Theatrical Licensing, Robin.Pomatto@rnh.com

TAMS-WITMARK

In order to review your request we will need more information. Please let us know which shows, scenes and songs your students are interested in. We will also need to know the festival names and the dates of presentation.

Tams-Witmark Music Library, Inc., 560 Lexington Avenue, New York, NY 10022 Phone 212-688-2525, Fax 212-688-3232, customerservice@tamswitmark.com

TRW

TRW will permit any title in our catalog — that is in general release — to be performed as a competition/festival piece. Dependent upon the length of/amount of the work as a whole, there may or may not be author involvement.

Although this permission extends to songs/duos/scenes by individuals or small groups, I am addressing a use larger than a single song but less than the Work as a whole.

TRW has seen titles from our catalog in local and regional competitions from the school level to winning the national AACT festival.

As a general rule of thumb, we will not permit a Work to be presented in a festival/competition if the producer is not presenting the Work (in entirety) in a public presentation. In other words: if a high school or community theater produces a show as part of their regular season and then wishes to proceed with a 'cutting' for festival/competition/adjudication: no problem (assuming the festival/competition/adjudication is relatively contiguous with the public performances). TRW would generally not charge additional materials fees and would work with ROCS to extend Stage Tracks availability (if this resource had been licensed for the public performances) for little to no additional charges. Royalties for such a festival/competition would be considered on a case-by-case basis but would not exceed the minimum rate (currently \$85).

If, however, the 'cutting' for competition/festival/adjudication will not be presented in a public setting, TRW would not proceed granting permission/licensing.

Remember: it's fine to present songs and/or short scenes and TRW will sign-off or supply a permission form for these uses (including local/regional awards programs leading up to The Jimmy's/NHSMTA). But if you wish to present more than a song/scene but less than the whole AND you are not presenting the Work as part of your season or in public performance(s) TRW will not grant a license to proceed.

Under no circumstances may a 'cutting' from any TRW title receive a public performance outside of the festival/competition/adjudication process.

If you are aware of intent to take your production to festival/competition/adjudication at the time you apply for a license, we welcome mentioning that fact. But it is not necessary to do so. Since TRW does not 'rent' materials, there is no concern about holding onto them following public performance and throughout an adjudication time period. However, you must always inform TRW if you wish to present any of our titles at festival/competition/adjudication since the status of certain shows can change from time to time.

Michael McDonough, Sr Director of Amateur Licensing, www.theatricalrights.com Theatrical Rights Worldwide, 1180 Ave of Americas, Suite 640, New York, NY 10036 646-736-3234 (direct), 866-378-9758 (toll free), 212-643-1322 (fax)

MTI

MTI has indicated via a phone call that it extends the same rights as TRW.

NAME OF SCHOOL	

DTASC FESTIVAL CODE OF CONDUCT

PARENTS, STUDENTS and TEACHERS please read and sign this document. Observing the following rules will make the DTASC Festival a pleasurable experience for all concerned. All Contracts must be turned in at the REGISTRATION table on the day of the DTASC Festival.

- 1. I realize that attending the DTASC festival is a privilege, and that I am representing not only my theatre department but also my school district.
- 2. I have read the rules for my event and agree to follow them.
- 3. My school has obtained performance rights as necessary.
- 4. I will not refer to DTASC in any way, if I post performance videos on social media.
- 5. I have agreed to all guidelines on the DTASC Festival Participant Checklist (page D2-2). My performance will not include overtly sexual gestures or any ethnic/racial/religious/sexual slurs.
- 6. I will wear appropriate clothing to the festival, following DTASC rules (page E2–2).
- 7. I will be on time to all my performances and keep my partners aware of my location if I am not at the designated location on campus.
- 8. I will not leave the campus at any time without the approval of my coach.
- 9. I will not bring or use any drugs, alcohol or tobacco. I will not engage in bullying, sexual activities, or other inappropriate behavior. I UNDERSTAND THAT BREAKING THIS RULE WILL RESULT IN MY IMMEDIATE REMOVAL FROM THE FESTIVAL AND A REFERRAL TO MY SCHOOL'S ADMINISTRATION.
- 10. I will **turn off** my cell phone and other electronic devices during rounds and awards performances. I will make necessary calls before or after a round or assembly, not during them.
- 11. I will not take pictures of any kind during a performance, or make any recordings.
- 12. I will pick up all of my trash and will not bring any food/drink inside any building on campus.
- 13.I will tell my parents they are at the festival to help. They can watch my performance only if there is space in the room during rounds 1 & 2.
- 14. I understand that I may not drive to or from the festival with anyone other than an approved driver and that I must have requested this in writing prior to the festival. I understand that if I am driving myself to and from the festival that I must submit the proper paperwork and have my coach's permission.
- 15. I will treat all students, adults, teachers and DTASC personnel with courtesy and respect.
- 16. THEATRE ETIQUETTE:
 - a. I agree that while watching *any* performance, I will be respectful and quiet, and will show appreciation by appropriate applause. I know the difference between "Celebrate Mode" and "Respect Mode" and am able to switch between them as needed.
 - b. If I or my school wins, we will do so without arrogance. If I or my school does not receive the award we felt we deserved, we will accept that without complaint or apology.
 - c. As a member of the audience, I will respect the performance, the auditorium and the entire school.
 - d. During the awards ceremony, I will not rush the stage. If I do, I understand that my school will not be allowed to perform and may be disqualified for that event.
- 17. I realize that students who do not follow the code of conduct will be sent home without refund of fees. Additionally, that student may be barred from future theatre activities at their school. A parent or guardian will be required to pick up any student who is sent home.

I agree to all of the above Code of Conduct and will comply with all of the rules.

Name of student (printed) / Student's signature
Parent's or Guardian's signature / phone number for parent/guardian
Teacher's signature
I give permission for my student to be taped, filmed or photographed for the purpose of publicity or documentation.
Signature of parent or guardian

DTASC FESTIVAL PARTICIPANT CHECKLIST

1.	Someone in our group will say our school code clearly and give the memorized introduction including the school code, title and author before the scene or monologue.
 2.	I plan to create any sound effects only with hands, feet, mouth, chair(s) or floor.
3.	I'm aware that no props may be used at all, and that I can use up to 4 chairs in a scene (used in any manner other than throwing or propelling as long as no one is endangered, or limited by the rules for that event) and up to 2 chairs in a monologue.
 4.	I'm fully aware of my time limits: 5 minutes for monologues and 2–4 person scenes, and 8 minutes for other scenes.
 5.	I don't plan to use any transition material which is not from the text.
 6.	I'm not planning to use any theatrical makeup at the Festival unless I'm in the costume event.
 7.	I do not plan to take any large radios to the festival.
8.	I will be quiet when I leave my festival room because other rooms I'm passing still have performances taking place.
 9.	I will be careful about my language and behavior at all times and everywhere on campus throughout the festival day.
10.	I will get permission before I rearrange a festival room for an event, and I will put things back the way they were when the round is over. I may take photos with my cell phone to facilitate this and to prove that I have done it.
11.	Regardless of what happens at the festival, I plan to be a good sport, enjoy the day, meet new people, see some fine performances, learn what I can, respect the school and the performances, and have a great time!

FESTIVAL DTASC CÓDIGO DE CONDUCTA

PADRES, ESTUDIANTES Y MAESTROS por favor lean y firmen este documento. Les pedimos que sigan las siguientes reglas para garantizar que el Festival DTASC sea una experiencia placentera para todos los presentes. Recuerden que todos los contratos deben ser entregados en la mesa de REGISTRACIÓN el día del Festival DTASC.

- 1. Entiendo que asistir al Festival DTASC es un privilegio y que no sólo estoy representando a mi departamento de teatro sino también a mi distrito escolar.
- 2. He leído las reglas de mi evento y estoy de acuerdo en seguirlas.
- 3. Mi escuela ya obtuvo los derechos necesarios de actuación (o participación).
- 4. En caso de que ponga algo en los medios sociales, nunca mencionaré DTASC.
- 5. Estoy de acuerdo con todas los lineamientos establecidos para los participantes en el Festival DTASC (página D2-2). Mi actuación no incluirá gestos obviamente sexuales ni insinuaciones étnicas/religiosas/sexuales.
- 6. Utilizaré ropa apropiada para el festival, siguiendo las reglas DTASC (página E2-2).
- 7. Llegaré a tiempo a todas mis presentaciones y mantendré a mis compañeros al tanto de donde voy a estar en caso de no estar en mi lugar asignado dentro de la escuela.
- 8. No dejaré la escuela en ningún momento sin la aprobación de mi entrenador.
- 9. No traeré ni usaré ningún tipo de droga, alcohol o tabaco. **No seré parte de acoso de ningún tipo (bullying),** actividades sexuales, ni ningún comportamiento que no sea apropiado. Entiendo que romper cualquiera de estas reglas RESULTARÍA EN MI RETIRO INMEDIATO DEL FESTIVAL Y SER REFERIDO/A A LA ADMINISTRACIÓN DE LA ESCUELA.
- 10. Apagaré mi celular y otros aparatos electrónicos durante las rondas y premios de participación. Haré las llamadas necesarias antes o después de la ronda o asamblea, nunca durante el evento.
- 11. No tomaré fotos ni grabaciones de cualquier tipo durante las presentaciones.
- 12. Recogeré toda mi basura y no traeré comida/bebida dentro de ningún edificio en la escuela.
- 13. Les recordaré a mis padres que ellos están en el festival para ayudar. Pueden mirar mi actuación sólo si hay suficiente lugar en el salón, durante las rondas 1 y 2.
- 14. Entiendo que sólo debo ir o regresar del festival con la persona aprobada en el permiso por escrito que debo de entregar antes del festival. Entiendo que, si yo voy a manejar al festival y de regreso, debo entregar la documentación necesaria y tener el permiso de mi entrenador.
- 15. Trataré a todos los estudiantes, adultos, maestros y personal de DTASC con cortesía y respeto.
- 16. ÉTICA DE TEATRO:
 - a. Estoy de acuerdo que, cuando esté mirando cualquier actuación seré respetuoso/a, guardaré silencio y mostraré mi apreciación solamente con aplausos. Yo sé cual es la diferencia entre el "Modo de Celebrar" y "el Modo de Respetar" y soy capaz de cambiar entre ambos si es necesario.
 - b. Si mi escuela o yo ganamos, lo haremos sin arrogancia. Si mi escuela o yo no recibimos un premio que creíamos que merecíamos, aceptaremos la decisión sin poner excusas ni quejas.
 - c. Como miembro del publico, respetaré a los actores, el auditorio y la escuela.
 - d. Durante la ceremonia de premiación no correré a la plataforma. Si lo hago, entiendo que a mi escuela ya no se le permitirá actuar y podría ser descalificada del evento.
- 17. Entiendo que el estudiante que no siga el código de conducta será mandado/a de regreso a casa sin reembolso. Además, ese estudiante puede ser excluido/a de futuras actividades teatrales en su escuela.

Un padre ó encargado tendrá que recoger a cualquier estudiante que sea mandado a casa.

stoy de acuerdo con el Código de Conducta y cumpliré con todas las reglas antes mencionadas.			
Nombre del estudiante (letra en molde) / Firma del estudiante			
Firma del padre o tutor / Número de teléfono del padre o tutor			
	_		

Firma del maestro/a

Doy permiso para que mi hijo/a sea grabado, filmado o fotografiado con el propósito de publicidad o documentación.

Firma del padre o tutor

DTASC FESTIVAL PARENT / NON-COMPETITOR CODE OF CONDUCT

PARENTS, NON-COMPETITORS: In an effort to preserve an encouraging, collaborative atmosphere for our students, DTASC asks that each non-competitor (parent, friend, relative, etc.) read and sign this document. Observing the following rules will make the DTASC Festival a pleasant experience for all concerned. This form must be turned in to the REGISTRATION table (or T-SHIRT TABLE or JUDGES STATION if after 9:00 am) on the day of the DTASC Festival.

- 1. I realize that attending the DTASC Festival is a privilege, and that I am representing not only my student's theatre department but also their school district. I will be polite and cooperative all day.
- 2. I will wear my name badge at all times while at the DTASC Festival, with my student's school code.
- 3. I will adhere to the regulations of the DTASC Festival's host school, including but not limited to the prohibition of alcohol and tobacco products and other substances not allowed on school premises.
- 4. I will not take my student(s) or others off campus without the consent of their coach.
- 5. I will **turn off** my cell phone and other electronic devices during rounds and awards performances when I am in the performance room. I will make sure no phone calls or messages disturb the performances at any time.
- 6. I will not take pictures of any kind during a performance, nor make any recordings.
- 7. I am aware that, due to space and focus concerns, non-competition spectators are not allowed in performance rooms during Semi-Finals and Finals rounds. I will use this time to assist my student's coach and/or the DTASC organization with the running of the festival, if possible.
- 8. I will respect all students, campus organizers, DTASC membership, and district administrative personnel. I recognize that my displeasure at any rules infractions or other perceived wrongs or other concerns should be shared in confidence with my student's coach, who will share with DTASC personnel as appropriate.
- 9. THEATRE ETIQUETTE:
 - a. I agree that while watching *any* performance I will be respectful and quiet and will show appreciation by appropriate applause.
 - b. I will not interrupt any performances by entering or leaving during them.

I agree to all of the above Code of Conduct and will comply with all of the rules.

- c. If my student or school wins, I will model how to be gracious winner; if my student or school does not win, I will likewise model how to treat my student's peers with respect and civility.
- d. As a member of the audience, I will respect the performance, the auditorium, and the entire school.
- 10. I realize that if I or anyone from our school does not follow the code of conduct, we risk the disqualification of our school, including but not limited to the invalidation of any awarded trophies and plaques and the school being barred from participation at future DTASC festivals.

Printed name of parent/non-competitor /	Signature
	_
Cell phone number	
Coach's signature / Cell phone number	

GUIDELINES FOR PARENTS

Welcome to our DTASC festival. Your presence today means that you are volunteering to help. Thank you!

The following is a list of times and places your help will be most needed.

1. **As you arrive:** Check that students have removed all possessions from the bus, such as LUNCH, jackets, all the pieces for their set exhibit, etc.

2. Morning Registration:

- If there are lunch tickets, gather meal orders, get tickets and deliver payment for lunch. Help distribute programs, school code tags and pins. Make sure that all the students know the location of the first round where they will be performing.
- **ESSENTIAL:** Sign in on the Parents list and get a PARENT PASS to wear all day. <u>Your school code</u> goes on the pass. Passes are at the Registration table before Round 1, and at the Information table after that.
- 2. **Opening Assembly:** Make sure all students are with their groups and have used the restrooms. Check with students one last time for room locations. Make sure everyone has purchased lunch or has a lunch with them. Make sure students are wearing their school code tags.

3. During rounds 1 and 2:

- Offer to sell T-shirts, or help at the information table, or with hospitality for the judges, and/or find the host and offer to help.
- If you are hoping to watch your child perform, please remember that there may not be enough space in some rooms, and that judges must have the seats front & center. No talking, no coaching, and no photography of any kind, please!

4. **<u>Lunch</u>**:

- Make sure your group has lunch tickets and gets lunch. (You have lunch too!)
 Help with general supervision. Remind ANY students where the trash cans are.
- If any students get particularly out of order, find a coach to handle the "teacher type" discipline. Let the coaches be the bad guys!!!
- If there are any first aid type situations, deliver the student to First Aid and find the coach in question. When in doubt, go to JUDGES to find a DTASC coach.

5. Afternoon Rounds:

- See if there is anything you can help clean up. JUDGES is a good place to find out what needs to be done. We always need help sorting SHARE SHEETS.
- You may watch a round if there is room. Same restrictions as in #3 above.

6. Any time students are out on campus

- Please remind them to be quiet. If they're doing something dangerous, they need to be stopped. Get help from a DTASC coach as needed.
- Students are NOT permitted to leave campus at any time during the festival.
- 7. **Final Assemblies:** Help maintain quiet with your group. It is not necessary for you to attend to any other school's group. Any situation that requires more discipline should be brought to the attention of your coach.
- 8. **After the Assemblies**: Make sure students have collected all their belongings, including jackets, cell phones, set exhibits, chairs, etc. before boarding the bus.

Thank you for all your hard work and for helping the festival run smoothly.

Half page ad \$50 5 1/4 inches wide 3 3/4 inches tall

"Business card" ad \$15 2 1/8 inches wide 1 7/8 inches tall New ad sizes for the smaller size program. Confused? Send it in & l'll figure it out for you.

Quarter page ad \$25 2 3/8 inches wide 3 3/4 inches tall

AD SHEET—for 5½ x 8½" programs EACH SCHOOL MUST PURCHASE ONE AD

Reminder: Do not fold small ads.

5 1/4 inches wide 8 inches tall

⊏ull page ad

Pay for one ad for each festival day, even if you register for more than one division. Festivals on different days? Buy an ad for each day.

Email your ad to **llanning@pacbell.net** no later than the day of the organizational meeting.

NEED AN AD?

Lynn Lanning will design an ad for you at no additional cost.

• Please email Lynn no later than the Wednesday before the organizational meeting.

llanning@pacbell.net

Include DTASC in the subject line so she won't think it's spam.

• If you have a request for a certain type of picture (school mascot, drama masks, etc.) or a specific message, email it to her. Otherwise, you take pot luck.

SECTION E

FESTIVAL RULES

- E1 Participating Schools Rules
 - Dues, Meetings, Allowable Entries,
 Rules Enforcement, Late Fees, etc.
- E2 Scene Rules For All Events, All Festivals
 - STANDARDS OF BEHAVIOR, DRESS, ETC.
- E3 FALL FESTIVAL
 - SPECIFIC RULES FOR CURRENT YEAR
 - TECH RULES AND GUIDELINES FOR FALL
- E4 SHAKESPEARE FESTIVAL
 - SPECIFIC RULES FOR CURRENT YEAR
 - TECH RULES AND GUIDELINES FOR SHAKESPEARE
- **E5** Rules for Previous Events
 - Previous Fall Festival Events
 - Previous Shakespeare Festival Events

DTASC FESTIVAL RULES

PARTICIPATING SCHOOLS RULES

DIRECTORS / COACHES / DRAMA TEACHERS

Definition: "Active member" may also be referred to as teacher, coach, or director. All of these terms used anywhere in the DTASC handbook mean "an active DTASC member," i.e., someone who has paid dues for the current school year.

- 1. All festival and scholarship entries must be directed by an active member of that school. Currently enrolled secondary students may direct, if supervised by that official faculty member. Violation will result in immediate disqualification of all entries and suspension of that school from the next festival.
- 2. Each coach must bring to festival—and have within easy reach at all times—emergency information for each of their attending students. Each coach and student and the student's parent/guardian will also sign a Code of Conduct to be submitted upon arrival.
- 3. Directors must also bring a binder with all DTASC scenes to festival and leave it at the registration table upon arrival. They can reclaim it from Rules after Finals.
- 4. In addition, directors must bring the Master Cuttings List, filled out completely, to leave at the registration table, separate from the scripts and codes of conduct.
- 5. Each entered DTASC director must participate on the day of the festival on a committee or as a judge. Failure to do so would result in forfeiting his/her entry for the following semester's festival. Directors must remain as chaperones to supervise their students. In an emergency, a DTASC member will be allowed a substitute. Any director who has an all-day committee assignment or who has groups entered in more than one division at the same festival should have a designated assistant chaperone for each division who will actively supervise the students.

DIVISIONS

1. The festival is divided into three divisions:

Middle School (formerly Division A) — 6th–8th grades Junior Varsity (formerly Division B) — 8th and 9th grades Varsity (formerly Division C) — 9th–12th grades

2. A DTASC director may enter any of the divisions for which the school has qualified students. An individual student, however, may enter only one division per festival, and participate in only one event.

SCHOOLS

1. Entries must come from a single school that includes students in the appropriate grades, and no student can be entered in more than one category. If a school has only boys or only girls, it may join with one other school of the opposite sex to enter as a competing team for reason of rules and fees. DTASC is open to entries on a reciprocal basis to schools from other states or countries in an effort to promote cultural understanding and an appreciation of diversity.

NOTIFICATION OF PLACEMENT

1. Students are not to be notified of placement in any rounds, or of comments on Judge's Share Sheets during the festival. Semi-finalists and finalists will be announced at the scheduled assemblies.

REGARDING JUDGES

- 1. No director, parent or student may attempt to influence the decision of any judge or discuss in the hearing of any judge the merits of any participant.
- 2. No director, relative, or friend may act as a judge in a section or Rules Committee decision in which s/he knows a participant.
- 3. The opinions of the judges as to the excellence of the performance and the judge's decision as to the ranking of the contestants should not be challenged. Any protest regarding rules violations should be made to the Rules Committee, and only by a DTASC director. The Rules Committee's decision shall be final.
 NOTE: Judges are asked to report to Rules the school code of any scene they feel is age inappropriate or in which safety is a concern. The Rules committeee will then contact the coach.
- 4. No judge may judge the same event within the same division more than once unless absolutely unavoidable.
- 5. VARSITY DIVISION must be at least 21 years of age JUNIOR VARSITY AND MIDDLE SCHOOL DIVISIONS College students of any age may judge JV and Middle School, but they must provide any previous school affiliation(s) at judge registration and show their college ID.

NOTE: The penalty if judges disregard these rules is that the school they are connected to may be disqualified.

RULES ENFORCEMENT

- 1. The Rules Committee and/or festival host and DTASC president are given the authority, in extreme circumstances, to place on probation, disqualify, and/or eject all entries of an entire school. Examples of extreme circumstances include but are not limited to:
 - unsportsmanlike conduct
 - inappropriate material
 - discourteous behavior (eg. abusive language or conduct worthy of censorship) by the director, students, parents, relatives, or anyone else connected to the school toward an official of the festival, including DTASC and host personnel, judges, and room chairs

A letter of reprimand may sent to the director and to the principal of the school in question.

The decision in this matter shall be final.

2. Normally, the Rules Committee may not disqualify an entry in the final round unless the sponsor has been notified of alleged rules violation by the Rules Committee, in person, previous to the final round. (Exception: See #11, next page.) All disqualifications must be cleared by DTASC president.

Exception:

- Egregious rule breaking at the awards assembly will be disqualified regardless of whether the school was warned or not
- "Egregious rules breaking" is defined to be in violation of guidelines set forth in Student and Teacher codes of conduct or action determined to be unsafe
- The President may still exercise discretion about the penalty
- 3. All sponsors or an adult representative from each school must check in with Rules between each round. Failure to do so constitutes grounds for disqualification from any category where a rules infraction has occurred if that violation is repeated in a later round. Once a sponsor has been notified of the violation, the students must make any adjustments necessary to correct the violation. If the violation occurs again, the scene will be disqualified.
- 4. Challenged scenes will be given the chance, in most cases, to address/alter any rule deemed violated.
- 5. If a rules violation which has already been brought to rules and reported to the appropriate sponsor is broken again during the final round or award assembly performance, the scene will be disqualified by the Rules Committee with the approval of the DTASC president, and the award will be given to the next highest placing scene. Sweepstakes points will be adjusted accordingly.
- 6. Any school that intentionally changes material or scene content, including content of student written scripts, between rounds without the guidance of the Rules Committee will be disqualified in the category in which the change occurred.

PARTICIPATING SCHOOL RULES, CONTINUED

- 7. Rules Committee has the final authority to interpret the rules regarding festival attire on the day of the competition which can lead to a warning and/or disqualification of any group.
- 8. Rules Committee also has the authority to warn and/or disqualify any other clothing item not mentioned above if, in their opinion, it does not meet the standards of safety or modesty imperative to a DTASC festival.
- 9. At festival, only the DTASC president, the Rules Committee, any individual requested by the Rules Committee, and the coach in question may be present to determine the status of a rules violation.
- 10. Any disqualifications during the festival must be reported to Tabulations on a form signed by the DTASC president.
- 11. A scene found to be in violation of any rule may be immediately disqualified, with any awards revoked, *if it was entered by a school that has previously received warnings at two or more festivals for similar infractions*. Furthermore upon review by the DTASC President, the school may be suspended from competition for the next festival. **NOTE:**
 - Egregious rule breaking at the awards assembly will be disqualified regardless of whether the school was warned or not
 - "Egregious rules breaking" is defined to be in violation of guidelines set forth in Student and Teacher codes of conduct or action determined to be unsafe
 - The President may still exercise discretion about the penalty

SPECIFIC DTASC ORGANIZATION RULES

MEETINGS

1. Teachers or their legitimate representative (as determined by the current DTASC president) must attend the entire planning meeting prior to each festival. If a sponsor is unable to attend the meeting and sends a representative, s/he is responsible for obtaining all important rules information and changes and for notifying the DTASC president or membership chair before the meeting that such substitution will take place. Teachers can be represented by someone else at the mandatory meetings only once every four festivals.

RULES CHANGES

- 1. A rules change must be presented at the June business meeting, and may be tabled and revised to be addressed at subsequent meetings.
- 2. Rules will be voted on during odd-numbered years. However, the board is permitted to bring a rule to vote at any time.

EXPLANATION OF FEES FOR DTASC FESTIVALS

ENTRY FEE

The entry fee is \$10 per student. This fee must be paid for each student in each group. If students drop out, under normal circumstances DTASC does not refund the fee. If students are added, the school or coach must pay the additional fee, which can be paid at registration on the day of the festival. For tech categories, the fee is per student in the group actually presenting at the festival, including live models. It does not matter how many students are involved in preparing the tech entry; only those who actually present it at festival pay fees. Examples:

- Tech Category, Sets/Lights C Div can have 1–4 participants. If only 1 student is presenting the entry, the fee is \$10. If 4 students are involved in the presentation at the festival, the fee is \$40. A/B Div can have 1–6 students in the presentation. If 6 are presenting at the festival, the fee would be \$60.
- Audition Monologue: A school can have one or two entries in this category. If one student is entered, the fee is \$10. If two students are entered (each competing separately), the fee is \$20.
- Event 9 can have 3–10 students, so the entry fee would range from \$30 to \$100, depending on the number of students performing.

AD FEE

A mandatory ad fee is charged to each school for each festival. The minimum ad price is \$15. Schools can opt for a larger ad at a higher fee. A 1/4 page ad is \$30; 1/2 page is \$50; full page (no bleed) is \$100. We do not accept ads that bleed. Any such ad will be reduced in size to meet the printing requirements. See D5-1 for ad sizes.

PARTICIPATING SCHOOL RULES, CONTINUED

PROGRAMS

Printed program booklets are available at \$1 each. Coaches need to order them on their registration forms. A limited number of programs will be available for sale at the festival at \$1 each. The online program is free, but cannot be folded into a booklet.

COACHES' LUNCHES

Drama teachers (coaches) and other adults may buy one of the lunches being prepared for the judges. The set cost is \$8 per person.

DUES

DTASC dues are \$40 per school year (covers all festivals during the school year) for each drama teacher at the school and for each adult coaching students for DTASC Festivals. Dues may be paid separately, or with festival registration. Dues must be paid if a teacher wishes to enter students in a festival.

FESTIVAL REGISTRATION FEES

- Schools are expected to pay the amount assessed when they register, unless there was an error of some kind, such as ordering 8 lunches instead of 1.
- Contact the treasurer about any problems.
- Students dropping out after registration are not considered an error. The school is still expected to pay their registration fees. Perhaps the school can collect from the students or their parents if they don't understand the commitment they've made.
- If you add students, lunches, extra programs, or more dues after your registration is submitted, the additional money is due no later than the morning of the festival at the registration table. Anyone who is not paid up at that time is not eligible for trophies, and if you receive one anyway, you may have to return it.

HOW TO PAY

- DTASC accepts school checks, personal checks, money orders and credit card payments.
- All checks and money orders must be payable to DTASC.
- Until we are set up to handle credit card payments online, the coach or the school must contact the treasurer by email llanning@pacbell.net or by calling 818-517-3132 to set up an appointment for the credit card payment and to get the phone number to call. Payment cannot be taken on the cell phone call because the app for the credit card requires the cell phone's complete attention.

SEE NEXT PAGE FOR INFORMATION ABOUT <u>LATE FEES</u>.

LATE FEE

A late fee of \$35 per division will be assessed if registration fees have not been received by the start of the organizational meeting.

The late fee will double each consecutive time that a school is delinquent with their registration payment. Any school that has not met all financial obligations from a previous festival will not be eligible to register for any subsequent festivals until the Treasurer has verified that its account has been cleared.

AMENDMENT TO LATE FEE RULE:

- 1. If a school has not submitted a check school check, personal check that can be cashed, personal hold check, or money order or paid by credit card before the Organizational Meeting, that school will not be registered and will not be placed in the program.
- 2. If a school withdraws from the festival after the Organizational Meeting, personal checks will not be cashed, but the standard cancellation fee of \$35 will be imposed and must be collected from the school before registering for a subsequent festival.
- 3. If a school withdraws from the festival after the program goes to print, one week before the festival, all checks including personal hold checks will be cashed.

Note: Extenuating circumstances may be considered by the President.

How to Avoid a Late Fee:

- Mail a check for the registration fees by the postmark deadline, or hand deliver your check at the beginning of the organizational meeting.
 DO NOT send anything that DTASC must sign for.
- b. If your school check isn't ready on time, send a personal check for the amount owed, payable to DTASC, and mark it HOLD. These checks will be held until a school check is received or until the Monday after festival. If replaced by a school check, the personal check will be shredded. If not replaced, it will be deposited the week after festival.
- c. It may be possible to pay your fees by credit card. Contact the treasurer.

FESTIVAL JOBS AND PENALTIES

- DTASC is a volunteer organization. DTASC entry fees are extremely moderate compared to other festivals. Therefore, all members of DTASC must help at festivals in order to keep fees low.
- If registered DTASC members are not providing adequate help at festivals, or are shirking their jobs, depending on severity and/or multiple violations, consequences for non-performance of festival jobs may include financial penalties, loss of membership for the year, or removal from competition at that festival and/or the following festival/year.

SCENE RULES FOR ALL DTASC FESTIVALS

BASIC PARAMETERS

- 1 The selection is to be memorized
- 2. Group scenes are not to exceed eight (8) minutes. Individual and small group events are not to exceed five (5) minutes. Tech categories are not to exceed eight (8) minutes. The Events Sheet included in the registration packet should be consulted for all events that have been established for a specific festival. If the time is exceeded, participants must be stopped, but are not disqualified. If participants fail to stop after a warning, they will be disqualified.
- 3. The playwright's lines must be used. Individual words or phrases may not be combined at random to create new lines.
- 4. Scenes must be suitable for student actors and audiences, with some only 10 years old.
 - Any suggestive acting that denotes sexual activity of any kind except kissing and embracing is strictly forbidden in festival scenes and will result in disqualification.
 - No explicit sexual language or profanity of any kind is allowed. Language found in Shakespeare's plays (i.e., hell, damn, and bastard) is acceptable. Please note that Shakespeare used "bastard" only to mean an illegitimate child, not as a pejorative.
 - No scene that makes a parody of or is offensive to alternative lifestyles, religions, sexual orientation, or culture is allowed.
 - For Middle School (Div A), <u>kissing on the mouth is not permitted</u>. For Junior Varsity (Div B), only a quick non-sexual kiss on the mouth is permitted. No tongues should be visible. For both divisions, any horizontal embracing or other sexually intimate body contact is strictly forbidden in festival scenes.
- 5. Once a group has been established in Round One, no group members can be added or exchanged for different students. If Round One is missed, approval to be double ranked in Round Two MUST be received from the president. Any alterations to round participation and room placement must have written approval by the DTASC president.
- 6. Due to copyright laws, no videotaping or photographing of scenes in any round is allowed.
- 7. Sound effects are permissible, but only through the use of a participant's hands, feet, or mouth. No manufactured devices may be employed.
- 8. The optional <u>introduction</u>, which by definition is at the beginning of the performance, cannot be longer than 100 words or cannot be longer than 30 seconds. Performers must announce school code, title and playwright; these do not count toward the 100 words total, but cannot extend the introduction past the 30 seconds maximum. Performers must signal a clear break to the judges that the intro is finished and the performance will begin. The intro is counted as part of the total time.

See also MONOLOGUE INTRO on next page.

SCENE RULES FOR ALL DTASC FESTIVALS, CONTINUED

MONOLOGUE INTRO:

- Monologists are to state School Code (and clearly notify Judges of their performance number), Character(s), Play Title(s), and Author(s).
- School code and performance number must be stated at the beginning of the first Monologue.
- Each performer has 2 options;
 - a. Deliver Character, Title, and Author for both Monologues before any acting begins, OR
 - b. State Character, Title, and Author for the first Monologue only and then state the Character, Title, and Author before they begin their second Monologue.
- If they select the first option, actors MUST make their transition between Monologues clear to the Judges through performance only.
- Actors choosing the second option will provide themselves a very slight break between their first and second performance.
- 9. No participant may perform in more than one event; however, a participant may portray more than one character and may enact a character of the opposite sex. Personal pronouns may be changed in the text where necessary.
- 10. At least one category per festival must be designated as a "straight" scene. A "straight scene" must be derived from a single scene from a play, as written by the playwright, with any editing or cuts permitted only to delete insignificant characters, to make pronoun changes for clarity, **to remove profanity (required)**, or to complete the scene within time constraints. The playwright's intent must be honored. **Actors may play more than one role.**
- 11. Unless the scene is specifically designated as a parody, author's intent must be preserved in all scenes.
- 12. MUSICAL is a permanent 8-minute category for Fall Festival. Intent of the musical scene must be theatrical in nature, not choir driven. Songs in the scene need to help further storytelling.
- 13. As the festival contains a MUSICAL category, all other group scenes must be from non-musical shows not listed as musicals in a catalog, with the following exceptions:
 - Audition monologues may contain a musical selection even if there is another musical category.
 - Participants may use material from a musical for non-musical categories, provided there is no singing, humming, or underscoring.

SCENE RULES FOR ALL DTASC FESTIVALS, CONTINUED

- In Anything Goes, singing is allowed.
- 14. Participants must wear DTASC PERFORMANCE DRESS, including shoes as indicated in rule #15. This is established as:
 - Pants/Jeans any solid color, plainly-styled, ankle-length.
 - Shorts plainly-styled, solid-color, modest in style and length (fitted at the waist with legs that reach at least one inch beyond the fingertips when arms are extended at the side of the body).
 - Shirts a plain button-up collared shirt, long or short sleeve; any plain solid color t-shirt, long or short sleeve; or any official DTASC t-shirt is acceptable. No cutting, rolling up, or modification of the shirt is allowed. (See #16 and #17 for slight exceptions.)
 - Girls may wear skirts **or dresses** any plain solid color, plainly-styled, kneelength or longer, with a neat, same-length hemline and may wear, if desired, leggings (any solid color) under skirts **or dresses**.
 - No accessories
 - No alterations to standard design
 - No rips or cut-outs
 - No designs/writing/printing on any clothing (except official DTASC t-shirts).
 - No bare midriff, spaghetti straps, plunging necklines, underwear that is visible, nor immodestly revealing apparel.
 - Solid layering of shirts is permitted.
- 15. Shoes are required. Special footwear (i.e. tennis shoes, ballet slippers), except tap shoes, is acceptable for all events.
- 16. No theatrical makeup is allowed in any acting event, but may be required in tech theatre costume categories.
- 17. Clothing restrictions:
 - Clothing may not be used as props (e.g. scarf used as a noose), except as would be used in the normal course of a scene (i.e. actress may spread skirt to curtsey before the Duke, character may roll sleeves up or down if the scene requires it).
 - Clothing may not be rearranged during the scene to create a different "costume" or indicate a different character. (See #18 for slight exception.)
 - No clothing can be removed for any reason during a scene.

SCENE RULES FOR ALL DTASC FESTIVALS, CONTINUED

- 18. A skirt may be tucked to create pants. (This is the sole exception to Rule #17.)
- 19. No properties may be used. Only chairs will be permitted. All event participants will be permitted to use four (4) chairs, with the exception of individual event participants, who may use two (2) chairs. *Chairs may not be thrown or forcefully propelled*, but may be used in any other manner considered safe (except if the scene is pantomime, in which case the chair must not be moved in any fashion). Schools may provide their own chairs with the following stipulations:
 - Chairs must be "typical" to a secondary academic classroom.
 - Standard folding chairs are permitted. A participant may fold a folding chair during a scene.
 - Chairs should be in standard, institutional, manufactured colors only. *No decorations may be added.*
 - Chairs may be padded.
 - No modified stools or cubes are allowed.
 - The host school will still provide chairs for schools who do not bring them.
 - School code should be placed on the chair in an area out of sight so that they can be returned to the proper owners if misplaced or lost.

FOR RULES PERTAINING TO SPECIFIC FALL OR SHAKESPEARE EVENT CATEGORIES, PLEASE REFER TO FALL EVENT RULES IN SECTION E3 AND SHAKESPEARE EVENT RULES IN SECTION E4.

NOTE: Varsity, C Division, and C Div - all refer to students in grades 9-12.

JV, Jr. Varsity, Junior Varsity, B Division, and B Div – all refer to students in grades 8-9. MS, Middle School, A Division, and A Div – all refer to students in grades 6-8.

• SPECIFIC RULES FOR FALL EVENTS 2018 •

TABLE OF CONTENTS FOR E3 Acting Events. E3–2 thru E3–4 Event 3, Monologue E3–2 Event 4, Leading Ladies E3–3 Event 5, Horror/Thriller/Mystery E3–3 Event 6, Student Original (limited) E3–3 Event 7, Large Open Drama E3–4 Event 8, Large Open Comedy E3–4 Event 9, Open Musical E3–4 Technical Events E3–5 thru E3–28	MIDDLE SCHOOL (A DIV) TEACHERS, PLEASE REFER TO: Acting Events E3-2 thru E3-4 Tech Events E3-8 thru E3-10 Technical Event Directions Concept Papers E3-23 thru E3-25 Forms E3-26 thru E3-29 General Info E3-5, E3-7 Quick Overview E3-6
MS/JV Div Tech Theme	JUNIOR VARSITY (B DIV) TEACHERS, PLEASE REFER TO: Acting Events E3-2 thru E3-4 Tech Events E3-11 thru E3-14 Technical Event Directions Concept Papers E3-23 thru E3-25 Forms E3-26 thru E3-29 General Info E3-5, E3-7 Quick Overview E3-6 VARSITY (C DIV) TEACHERS, PLEASE REFER TO:
Instrument Schedule	Acting Events E3-2 thru E3-4 3-19
Costumes/Makeup	NOTE TO ALL: PLEASE REFER TO E1 AND E2; ALL THOSE RULES APPLY AS WELL.



TEXT

- 1. No play by Shakespeare may be used in any category. Verse drama is acceptable.
- 2. Because event 9 is designated as a musical, no singing from a musical is allowed in other categories except as noted for monologues.
 - The libretto of a musical may be used as long as no one sings or hums.
 - Songs included in plays not listed as musicals may be used.
 - Underscoring/humming of ANY music without lyrics is allowed when performing a play.
 No singing of words, however.
- 3. Must be from a single professionally produced or published play written for the stage. Equity waiver productions are permitted.
 - Definition of "professionally produced": Performed by persons receiving pay.)

REMINDER: Scenes must be appropriate for student audiences. We are theatre educators. Recommended guidelines per division:

- MIDDLE SCHOOL (A Div) AGES 10-13; <u>G</u> rating only please; parents are not all present & would not all approve PG
- JUNIOR VARSITY (B Div) AGES 13–15: PG rating
- VARSITY (C Div) AGES 14–18: <u>PG-13</u> rating

EVENTS 0-2 ARE TECH EVENTS. SEE PAGES 5 & FOLLOWING.

EVENT 3: RULES FOR AUDITION MONOLOGUE

- 1. The participant will prepare and present two monologues.
- 2. The entire presentation is not to exceed five minutes.
- 3. One of the monologues must be from a modern play (1920 or after) and one must be from a classical play (before 1920).
- 4. One of these monologues must be humorous, the other must be serious.
 - Which way rules 3 & 4 for monologues are combined is up to actor and/or director.
- 5. A capella singing is permitted in one of the monologues.
- 6. Monologues cannot be student-written.
- 7. No material from Shakespeare may be used.
- 8. No more than two (2) chairs may be used.

EVENT 4: RULES FOR OPEN DRAMA — STRAIGHT SCENE

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single professionally produced or published play written for the stage. It cannot be student written.
- 4. All DTASC Straight Scene rules apply. *Handbook E2–2*, #10 see below.
- 5. Must be of serious / dramatic intent, not a parody.

DTASC HANDBOOK E2-2 #10 - STRAIGHT CUT SCENE RULES

At least one category per festival must designated as a straight scene.

- The "scene" **MUST** be derived from a single scene of a play, as written by the playwright.
- Limited editing and cuts permitted:
 - » To delete insignificant characters
 - » To make pronoun changes
 - » To remove profanity (required)
 - » To complete the scene within the time constraints.
- The playwright's intent must be honored.
- Actors may play more than one role.

EVENT 5: RULES FOR OPEN COMEDY

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single professionally produced or published play written for the stage; it cannot be student written.
- 4. Must be of humorous intent.

EVENT 6: RULES FOR STUDENT ORIGINAL

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be written by one or more <u>students</u> at your school. Coaches may suggest cuts for the scene, but cannot suggest actual lines of dialogue.
- 4. Student writers do not have to perform in scene. They may, but it's not required.
- 5. This is an open category with no designated theme. Students may choose their own topic.

EVENT 7: RULES FOR LARGE GROUP OPEN DRAMA

- 1. Must have 3 to 6 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from a single professionally produced or published play written for the stage; it cannot be student written.
- 4. Must be a scene of serious intent, not a parody.

EVENT 8: RULES FOR LARGE GROUP OPEN COMEDY

- 1. Must have 3 to 6 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from a single professionally produced or published play written for the stage; it cannot be student written.
- 4. Must be a scene of humorous intent.

EVENT 9: RULES FOR MUSICAL "IT'S NICE TO BE NOMINATED"

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from a musical that was nominated for the Tony Award for Best Musical, but DID NOT WIN.
 - Note: The musical may have won a Tony in other categories, just not for Best Musical.
 - Junior versions are NOT permitted in this event.
- 4. Must include a capella singing.
 - Intent of the musical scene must be theatrical in nature, not choir driven.
 - Songs in the scene need to help further storytelling.

NOTE: IF THERE ARE CHANGES TO REGISTRATION, please email: dtascregchanges@gmail.com

that's: dtasc - reg(istration) - changes - @gmail.com



RULES FOR ALL TECH CATEGORIES

- 1. All tech categories can have no more than four (4) presenters for Varsity (C Division), no more than six (6) presenters for Middle School and Junior Varsity (A/B Divisions).
- 2. If participants do not present all the required elements for their specific technical category, their score will be affected, and they may be disqualified.
- 3. Technical presentations shall not exceed eight (8) minutes in length.
- 4. Technical categories are to be entirely student designed and built.
- 5. Detailed guidelines are provided in this handbook and on the web site.

 Please follow them.

2018: Tech Theatre: DISNEY MUSICALS

- 1. Designs must be for any professionally produced or published <u>stage version</u> of a Disney musical.
 - May not use a Disney movie as a direct source.
 - May not copy designs from the stage version selected.
 - May not use Disney characters or designs downloaded from the internet or cut/ traced from books or other printed material.
- 2. Must meet all divisional requirements for each category as listed in this handbook.
- 3. Kid-Friendly Tech Directions are available on the DTASC website.

VARSITY TECH ENTRIES: CHANGES IN JUDGING PROCEDURES

- Large numbers of tech entries will be split into sections of 12 or fewer schools.
- This will be done as soon as roll has been taken at the beginning of the tech round. It is essential that each tech group be present for roll call.
- All entries will give their prepared presentations to the same panel of judges, one section at a time.

FINALS ROUND:

- Tabulations will determine the top 10, based on the ballots for each section. An equal number will be chosen from each section. If that does not add up to 10, Tabulations will select the next best scores from any section(s) to fill the 10.
- The top 10 entries be announced at an assembly, probably *after* the acting groups are announced for semi-finals rounds.
- The top 10 will compete against each other in the afternoon in a Finals round for the same panel of judges.
- Instead of having students repeat the presentation, the judges will ask them questions about their work.
- Judges will rank the Finalists according to their first round presentation and the quality of their answers in the Finals round.

QUICK OVERVIEW OF TECH CATEGORIES SETS/LIGHTS COSTUME/MAKE-UP

Middle School (A Division):

- Notebook including Concept Paper, expense sheet, verification, & checklist
- ONE set model
- A simple Overhead Ground Plan
- NO lighting component
- 1–6 presenters; oral presentation
- \$50 limit, excluding black box

Jr. Varsity (B Division):

- Notebook including Concept Paper, expense sheet, verification, & checklist
- · TWO set models
- A simple Overhead Ground Plan for EACH of the TWO sets
- A light plot for ONE of the sets
- 1–6 presenters; oral presentation
- \$75 limit, excluding black box

Varsity (C Division):

- THREE set models
- Overhead ground plan for EACH set
- A light plot for EACH of the THREE sets
- · Notebook including Concept Paper
- 1–4 presenters; oral presentation
- \$100 limit, excluding black box

GRAPHICS/PUBLICITY

All Divisions:

- Notebook including Concept Paper, expense sheet, verification, & checklist
- Must use the designated play/genre
- Cannot use school name; make one up
- Poster OR Flyer
- Proposed Publicity Budget (amount below)

Middle School (A Division):

- 4-page Program (no blank pages)
- 1–6 presenters; oral presentation; \$250.00

Jr. Varsity (B Division):

- 4-6 page Program (no blank pages)
- 1–6 presenters; oral presentation; \$500.00

Varsity (C Division):

- 4-8 page Program (no blank pages)
- 1–4 presenters; oral presentation; \$1,000.00

Middle School (A Division):

- Notebook including Concept Paper, expense sheet, verification, & checklist
- 3–4 costume renderings with makeup, on white paper (4 if none fully realized)
- 1–2 of these renderings MAY also be fully realized costumes
- Each costume must be identified by character's name; if not for entire play, also needs act and scene
- Must have costume renderings, fabric swatches, and make-up charts
- 1–6 presenters; oral presentation

Jr. Varsity (B Division):

- Notebook including Concept Paper, expense sheet, verification, & checklist
- 3–4 costume renderings with makeup, on white paper (4 if two fully realized)
- 1 of these renderings MUST also be fully realized; may have 2 fully realized
- Each costume must be identified by character's name; if not for entire play, also needs act and scene
- Must have costume renderings, fabric swatches, and make-up charts
- 1–6 presenters; oral presentation

Varsity (C Division):

- Notebook including Concept Paper, expense sheet, verification, & checklist
- 5 costume renderings with makeup, on white paper
- 1–2 of these renderings MUST also be fully realized
- Each costume must be identified by character's name; if not for entire play, also needs act and scene
- Must have costume renderings, fabric swatches, and make-up charts
- 1–4 presenters; oral presentation

Download "Kid Friendly Tech" pdfs from dtasc.org for detailed guides to all three tech categories, or refer to handbook pages for each div/event.

NOTE for ALL Tech Entries:

- Presentation time is 8 minutes. Adequate documentation for money spent is required.
- Be prepared to answer judges' questions about your presentation.
- If your notebook is sub-standard or missing pieces, it could lower your score.

BASIC INFORMATION FOR ALL DIVISIONS

I. COACH'S RESPONSIBILITY

It is the **coach's responsibility** to make sure:

- A. All rules are followed
- B. All **paperwork** is complete

This means all **requisite forms** are filled out, AND students have prepared their **notebook** according to directions, with everything in the right order.

NOTE: ONE notebook is required. Students have the option of bringing additional copies of the notebook for the judges, if they wish.

- C. The costs of materials have been determined and kept within the designated limit.
- D. The value of all **donated/found material** has been estimated at the current fair market value and is included within the designated limit.
- E. Creators and models are able to explain the **reasons for their choices**.
- F. **Receipts** are available if judges question the amount spent.

II JUDGING

- A. Each entry will be judged on the basis of **design, workmanship, and presentation**. That said, entrants must recognize that all entries will primarily be judged as a THEATRICAL creation.
- B. **Research** is VERY important and entrants MUST **come prepared** to answer questions about the **choices and time period** of their design.
- C. Presentation of the winners will take place during the awards ceremony.
- D. Judges will be asked to write their thoughts on share sheets for each entrant.

III. RE-USE OF A WINNING ENTRY

A. A winning entry may **not** be entered in any subsequent competition (Honorable Mention included).

IV. RECOGNITION

- A. All entries receive one (1) sweepstakes point.
- B. All entrants receive finalist ribbon.
- C. First through Fifth and Honorable Mentions may be awarded in each category.

NOTE: Failure to adhere to the directions could exclude students from a plaque or trophy, but entry will be evaluated by judges for critique sheets.

FALL FESTIVAL TECHNICAL CATEGORY

MIDDLE SCHOOL (DIVISION A) - SETS/LIGHTS

Don't Panic — There is NO Light component for Middle School. That's what the category may be called called when you register. It also says Sets/Lights on Concept Paper, Verification Sheet, ballot and share sheet. Repeat: There is NO light component for MS.

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–23 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 SEE PAGES E3-26 and E3-29. Copy of EACH for EACH entry.
- C. Students design **ONE** (1) set, at a scale of 1/2 inch = 1 foot.
 - 1. Stage description and dimensions are the designer's choice (and must be included and adhered to throughout the designs) but they must not exceed the DTASC standards of 18' high, 36' wide, 30' deep. Set materials not to exceed \$50.00 other than those used to create the "black box stage." Receipts are necessary if the judge requests them.
 - 2. Art work: overhead ground plan of set design in either 1/4" or 1/2" scale on white paper (1/4" scale preferred; fits on 8 1/2" x 11" paper). Artist rendering / front elevations in color may be included.
- D. There is **NO lighting component for Division A**, in spite of the category's name. The share sheet has [MS: Rate Notebook here], which means the judges should record scores for the required notebook.
- E. Six (6) presenters to a team (maximum). Students may only participate on one presentation panel. Tech presenters cannot participate in an acting event. MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

MIDDLE SCHOOL (DIVISION A) - COSTUMES/MAKEUP

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–24 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 - **SEE PAGES E3–27 and E3–29**. Copy of EACH for EACH entry.
- C. THREE TO FOUR (3-4) costume renderings are required, as follows:
 - 1. Students **MAY construct one or two fully realized costumes** (constructed or gathered, not rented), following all appropriate guidelines as addressed in the Shakespeare Costume category. (See Section E4 of the handbook)
 - 2. MANDATORY: Color renderings of costumes with make-up, on white paper.
 - 3. MANDATORY: One rendering must be done for **EACH fully realized costume**.
 - 4. MANDATORY: Two renderings are to be of **costumes not fully realized**. This will result in four (4) renderings if a pair of (2) costumes are fully realized, three (3) if only one (1) costume is fully realized.
 - 5. MANDATORY: **If NO costumes are fully realized, FOUR (4)** costume/make-up renderings are required.
 - 6. **Character** must be identified on front of each design, both costume and make-up.
 - 7. If costume is not for the entire play, **act and scene** must be identified, in writing, on front of each costume and make-up design.
 - 8. MANDATORY: Legend indicates **types of fabric** intended; **swatches** must be provided for each design.
 - 9. Legend indicates **types of makeup** intended.
- D. A maximum of \$100.00 total may be spent for the fully realized costume(s).
- E. Six (6) presenters to a team (maximum), including models.
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

MIDDLE SCHOOL (DIV A) - GRAPHICS/PUBLICITY

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–25 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 - **SEE PAGES E3–28 and E3–29**. Copy of EACH for EACH entry.
- C. MUST include the following components:
 - 1. MANDATORY: **Four (4)-page program.** (May not leave one page blank for "Autographs.") Any size page is allowed. Each side of a page counts as 1 page. A sheet of paper folded in half equals 4 pages.
 - 2. MANDATORY: One poster or flyer of any size.
 - 3. MANDATORY: A **theoretical publicity budget of \$250.00**. This does NOT include the costs of printing the program or the poster/flyer. Use this money for OTHER publicity such as t-shirt design, ticket design, etc.
- D. Six (6) presenters to a team (maximum).
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- E. Any currently enrolled student at the school can participate in the creation and execution of the design.
- F. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

JUNIOR VARSITY (DIVISION B) - SETS/LIGHTS

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–23 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 SEE PAGES E3-26 and E3-29. Copy of EACH for EACH entry.
- C. TWO (2) sets required, at a scale of 1/2 inch = 1 foot.

These do not have to be two separate, fully built sets, but could be one set with decorations or other elements moved or added to show two separate scenes from a play. Please note, a bare stage is not considered a set.

Stage description and dimensions are the designer's choice (and must be included and adhered to throughout the designs) but they must not exceed the DTASC standards of 18' high, 36' wide, 30' deep. Set materials are not to exceed \$100.00 other than those used to create the "black box stage." Receipts are necessary at judge's request.

- D. MANDATORY: 1 simple Overhead Ground Plan for each set, in either 1/4" or 1/2" scale on white paper (1/4" scale preferred; fits on 8 1/2" x 11" paper). Artist rendering / front elevations in color may be included.
- E. Lights are required for ONE (1) of the two sets.

 MANDATORY: An overhead chart representing exact scale of sets (either 1/4" or 1/2" scale), location of lighting instruments, location of stage area lit by each instrument, type of instrument, and color medium.

Types of instruments — only the following may be included (not required to use all): 24 6" Ellipsoidals, 24 6" Fresnels (pronounced "fer-NELS"), 2 beam projectors, 4 strip lights, 1 spotlight, 6 gel scrollers, 2 image projectors, follow spots, and any practical lighting such as lamps or streetlights.

Set up: 2 catwalks, 3 electrics, 2 trees

Keep it simple!

continued

B DIVISION SETS/LIGHTS, CONTINUED

- F. Six (6) presenters to a team (maximum).
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- G. Any currently enrolled student at the school can participate in the creation and execution of the design.
- H. Technology (optional) For the purposes of presentation, the use of latest theatre technology is encouraged. Entrant must bring own equipment.
- I. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

JUNIOR VARSITY (DIVISION B) - COSTUMES/MAKEUP

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–24 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 - **SEE PAGES E3–27 and E3–29**. Copy of EACH for EACH entry.
- B. ONE (1) fully realized costume AND 3-4 costume renderings are required, as follows:
 - 1. Students **MUST construct one fully realized costume** (constructed or gathered, not rented), following all appropriate guidelines addressed in the Shakespeare Costume category (See E4). They MAY construct a pair of fully realized costumes.
 - 2. MANDATORY: Color renderings of costumes with make-up, on white paper.
 - 3. MANDATORY: One rendering must be done for **EACH fully realized costume**.
 - 4. MANDATORY: Two renderings are to be of **costumes not fully realized**. This will result in four renderings if a pair of costumes are fully realized, three if only one costume is fully realized.
 - 5. Character must be identified on front of each design, both costume and make-up.
 - 6. If costume is not for the entire play, **act and scene** must be identified, in writing, on front of each costume and make-up design.
 - 7. MANDATORY: Legend indicates **types of fabric** intended; **swatches** must be provided for each design.
 - 8. Legend indicates types of makeup intended
- C. A maximum of \$100.00 total may be spent for the fully realized costume(s).
- D. Six (6) presenters to a team (maximum), including models.
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- E. Any currently enrolled student at the school can participate in the creation and execution of the design.
- F. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include explanation of **concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

JUNIOR VARSITY (DIV B) - GRAPHICS/PUBLICITY

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–25 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 SEE PAGES E3-28 and E3-29. Copy of EACH for EACH entry.
- C. MUST include the following components:
 - 1. MANDATORY: **Four (4)-page program**. (May not leave one page blank for "Autographs.") Any size page is allowed. Each side of a page counts as 1 page. A sheet of paper folded in half equals 4 pages.
 - 2. MANDATORY: **One poster or flyer** of any size.
 - 3. MANDATORY: A **theoretical publicity budget of \$500.00.** This does NOT include the costs of printing the program or the poster/flyer. Use this money for OTHER publicity such as t-shirt design, ticket design, etc.
- D. Six (6) presenters to a team (maximum).
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- E. Any currently enrolled student at the school can participate in the creation and execution of the design.
- F. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

VARSITY (DIVISION C) - SETS/LIGHTS

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–23 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 SEE PAGES E3-26 and E3-29. Copy of EACH for EACH entry.
- C. THREE (3) sets required, at 1/2" scale.

Stage description and dimensions are the designer's choice (and must be included and adhered to throughout the designs) but they must not exceed the DTASC standards of 18' high, 36' wide, 30' deep.

1. Set Design

- a. Bring architectural **overhead** ground plans, 1/4" or 1/2" scale MANDATORY. (1/4" scale preferred; fits on 8 1/2" x 11" paper)
- b. White paper only, with artist rendering of set in color—may be included.

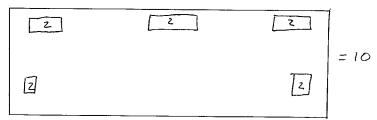
2. Set Model

- a. 1/2" scale MANDATORY
- b. Any suitable material may be used.
- c. Set materials are not to exceed \$100.00 other than those used to create the "black box stage." Receipts are necessary at judge's request.
- D. Lights See next page for details
- E. **Four (4)** presenters to a team (maximum). Students may only participate on one presentation panel. MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. Technology (optional) For the purposes of presentation, the use of latest theatre technology is encouraged. Entrant must bring own equipment.
- H. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

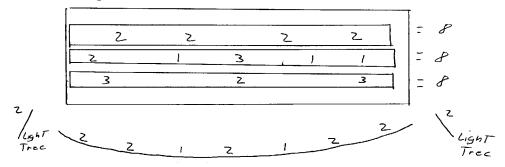
continued

C DIVISION SETS/LIGHTS, CONTINUED

- D. THREE (3) light designs required, one for each set. Simple, 1/4" scale overhead ground plans required.
 - 1. Circuitry
 - a. Must be feasible for use at a school.
 - b. MUST include **circuiting chart**. (See example below.)
 - c. The following are **recommended**:
 - 50 circuits available
 - Each circuit is 1,500 watts
 - 3 electrics remain as is, with each one containing 8 circuits, which means 24 total circuits for the electrics
 - Ante-Proscenium (APs) will contain 16 circuits
 - There will be 10 floor pockets.
 - The FLOOR POCKETS will be located in the following positions and cannot be moved:



The electrics and AP will allow for repositioning of circuits to accommodate individual designs. What follows is an **EXAMPLE OF A CIRCUITING CHART**:



2. Instruments

May use any lighting instruments that are appropriate.

a. Light design MUST include **instrument schedule**: Type, hanging location, beam position (Numbers remain as currently listed. Individual instrument wattage left up to each designer, as long as it is workable for actual instruments. Wattage must be part of light design).

EVEN IF THE SETS DESIGNED HAVE A THRUST OR ARENA STAGE, THIS CIRCUITING CHART IS STILL USED.

b. Light design MUST include **color medium schedule**. (See examples, page E3–18 and E3–19.)

continued

NOTE: Light design can begin once students have

approximate design for

have to be completely

finished when light

the stage. The sets do not

design is started. • Allow

at least 5 class periods for

creating the light design.

the dimensions and

C DIVISION SETS/LIGHTS, CONTINUED

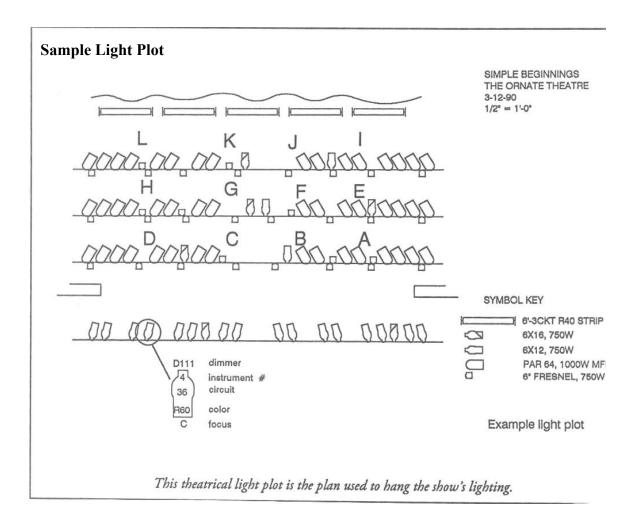
RATIONALE

- 1,500 watts per circuit will allow for ample use of "Specials," as well as allow for a much more practical light design.
- 1,500 watts per circuit will allow for 250 watt strip lamps on a standard 3 lamp per strip, ganged together with a second strip light.
- Adding floor pockets will make "Practical" lights an actual part of light designs.

SUGGESTED INSTRUMENTS:

- Set up: 2 catwalks, 3 electrics, 2 trees
- Instruments: 24 6" Ellipsoidals, 24 6" Fresnels (pronounced "fer-NELS"),
 2 beam projectors, 4 strip lights, 1 spotlight, 6 gel scrollers, 2 image projectors
- May use any lighting instrument or accessory within reason, e.g. LED lights, intelligent mirrors, Gobo projectors, etc. are encouraged. These above listed instruments are just a guide line.
 - We ask, however, that you do not include advanced instruments or accessories that are available only to a professional company, such as an Elation Power Spot 575 priced at about \$2,000.00! An impressive instrument, yes, but beyond the reach of a typical high school theatre department.
- May use any colors
- Sample gel colors may be included in presentation

NOTE: No added instruments are allowed to connect to the accessories.



Sample Instrument Schedule (abbreviated) (includes color medium schedule)

Venue:	Instrument Schedule Venue: McFarlin Auditorium Show: Designer: Jeannine Stegin Assistant:			(All Layers) Repertory Rhonda Miller		8/28/2005 15	:53		
					1st Electric	3			
Unit	Channel	Dimmer	Type	Lens	Wattage	Purpose	Colour	Gobo	_
1	19	48	Source 4	36 Degree	575	L1 WARM I	P R58		
2	25	49	Source 4	36 Degree	575	L1 COOL P	I R68		
3	19	50	Source 4	26 Degree	575	L1 WARM I	P R58		
4	25	51	Source 4	26 Degree	575	L1 COOL P	I R68		
5	118	52	Source 4	26 Degree	575	SPECIAL	R51		
6	14	53	Strand Cer	ntı	750	US PINK W	/ R35		
7	16	54	Strand Cer	ntı	750	US BLUE V	V R78		
8	18	55	Strand Cer	ntı	750	US AMBER	R9		
9	117	56	Source 4	26 Degree	575	SPECIAL	R51		
10	14	57	Strand Cer	iti	750	US PINK W	1/ R35		

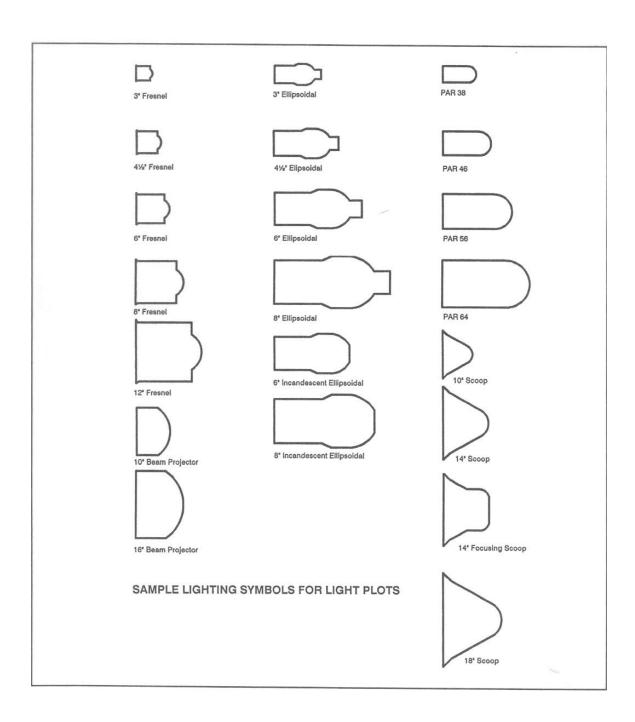
Step 2-c: Instrument Schedule (includes color medium schedule)

POSITION	CHANNEL	DIMMER	TUPE	FOCUS	LOAD	COLOR
EL 2 #1	11	7	6"FR	C	SOOW	R64
EL2 #2	2	8	6" FR	В	500W	R68
EL 2 #3		9	6" FR	A	300W	R68
ELZ #4	8	10	54 36°	D	575W	ROB
EL4 #1	4	17	6" FR	D	500W	R68
EL 4 #2	3	19	6" FR	C	500 W	R68
PIPEA #1	10	-	6" FR	В	500W	R64
PIPEA #2	12	- II	10" FR	D	500W	R64
PIPEB #1	9	2	6"FR	A	500W	R64
PIPED #1	6	4	54 36°	B	575W	ROB
PIPEE #1	5	5	54 360	A	575W	ROS
PIPE E #2	7	15	54 36°	C	575W	ROS
FLOOR #1	13,14,15	16,21,22		CHC	100W	RBG
FLOOR #2	13,14,15			CYC	500 W	RBG

Step 2-b: Light Lab Sample Hook-Up (includes color medium schedule)

HOOK-UP	Light Lab	Sample			page	of
CHANNEL		POSITION	TYPE	FOCUS	LOAD	COLOR
1	9	EL 2 #3	6" FRES	A	500W	R68
2	8	EL 2 #2	6" FRES	В	500 W	R68
3	19	EL 4 #2	6" FRES	C	500 W	R68
4	17	EL 4 #1	6" FRES	D	500W	R68
5	5	PE #1	S4 360	Α	575W	ROS
6	4	PD #1	54 36°	В	575W	ROS
7	15	PE #2	54 36°	C	575W	R08
8	10	ELZ #4	54 36°	D	575W	ROB
9	2	PB #1	6" FRES		500W	R64
10	1	PA #1	6" FRES	В	500W	R64
11	7	EL2 #1	6" FRES	C	500W	R64
12	11	PA #2	6" FRES	D	500W	R64
13	16,23	FLOOR #142	STRIP	CYC RED	500W	R26
14	21,24	FLOOR #142	STRIP	CYC BLUE	500W	R67
15	22,20	FLOOR # 142	STRIP	CYC GREEN	500W	R91

Common Lighting Symbols



VARSITY (DIVISION C) - COSTUMES/MAKEUP

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–24 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items

 SEE PAGES E3-27 and E3-29. Copy of EACH for EACH entry.
- C. **FIVE (5) costume renderings** are required, as follows:
 - 1. Students **MUST construct one or two fully realized costumes** (constructed or gathered, not rented), following all appropriate guidelines addressed in the Shakespeare Costume category. (See Section E4 of the handbook)
 - 2. MANDATORY: Color renderings of costumes with make-up, on white paper.
 - 3. MANDATORY: One rendering must be done for **EACH fully realized costume**.
 - 4. MANDATORY: The remaining renderings are to be of **costumes not fully realized**.
 - 5. **Character** must be identified on front of each design, both costume and make-up.
 - 6. If costume is not for the entire play, **act and scene** must be identified, in writing, on front of each costume and make-up design.
 - 7. MANDATORY: Legend indicates **types of fabric** intended; **swatches** must be provided for each design.
 - 8. Legend indicates types of makeup intended
- D. A maximum of \$100.00 total may be spent for the fully realized costume(s).
- E. Four (4) presenters to a team (maximum), including models.
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

VARSITY (DIVISION C) - GRAPHICS/PUBLICITY

- A. Entries MUST be from the play or genre designated by DTASC, and must follow all division requirements. For this year's designations, see page E3-5.
- B. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, Middle School Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).
 - 2. Concept Paper. 1–2 pages max. See page E3–25 for specific details about the Notebook and Concept Paper.
 - 3. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.
 - 4. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items
 SEE PAGES E3-28 and E3-29. Copy of EACH for EACH entry.
- C. MUST include the following components:
 - 1. MANDATORY: **Four (4) page program**. (May not leave one page blank for "Autographs.") Any size page is allowed. Each side of a page counts as 1 page. A sheet of paper folded in half equals 4 pages.
 - 2. MANDATORY: One poster or flyer of any size.
 - 3. MANDATORY: A **theoretical publicity budget of \$1,000.00.** This does NOT include the costs of printing the program or the poster/flyer. Use this money for OTHER publicity such as t-shirt design, ticket design, etc.

 Include a **list of publicity and a mock timeline** of when those events take place.
- D. Four (4) presenters to a team (maximum).
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- E. Any currently enrolled student at the school can participate in the creation and execution of the design.
- F. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted approximately three (3) minutes for question and answer following the presentation.

SETS/LIGHTS:

A GUIDE TO THE

NOTEBOOK AND CONCEPT PAPER

I. TITLE PAGE

- 1. School Code
- 2. Division Festival
- 3. Title and author of play
- II. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items. (see E3–26)

III. **CONCEPT PAPER** (1–2 pages maximum)

Please write in short, simple sentences.

- A. Essential Play Information
 - 1. Title (again)
 - 2. Author (again)
 - 3. Genre (tragedy/comedy, etc.)
 - 4. Historical period/cultural context
 - 5. Settings and time passage
 - 6. Style (romantic, etc.)
- B. Interpretation of Play
 - 1. Very brief plot summary key conflict/resolution
 - 2. Significant roles played by key characters
 - 3. Dominant theme or message
 - 4. Playwright's intent How play reflects author's purpose
- C. Designers' intent Values of the play/playwright that the designers are committed to expressing through their designs
 - 1. Mood, emotional tone, meanings
 - 2. Stylistic and/or practical design goals

IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

- A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.
- B. Drawings/sketches/renderings/models/plots (Explain in more detail how they support the play based on number and sequence of settings, time passage, script requirements, and authentic research)
- C. Practical choices cost, time, materials, ease of use, ease in staging
- D. Artistic choices color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects
- E. Artistic license unique choices based on an artistic vision (visual metaphors)
- F. Special design problems faced and how you resolved them
- G. Changes that you would make a second time and why
- H. Your greatest successes/personal rewards and why

CA Theatre Arts Standard

3.2 - Advanced

Students design theatre pieces in specific theatrical styles including classics by such playwrights as Shakespeare.

COSTUMES/MAKEUP:

A GUIDE TO THE

NOTEBOOK AND CONCEPT PAPER

I. TITLE PAGE

- 1. School Code
- 2. Division Festival
- 3. Title and author of play
- II. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items. (see E3–27)

III. **CONCEPT PAPER** (1–2 pages maximum)

Please write in short, simple sentences.

- A. Essential Play Information
 - 1. Title (again)
 - 2. Author (again)
 - 3. Genre (tragedy/comedy, etc.)
 - 4. Historical period/cultural context
 - 5. Settings and time passage
 - 6. Style (romantic, etc.)
- B. Interpretation of Play
 - 1. Very brief plot summary key conflict/resolution
 - 2. Significant roles played by key characters
 - 3. Dominant theme or message
 - 4. Playwright's intent How play reflects author's purpose
- C. Designers' intent Values of the play/playwright that the designers are committed to expressing through their designs
 - 1. Mood, emotional tone, meanings
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IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

- A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.
- B. Drawings/sketches/renderings/models/plots (Explain in more detail how they support the play based on the characters, their actions, the time period, script requirements, and authentic research)
- C. Practical choices cost, time, materials, ease of use, ease in staging
- D. Artistic choices color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects
- E. Artistic license unique choices based on an artistic vision (visual metaphors)
- F. Special design problems faced and how you resolved them
- G. Changes that you would make a second time and why
- H. Your greatest successes/personal rewards and why

CA Theatre Arts Standard 3.2 - Advanced

Students design theatre pieces in specific theatrical styles including classics by such playwrights as Shakespeare.

GRAPHICS/PUBLICITY:

A GUIDE TO THE

NOTEBOOK AND CONCEPT PAPER

I. TITLE PAGE

- 1. School Code
- 2. Division Festival
- 3. Title and author of play

II. Expenses page, Verification Form and Checklist page, Receipts or proof of fair market value of items. (see E3–28)

III. **CONCEPT PAPER** (1–2 pages maximum)

Please write in short, simple sentences.

- A. Essential Play Information
 - 1. Title (again)
 - 2. Author (again)
 - 3. Genre (tragedy/comedy, etc.)
 - 4. Historical period/cultural context
 - 5. Settings and time passage
 - 6. Style (romantic, etc.)
- B. Interpretation of Play
 - 1. Very brief plot summary key conflict/resolution
 - 2. Significant roles played by key characters
 - 3. Dominant theme or message
 - 4. Playwright's intent How play reflects author's purpose
- C. Designers' intent Values of the play/playwright that the designers are committed to expressing through their designs
 - 1. Mood, emotional tone, meanings
 - 2. Stylistic and/or practical design goals

IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

- A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.
- B. Program cover and flyer (optional T-shirt and tickets) (Explain in more detail how they support the play based on the characters, their actions, the time period, script requirements, and authentic research)
- C. Practical choices cost, time, materials, ease of use, ease in staging
- D. Artistic choices color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects
- E. Artistic license unique choices based on an artistic vision (visual metaphors)
- F. Special design problems faced and how you resolved them
- G. Changes that you would make a second time and why
- H. Your greatest successes/personal rewards and why

CA Theatre Arts Standard 3.2 - Advanced Students design theatre pieces in specific theatrical styles including classics by such

playwrights as Shakespeare.

SETS/LIGHTS VERIFICATION FORM

One copy of this sheet must be filled in, signed, and included in the mandatory notebook. SCHOOL CODE: CREATOR'S NAME(S): TOTAL COST OF DESIGN: ____ I verify that the accompanying set/lights design was conceptualized and created by student(s) enrolled in the above school indicated by code. I further verify that this design has never placed in any DTASC competition prior to this date and that it does not exceed the amount allowed for my division. Signature of Creator/Designer Signature of Director/Sponsor SETS / LIGHTS CHECKLIST 1. Notebook is ready for judges. It has these items in this order: Title Page, with School Code, Division, Title & Author of Play (or Theme) for this year Concept Paper, following all the guidelines Research section: ____ details of our research ____ sketches ____ problems solved how our choices are practical & support the play unused ideas Verification Form and Checklist (this page) Expenses Page, showing how we spent our money Receipts and/or other proof of money spent (could be in an envelope attached to the inside back cover of the notebook) 2. We have built the required number of sets for our division: Varsity: 3 set models JV: 2 set models MS: 1 set model 3. We have spent no more money than we were allowed: ____ Varsity: \$100 max ____ JV: \$75 max We did <u>not</u> include the cost of the black box in our spending. 4. We have created the required simple Overhead Ground plan(s). _____ Varsity: 3 (1 per set) _____ JV: 2 (1 for each set) MS: 1 (for our set) 5. We have the required Lighting Components: Varsity: 3 (1 per set) _____ JV: 1 (for one of our sets) ____ MS: NONE 6. All the work on this tech project has been done by students. 7. Our group will be able to answer any questions the judges might ask. If there are several in the group, it does not always have to be the same person answering. 8. I will report on time for my tech presentation, with all my materials and all members of my group. 9. Varsity ONLY: I will find out what section we're in, and be on time for that section. I understand that sections will be announced after roll is taken in our tech room.

COSTUME VERIFICATION FORM

One copy of this sheet must be filled in and signed for EACH costume entry (one entry may be a pair of costumes). The participant must include it in the mandatory notebook.

	SCHOOL CODE:
	CREATOR'S NAME:
	MODEL'S NAME:
	TOTAL COST:
indicated b	at the accompanying costume was designed and fabricated by student(s) enrolled in the above school by code. I further verify that said costume has never placed in any DTASC competition prior to this at it does not exceed the cost of one hundred dollars (\$100).
	Signature of Creator/Designer
	Signature of Director/Sponsor
	COSTUME CHECKLIST
1.	Notebook is ready for judges. It has these items in this order:
	Title Page, with School Code, Division, Title & Author of Play (or Theme) for this year
	Concept Paper, following all the guidelines
	Research section:
	details of our research costume renderings fabric swatches
	makeup charts choices made problems solved
	how our choices communicate practical needs, meanings, emotions, style goals
	how all of these support the play changes for next time
	greatest successes or personal rewards gained from this project
	Verification Form and Checklist (this page)
	Expenses Page, showing how we spent our money
	Receipts and/or other proof of money spent (could be in an envelope attached to the inside back cover of the notebook)
2.	We have built the required number of costumes for our division:
	Varsity: at least 1 fully realized costumes (could have 2)
	JV: at least 1 fully realized costume (could have 2)
	MS: fully realized costumes are not required, but we could have 1 or 2
5.	We have the required number of costume renderings in our notebook, including fully realized:
	Varsity: 5 JV: 3-4 (4 if 2 are fully realized)
	MS: 3-4 (4 if we have NO fully realized costumes)
4.	We have a makeup chart for each costume.
4.	We have identified each costume rendering with character's name (plus act & scene if needed)
3.	We have spent no more than \$100 for our entire entry, including realized costumes.
6.	All the work on my tech project has been done by students.
7.	Our group will be able to answer any questions the judges might ask. If there are several in the group, it does not always have to be the same person answering.
8.	I will report on time for my tech presentation, with all my materials and all members of my group.
9.	Varsity ONLY: I will find out what section we're in, and be on time for that section. I understand that sections will be announced after roll is taken in our tech room.

GRAPHICS/PUBLICITY VERIFICATION FORM

One copy of this sheet must be filled in and signed for the budget/publicity design entry. The participant must include it in the mandatory notebook. SCHOOL CODE: CREATOR'S NAME(S): TOTAL COST OF DESIGN: I verify that the accompanying budget/publicity design was conceptualized and created by student(s) enrolled in the above school indicated by code. I further verify that this design has never placed in any DTASC competition prior to this date and that expenses did not exceed one hundred dollars (\$100). Signature of Creator/Designer Signature of Director/Sponsor GRAPHICS/PUBLICITY CHECKLIST 1. Notebook is ready for judges. It has these items in this order: Title Page, with School Code, Division, Title & Author of Play (or Theme) for this year Concept Paper, following all the guidelines Research section: ____ details of our research ___ sketches problems solved how our choices are practical & will build enthusiasm for the play _____ when and where our material would be used unused ideas Verification Form and Checklist (this page) Expenses Page, showing how we spent our money Receipts and/or other proof of money spent (could be in an envelope attached to the inside back cover of the notebook) 2. We have created a program with the required number of pages for our division: Varsity: 4-8 pages JV: 4-6 pages MS: 4 pages 3. We have created a poster or flyer for the play. 4. We have created a budget for our proposed publicity within the amount of money we were allowed: ____ Varsity: \$1,000 max ____ JV: \$500 max ____ MS: \$250 max We did <u>not</u> include printing costs for programs or poster/flyer in our budget. 5. In our budget, we have explained how the theoretical money would be used to get people excited to come see the play. 5. We have not spent more than \$100 total on actual materials for our presentation. 6. All the work on this tech project has been done by students. 7. Our group will be able to answer any questions the judges might ask. If there are several in the group, it does not always have to be the same person answering. 8. I will report on time for my tech presentation, with all my materials and all members of my group. 9. Varsity ONLY: I will find out what section we're in, and be on time for that section. I understand that

sections will be announced after roll is taken in our tech room.

TECHNICAL THEATRE EXPENDITURES REPORT

This is an example of how to create the Expenditures Report for your tech notebook. The items listed here show you

- how to list and explain items
- how to figure costs
- how to prove the amount you're claiming on expenses.

Remember, if borrowed, found, rented, and/or donated, an item used to create your design must be accounted for financially in your budget!

FALL FESTIVAL - YEAR - DIVISION SCHOOL CODE - ZZZ TECH CATEGORY - SET.S...(or)...COSTUMES...(or)...GRAPHICS

LIST OF MATERIALS USED / PURCHASED / RENTED / DONATED

COSTUME / MAKE-UP (Example)

Materials		Amount Spent
1. Partial bolt of Cotton fabric, de		
Approximately 15 yards left or	n bolt. Located equivalent material	
on Fabrics R Us.com for \$3.99	a yard = \$59.85	
Printed copy of web page is in	cluded to show on-Line price.	
Only used 7 yards		\$ 27.93
2. Bought lace ribbon at Walmart		
\$8.99 for 25 yard roll. (Receip	t included) Used 12.5 yards	\$ 4.50
3. Purchased two dresses from G	oodwill. (Receipt included)	\$ 12.00
4. Bought make-up from Hallow	een Superstore. (Receipt included)	\$ 19.95
5. Two old pairs of Converse Hi-	Tops, Donated by students.	
Found similar pair on E-Bay fo	or \$2.99.	
(Printed copy of website with	price, included)	\$ 5.98
6. Eagle necklace purchased from	n Claire's. (Receipt lost.)	
Found similar necklace on line	e. (Copy of website with price)	\$ 4.95
7. Fabric paint. Had in our classre	oom. 3 colors used.	
Joann fabric.com lists each tub	be at \$5.99 each. Used 1/2 from each tube.	
(Copy of website listing Fabric	e Paint included) \$5.99 X 3 = \$17.97 $\sim 1/2$	\$ 8.99
TOTAL		\$ 84.30

FALL FESTIVAL RULES - INDEX FOR FALL 2018

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SPECIFIC RULES FOR SHAKESPEARE EVENTS 2019

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Quick Overview of Tech Categoria 1. 1 E 6	JV (B) DIVISION TEACHERS,
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Varsity (C) Div Sets/Lights/	PLEASE REFER TO:
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Sets/Lights/Graphics. E4–30 Costumes	NOTE TO ALL:
Index Last Page	PLEASE REFER TO E1 AND E2; ALL THOSE RULES APPLY AS WELL.



TEXT

- 1. The text of the scene must come from a standard/authorized Shakespearean text.
 - Pronoun change and subsequent verb agreement changes are permissible. Pronouns may be changed to an appropriate proper noun, and vice versa, for clarification (e.g. change "he" to "Cassio").
 - If using text in a language other than English, you must have a copy of the text available at the festival in the event of any rules questions.
- 2. Text is defined as dialog, act, scene, location, and stage directions.
 - No spoken transition outside the text may be used.
 - Individual words may not be combined at random to create new lines.

MUSIC FOR ALL SHAKESPEARE EVENTS

- 1. Music may be from any source.
- 2. Explanation of the music rule:
 - A. No one is required to use music.
 - B. If you use music, all words must be Shakespeare's.
 - C. The tune can be from any source.
 - D. Rap is permitted, as long as it follows the rules for music.
 - E. If the Shakespeare play selected for any category mentions a song, the lyrics of that song may be sung, even if they are not actually written in the play.

EVENT 3: RULES FOR AUDITION MONOLOGUE:

- 1. The participant will prepare and present two *contrasting* monologues. The entire presentation is not to exceed five minutes.
- 2. Both monologues must come from Shakespeare's plays. They may come from the featured play (As You Like It), but they do not have to.
- 3. A capella singing is permitted in one of the monologues.
- 4. No more than two (2) chairs may be used.

Note: If there are more than 80 monologues in one division, at the end of semi-finals the top 20 students will be power sorted into two finals rooms. Each room will receive its own set of trophies and honorable mention plaques.

continued

EVENT 4: RULES FOR DEATH SCENES - STRAIGHT CUT

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not the featured play (As You Like It).
- 4. Must be a straight scene. (Straight scene rule: E2-2, #10 see below)
- 5. Must feature or discuss the death of at least one character.

DTASC HANDBOOK E2-2 #10 - STRAIGHT CUT SCENE RULES

At least one category per festival must designated as a straight scene.

- The "scene" **MUST** be derived from a single scene of a play, as written by the playwright.
- Limited editing and cuts permitted:
 - » To delete insignificant characters
 - » To make pronoun changes
 - » To remove profanity (required)
 - » To complete the scene within the time constraints.
- The playwright's intent must be honored.
- Actors may play more than one role.

EVENT 5: RULES FOR CLOWNS & FOOLS

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not the featured play (As You Like It).
- 4. Must feature a character perceived to be a fool or a clown. Jesters are accepted.

EVENT 6: RULES FOR WOMEN WITH POWER

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must showcase at least one powerful woman from one of Shakespeare's plays, but may not use the featured play (As You Like It).

continued

EVENT 7: RULES FOR LARGE GROUP OPEN DRAMA

- 1. Must have 3–6 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from a single Shakespeare play, but not the featured play (As You Like It).
- 4. Must be a scene of dramatic intent no parodies.

EVENT 8: FOR LARGE GROUP COMEDY - AS YOU LIKE IT

- 1. Must have 3–6 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from As You Like It.
- 4. Must be a scene that displays humor.

EVENT 9: RULES FOR MODERN MUSICAL BASED ON SHAKESPEARE

- 1. Must have 3–10 performers.
- 2 Must be a maximum of 8 minutes
- 3. Must be from a single professionally produced or published musical based on a Shakespeare play; it cannot be student written, nor can it be based on the featured play (As You Like It).
- 4. May be based on a movie or on a stage play.
- 5. No parody must follow Shakespeare's intent.
- 6. It's a musical a capella singing is required. NO MUSICAL ACCOMPANIMENT IS PERMITTED no iPods, no CDs, no instruments.
- 7. Intent of the musical scene must be theatrical in nature, not choir driven. Songs in the scene need to help further storytelling.

NOTE: IF THERE ARE CHANGES TO REGISTRATION, please email: dtascregchanges@gmail.com

that's: dtasc - reg(istration) - changes - @gmail.com



GENERAL RULES FOR ALL TECH CATEGORIES

- 1. All tech categories can have no more than four (4) presenters for Varsity (C Division), no more than six (6) presenters for Middle School and Junior Varsity (A/B Divisions).
- 2. If participants do not present all the required elements for their specific technical category, their score will be affected, and they may be disqualified.
- 3. Technical presentations shall not exceed eight (8) minutes in length.
- 4. Technical categories are to be entirely student designed and built.
- 5. Detailed guidelines are provided in this handbook; please follow them.

If there are more than 20 entries in a tech event, they may be split into two rooms in the morning. The top 10 will compete against each other in the afternoon in a Finals round.

GENERAL RULES FOR SHAKESPEARE TECH CATEGORIES

- 1. Entries in Tech Events 0 and 2 must be from one of the featured plays.
- 2. Must select one of the featured plays per entry per category.
- 3. Schools may have two entries for Court Costume and two entries for Character Costume. Costume categories may have one or two costumes per entry. A \$100 restriction on construction materials will be allowed for each separate entry.
 - All costume entries: see pages E4-7, E4-8, E4-9, and E4-10.
- 4. All Court Costume entries must be from royal courts during Shakespeare's lifetime. They cannot include characters from Shakespeare's plays.

SPECIFIC TECH RULES FOR SHAKESPEARE FESTIVAL 2019: FEATURED PLAYS: HAMLET; As YOU LIKE IT

- **1. ALL Coaches** should always refer to pages E4–5, E4–6, E4–7, and E4–32, as well as the specific pages listed below.
- **2. Middle School**: See pages E4–12, E4–13, and E4–14, plus the pages they cross-reference.
- **3. Junior Varsity**: See pages E4–15 thru E4–16, E4–17, and E4–18, plus the pages they cross-reference.
- **4. Varsity**: See pages E4–19 thru E4–24, E4–25, and E4–26, plus the pages they cross-reference.

QUICK OVERVIEW OF TECH CATEGORIES

2019 featured plays for Sets/Lights/Graphics & Character Costume are As You Like It & Hamlet.

SETS/LIGHTS/GRAPHICS

>> ALL must use a featured play. <<

Middle School (A) Division:

- ONE set model (NO light plan)
- ONE poster OR flyer
- Notebook including Concept Paper
- 1–6 presenters; oral presentation
- Maximum \$50 for materials, not including black box

Junior Varsity (B) Division:

- TWO set models
- a simple Overhead Ground Plan for EACH of the TWO sets
- a light plan for ONE of the sets
- ONE poster OR flyer
- Notebook including Concept Paper
- 1–6 presenters; oral presentation
- Maximum \$75 for materials, not including black box

Varsity (C) Division:

- THREE set models
- an overhead graph the THPEE sets
- a light and r EACH of the THREE
- ON soster OR flyer
- Notebook including Concept Paper
- 1–4 presenters; oral presentation
- Maximum \$100 for materials, not including black box

Download "Kid Friendly Tech" pdfs from <u>dtasc.org</u> for detailed guides to all three tech categories.

COURT COSTUME

All Divisions:

- Must be a member of the royal court (any royal court of Shakespeare's time);
 cannot be a Shakespearean character
- May have 1 or 2 costumes per entry
- May have 1 or 2 entries (1–4 costumes)
- Each costume must be fully realized
- Must have costume renderings, fabric swatches, and make-up charts
- Notebook including Concept Paper
- Maximum of \$100 per entry, regardless of number of cost that entry

MS and JV Divisions:

• 1–6 pre der presentation

Varsit vis

enters; oral presentation

CARACTER COSTUME

All Divisions:

- Each costume must be for a character from a **featured** Shakespeare play
- May have 1 or 2 costumes per entry; if there are 2 costumes as one entry, the characters must be from the same play
- May have 1 or 2 entries (1–4 costumes)
- Each costume must be fully realized
- Must have costume renderings, fabric swatches, and make-up charts
- Notebook including Concept Paper
- Maximum of \$100 per entry, regardless of number of costumes in that entry

MS and JV Divisions:

• 1–6 presenters; oral presentation

Varsity Division:

• 1–4 presenters; oral presentation

NOTE for ALL Tech Entries:

- Presentation time is 8 minutes. Adequate documentation for money spent is required.
- Be prepared to answer judges' questions about your presentation.
- If your notebook is sub-standard, it could lower your score.

BASIC INFORMATION FOR ALL DIVISIONS

I. COACH'S RESPONSIBILITY

It is the **coach's responsibility** to make sure:

- A. All rules are followed
- B. All paperwork is complete

This means all **requisite forms** are filled out, AND students have prepared their **notebook** according to directions, with everything in the right order.

NOTE: ONE notebook is required. Students have the option of bringing additional copies of the notebook for the judges, if they wish.

- C. The costs of materials have been determined and kept within the designated limit
- D. The value of all **donated/found material** has been estimated at the current fair market value (print proof from internet) and is included within the designated limit
- E. Creators and models are able to explain the reasons for their choices
- F. Adequate documentation for money spent is required. In-stock items may be pro-rated. Cost of donated or "found" materials can be determined from the internet and the page printed, including the web address.

II. JUDGING

- A. Each entry will be judged on the basis of **design**, **workmanship**, **and presentation**. That said, entrants must recognize that all entries will primarily be judged as a THEATRICAL creation.
- B. **Research** is VERY important and entrants MUST **come prepared** to answer questions about the **choices and time period** of their design.
- C. Presentation of the winners will take place during the awards ceremony.
- D. Judges will be asked to share their thoughts on share sheets for each entrant.

III. RE-USE OF A WINNING ENTRY

A. A winning entry may **not** be entered in any subsequent competition (Honorable Mention included).

IV. RECOGNITION

- A. All entries receive one (1) sweepstakes point.
- B. All entrants receive finalist ribbon.
- C. First through Fifth and Honorable Mentions may be awarded in each category.

NOTE: Failure to adhere to the directions will exclude students from a plaque or trophy, but entry will be evaluated by judges for critique sheets.

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY BASIC INFORMATION FOR ALL DIVISIONS

2 COURT OR 2 CHARACTER ENTRIES

The computer registration form we will be using for 2019 will allow you to register one or two entries for Court or Character.

No additional information will be required of you this year, as long as you register correctly.

NOTE: IF THERE ARE CHANGES TO REGISTRATION, please email:

dtascregchanges@gmail.com

Notes to Coaches about Costume Entries

THE ENTRIES

- The total cost of any costume entry must not exceed \$100.00. If an entry has two costumes, the \$100.00 is split between the two costumes.
 NOTE: Donated/"Found" items MUST be included in the \$100.00. The presenters should know the current fair market value and where you received this information. Suggestion: print the information from the internet, including the web site where you found it.
- 2. A Costume Verification Form must accompany each entry. See page E4–31.
- 3. If you have 2 separate entries, be sure to register them both.
- 4. Each entry must be accompanied by a NOTEBOOK with specific sections. See page E4–28 for Court Costumes, page E4–29 for Character Costumes. A sub-standard or non-existent notebook will lower the score.

RE-USE OF A WINNING COSTUME

5. A costume worn by a former winner may not be worn in any subsequent competition (Honorable Mention included). It may, however, be worn to represent a school in the Royal Pageant and Court within the quota of two court and two character entries per school. Submit no fees for him/her, and on the regular entry blank mark "NOT IN COMPETITION."

JUDGING

- 6. Each costume will be judged on the basis of design, workmanship, and authenticity. That said, entrants must recognize that the costume(s) will primarily be judged as a THEATRICAL creation.
- 7. Research is VERY important and entrants MUST come prepared to answer questions about the choices and time period of their design.
- 8. The entrants will be judged on the basis of poise, graciousness, regal bearing, and/or characterization.
- 9. Presentation of the winners will take place during the awards ceremony.

PAGEANT

- 10. The announcement of winners will take place during the Royal Pageant at the opening of the general awards assembly.
- 11. All costume entries will participate in the Royal Pageant.

COSTUME GUIDELINES

Construction

- 1. The costume MUST be made by the student(s) of the entering school. It may not be purchased or rented. Costumes may be made by a class but any costume(s) must be built under the supervision of a DTASC member.
- 2. The following should be used to enhance the costume and period authenticity of any entry. Cost will NOT be counted in the \$100 maximum.
 - A. Make-up/Hair
 - B. Undergarments
 - C. Accessories such as jewelry, hand props, weaponry, scepters, purses, and bracelets
 - D. Footwear (At ANY festival, footwear MUST be worn at all times by all participants.)
- 3. Headgear IS considered part of the costume and MUST be included in the \$100.00 maximum. Crowns and tiaras may be purchased or rented, but the judges must be informed of such purchase or rental.

HELPFUL HINTS FOR COSTUME EVENT ENTRANTS:

- 1. The judges will be concerned with:
 - A) research
 - B) fabric and color choices
 - C) appropriateness
 - D) workmanship
 - E) for Shakespeare's Characters, knowledge of the play
 - F) for Ladies-in-Waiting and Gentlemen of the Court, knowledge of the Age of Shakespeare, how it relates to various European courts, and how their costume(s) is(are) appropriate to the court they represent
- 2. Research is VERY important—use costume/art/history books. Entrants will be asked the reasons behind their choices.
- 3. It is the coach's responsibility to make sure:
 - A) all rules are followed
 - B) all paperwork is complete
 - C) cost of each costume is on the verification sheet (remember, many of our costume judges work in the field and are familiar with costs)
 - D) the value of all donated/found material has been estimated at the current fair market value and included in the total shown on the verification sheet
 - E) Shakespeare's Characters entrants have read the play(s) and are prepared to give evidence of this
 - F) Ladies-in-Waiting and Gentlemen-of-the-Court have researched the Age of Shakespeare as it relates to the courts of England, other European countries, and particularly the court they represent, whether European or not, and they are prepared to give evidence of this
 - G) creators and models are able to explain the reasons for their choices
 - H) all entrants have prepared the required introduction
 - I) each entry has the required notebook
- 4. Judges will be asked to share their thoughts on share sheets for each entrant.

If you have any questions, email Bill Goldyn at <u>bgoldyn@aol.com</u> OR

contact Walt McDowell at Chatsworth High School 818-678-3400 or wmcdowel@lausd.net (note: only 1 L in wmcdowel)

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY SETS/LIGHTS/GRAPHICS – MIDDLE SCHOOL

- A. The category is specified on page E4–5.
- B. Students design ONE (1) set, at a scale of 1/2 inch = 1 foot.
 - 1. Stage description and dimensions are the designer's choice (and must be included and adhered to throughout the designs) but they must not exceed the DTASC standards of 18' high, 36' wide, 30' deep. Set materials may not exceed \$50.00, other than those used to create the "black box stage."

 Receipts necessary in case judges request them.
 - 2. Art work is required. "Art work" means an overhead ground plan of a set design in either 1/4" or 1/2" scale on white paper. (1/4" scale preferred, as it fits on a single 8 1/2" x 11" sheet of paper.)
 - Artist rendering / front elevations in color may be included.
- **NOTE** C. There is **NO lighting component for Division A**, in spite of the category's name. On the share sheet, judges will either give everyone the same score, ignore the column, or use it for a purpose they agree on that morning.
 - D. Poster OR Flyer MANDATORY
 - 1. Create one poster or flyer advertising this play.
 - 2. Do NOT use your real school name. (Make up one, or use Shakespeare as the school name.)
 - E. Six (6) presenters to a team (maximum).
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
 - F. Any currently enrolled student at the school can participate in the creation and execution of the design.
 - G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation.
 - H. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "MS" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–30.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4–27 for specific details about the Notebook and Concept Paper.

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

COURT COSTUMES - MIDDLE SCHOOL DIVISION

- A. Single lady-in-waiting or single gentleman-of-the-court per entry, OR if two costumes are included in one entry, it could be a pair of ladies-in-waiting, a pair of gentlemen-of-the-court, or a couple. **NOTE: No Shakespearean characters are permitted in this category.**
- B. Court costumes may be English, European, or any other royal court in existence during the lifetime of William Shakespeare (1564–1616).
- C. PRESENTATION
 - Costumes must be fully realized. (See E4–10 and E4–11 for more information.)
 - Colored costume renderings, with swatches, are required for all designs.
 - Must include school code, country costume is from, and name of character. (Character's name can be made up, but must fit the country and time period.)
 - Each model must prepare a 10–15 second royal greeting, including the character's name and country of origin.

Examples of this type of address might be:

"Your Royal Highness, I present myself, Wilma/William of England, your humble servant." — or – "Your Most Gracious Majesty, may I present myself as your loyal subject, Wilma/William of England."

- D. A maximum of \$100.00 total per entry may be spent for the fully realized costume(s). See Costume Guidelines, page E4–10.
- E. Six (6) presenters to a team (maximum), including models.
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation. See page E4–11 for HELPFUL HINTS.
- H. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "MS" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–31. Copy for EACH entry.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4-28 for specific details about the Notebook and Concept Paper.

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

CHARACTER COSTUMES - MIDDLE SCHOOL

- A. The category is specified on page E4–5. Instructor must select one play *per entry*.
- B. An entry may consist of one or two characters from the same selected comedy or tragedy (specific to each festival).
- C. PRESENTATION
 - Costumes must be fully realized. (See E4-10 and E4-11 for more information.)
 - Colored costume renderings, with swatches, are required for all designs.
 - Must include school code, title of play, character name, and act / scene, if this costume is not worn for the entire play.
 - Each entry is required to present a short presentation or scene to demonstrate costumes and character to the judges, 10–30 seconds max.
- D. A maximum of \$100.00 total per entry may be spent for the fully realized costume(s). See Costume Guidelines, page E4–10.
- E. Six (6) presenters to a team (maximum).
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation.

See page E4–11 for HELPFUL HINTS.

- H. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "A" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–31. Copy for EACH entry.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4–29 for specific details about the Notebook and Concept Paper.

SETS/LIGHTS/GRAPHICS - JUNIOR VARSITY

- A. The category is specified on page E4–5.
- B. TWO (2) sets required from the same selected Shakespearian comedy or tragedy, at a scale of 1/2 inch = 1 foot. These do not have to be two separate, fully built sets, but could be one set with decorations or other elements moved or added to show two separate scenes from a play.

Please note, a bare stage is not considered a set.

Stage description and dimensions are the designer's choice (and must be included and adhered to throughout the designs) but they must not exceed the DTASC standards of 18' high, 36' wide, 30' deep. Set materials may not exceed \$75.00, other than those used to create the "black box stage."

- Documentation of costs is required, whether judges ask for them or not.
- C. MANDATORY: A simple Overhead Ground Plan for each set model in either 1/4" or 1/2" scale on white paper. (1/4" scale preferred, as it fits on a single 8 1/2" x 11" sheet of paper.)
 - Artist rendering / front elevations in color may be included.
- D. Lights are required for ONE (1) of the two sets.

MANDATORY: An overhead chart representing exact scale of sets (either 1/4" or 1/2" scale), location of lighting instruments, location of stage area lit by each instrument, type of instrument, and color medium.

Types of instruments — only the following may be included (not required to use all): 24 6" Ellipsoidals, 24 6" Fresnels (pronounced "fer-NELS"), 2 beam projectors, 4 strip lights, 1 spotlight, 6 gel scrollers, 2 image projectors, follow spots, and any practical lighting such as lamps or streetlights.

Set up: 2 catwalks, 3 electrics, 2 trees

Keep it simple!

- E. MANDATORY: Poster OR Flyer
 - 1. Create one poster or flyer advertising this play.
 - 2. Do NOT use your real school name. (Make up one, or use Shakespeare as the school name.)
- F. Six (6) presenters to a team (maximum).

Students may only participate on one presentation panel.

MANDATORY: At least **one member from the design team MUST** be on the presentation panel.

G. Any currently enrolled student at the school can participate in the creation and execution of the design.

continued

JV DIVISION SETS/LIGHTS/GRAPHICS, CONTINUED

- H. Technology (optional) For the purposes of presentation, the use of latest theatre technology is encouraged. Entrant must bring own equipment.
- I. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation.
- J. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "JV" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–30. Copy for EACH entry.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4-27 for specific details about the Notebook and Concept Paper.

COURT COSTUMES – JUNIOR VARSITY

- A. Single lady-in-waiting or single gentleman-of-the-court per entry, OR if two costumes are included in one entry, it could be a pair of ladies-in-waiting, a pair of gentlemen-of-the-court, or a couple. **NOTE: No Shakespearean characters are permitted in this category.**
- B. Court costumes may be English, European, or any other royal court in existence during the lifetime of William Shakespeare (1564–1616).
- C. PRESENTATION
 - Costumes must be fully realized. (See E4–10 and E4–11 for more information.)
 - Colored costume renderings, with swatches, are required for all designs.
 - Must include school code, country costume is from, and name of character. (Character's name can be made up, but must fit the country and time period.)
 - Each model must prepare a 10–15 second royal greeting, including the character's name and country of origin.

Examples of this type of address might be:

"Your Royal Highness, I present myself, Wilma/William of England, your humble servant." — or – "Your Most Gracious Majesty, may I present myself as your loyal subject, Wilma/William of England."

- D. A maximum of \$100.00 total per entry may be spent for the fully realized costume(s). See Costume Guidelines, page E4–10.
- E. Six (6) presenters to a team (maximum), including models.
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation. See page E4–11 for HELPFUL HINTS.
- H. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "JV" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–31. Copy for EACH entry.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4-28 for specific details about the Notebook and Concept Paper.

CHARACTER COSTUMES – JUNIOR VARSITY

- A. The category is specified on page E4–5. Instructor must select one play *per entry*.
- B. An entry may consist of one or two characters from the same selected comedy or tragedy (specific to each festival).
- C. PRESENTATION
 - Costumes must be fully realized. (See E4-10 and E4-11 for more information.)
 - Colored costume renderings, with swatches, are required for all designs.
 - Must include school code, title of play, character name, and act / scene, if this costume is not worn for the entire play.
 - Each entry is required to present a short presentation or scene to demonstrate costumes and character to the judges, 10–30 seconds max.
- D. A maximum of \$100.00 total per entry may be spent for the fully realized costume(s). See Costume Guidelines, page E4–10.
- E. Six (6) presenters to a team (maximum).
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation.

See page E4–10 for HELPFUL HINTS.

- H. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "JV" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–31. Copy for EACH entry.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4–29 for specific details about the Notebook and Concept Paper.

VARSITY DIVISION - SETS/LIGHTS/GRAPHICS

- A. The category is specified on page E4–5.
- B. THREE (3) sets required, from the same selected Shakespearian comedy or tragedy, at a scale of 1/2 inch = 1 foot. Stage description and dimensions are the designer's choice (and must be included and adhered to throughout the designs) but they must not exceed the DTASC standards of 18' high, 36' wide, 30' deep.
- 1. Set Design
 - a. MANDATORY: A simple Overhead Ground Plan for each of the 3 set models in either 1/4" or 1/2" scale on white paper. (1/4" scale preferred, as it fits on a single 8 1/2" x 11" sheet of paper.)
 - b. Artist rendering / front elevations in color may be included.
 - 2. Set Model
 - a. MANDATORY: Scale of 1/2 inch = 1 foot
 - b. Any suitable material may be used.
 - c. MANDATORY: Set materials may not exceed \$100.00, other than those used to create the "black box stage." Receipts necessary in case judges request them.
- C. MANDATORY: Lights See next page for details
- D. MANDATORY: Poster OR Flyer
 - 1. Create one poster or flyer advertising this play.
 - 2. Do NOT use real school name. (Make up one, or use Shakespeare as school name.)
- E. **Four (4)** presenters to a team (maximum). Students may only participate on one presentation panel. MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. Technology (optional) For the purposes of presentation, the use of latest theatre technology is encouraged. Entrant must bring own equipment. Darkness of the room in which presentation takes place cannot be guaranteed.
- H. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation.
- I. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "Varsity" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–30. Copy for EACH entry.
 - 3. Concept Paper. See attached for directions. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4-27 for specific details about the Notebook and Concept Paper.

continued

VARSITY DIVISION SETS/LIGHTS/GRAPHICS, CONTINUED

- C. MANDATORY: THREE (3) light designs required, one for each set. Simple, 1/4" scale overhead ground plans required.
 - 1. Circuitry
 - a. Must be feasible for use at a school.
 - b. MUST include circuiting chart.
 - c. The following are **recommended**:
 - 50 circuits available
 - Each circuit is 1,500 watts
 - 3 electrics remain as is, with each one containing 8 circuits. 24 total circuits for the electrics

NOTE: Light design can begin once students have the

dimensions and approximate

design for the stage. The sets

do not have to be completely

finished when light design is

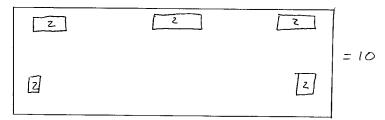
class periods for creating the

started. • Allow at least 5

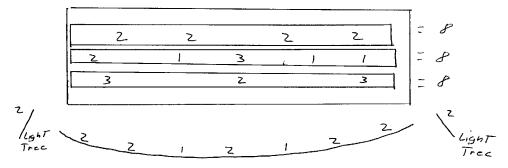
light design.

- Ante-Proscenium (APs) will contain 16 circuits
- There will be 10 floor pockets.
- The floor pockets will be located in the following positions and cannot be moved:

The electrics and AP will allow for repositioning of circuits to accommodate individual designs. What follows is an **EXAMPLE**:



2. Instruments



May use any lighting instruments that are appropriate.

a. Light design MUST include **instrument schedule**: Type, hanging location, beam position (Numbers remain as currently listed. Individual instrument wattage left up to each designer, as long as it is workable for actual instruments. Wattage must be part of light design).

EVEN IF THE SETS DESIGNED HAVE A THRUST OR ARENA STAGE, THIS CIRCUITING CHART IS STILL USED.

b. Light design MUST include **color medium schedule**. (See examples, page E4–22 and E4–23.)

Light design continued

VARSITY DIVISION SETS/LIGHTS/GRAPHICS, CONTINUED

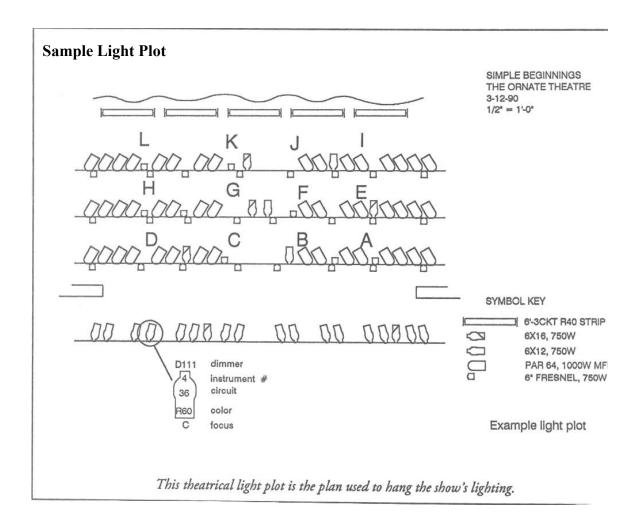
RATIONALE

- 1,500 watts per Circuit will allow for ample use of "Specials," as well as allow for a much more practical light design.
- 1,500 watts per circuit will allow for 250 watt strip lamps on a standard 3 lamp per strip, ganged together with a second strip light.
- Adding floor pockets will make "Practical" lights an actual part of light designs.

SUGGESTED INSTRUMENTS:

- Set up: 2 catwalks, 3 electrics, 2 trees
- Instruments: 24 6" Ellipsoidals, 24 6" Fresnels (pronounced "fer-NELS"), 2 beam projectors, 4 strip lights, 1 spotlight, 6 gel scrollers, 2 image projectors
- May use any lighting instrument or accessory within reason, e.g. LED lights, intelligent mirrors, Gobo projectors, etc. are encouraged. These above listed instruments are just a guide line.
 - We ask, however, that you do not include advanced instruments or accessories that are available only to a professional company, like an Elation Power Spot 575 priced at about \$2,000.00! An impressive instrument, yes, but beyond the reach of a typical High School theatre department.
- May use any colors
- Sample gel colors may be included in presentation

NOTE: No added instruments are allowed to connect to the accessories.



Sample Instrument Schedule (abbreviated) (includes color medium schedule)

Inst	trument Schedule McFarlin Auditorium Jeannine Stegin		Show:	(All Layers) Repertory Rhonda Miller	8/28/2005 15:53		
					1st Electric	EDDINGS SUPPLIED BANK HOUSE OPEN GOOD HOUSE	
Unit	Channel	Dimmer	Type	Lens	Wattage	Purpose Colour Gobo	
1	19	48	Source 4	36 Degree	575	L1 WARM PRSS	
2	25	49	Source 4	36 Degree	575	L1 COOL PI R68	
3	19	50	Source 4	26 Degree	575	L1 WARM P R58	
4	25	51	Source 4	26 Degree	575	L1 COOL PI R68	
6	118	52	Source 4	26 Degree	575	SPECIAL R51	
6	14	53	Strand Cer	yb:	760	US PINK W/ R35	
7	16	5-4	Strand Cer	nt-	750	US BLUE W R78	
8	18	55	Strand Cer	nt:	750	US AMBER R9	
D.	117	56	Source 4	26 Degree	575	SPECIAL R51	
10	14	57	Strand Cer	10.	750	US PINK W/ R35	
11	16	58	Strand Cer	iti.	750	US BLUE W R78	
12	10	59	Strand Cer	it)	750	US AMBER R9	
13	116	60	Source 4	26 Degree	575	SPECIAL R51	
14	115	61	Source 4	36 Degree	575	SPECIAL R51	
15	114	62	Source 4	36 Degree	575	SPECIAL R51	
16	113	63	Source 4	26 Degree	575	SPECIAL R51	
17	13	0-4	Strand Cen	vt.	750	US PINK W/ R35	
18	15	65	Strand Cen	it)	750	US BLUE W R78	
19	17	66	Strand Cen	0	750	US AMBER R9	
20	112	67	Source 4	26 Degree	575	SPECIAL R51	
21	13	68	Strand Cen	iti.	750	US PINK W/R35	
22	15	69	Strand Cen	it.	750	US BLUE W R78	
23	17	70	Strand Cen	er	750	US AMBER RO	
9.4	111	71	Source 4	26 Decree	676	SPECIAL REI	

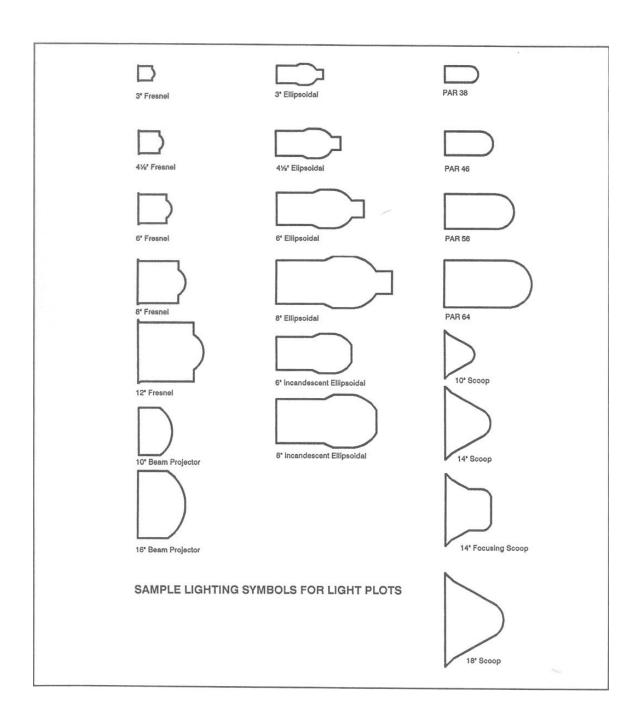
Step 2-c: Instrument Schedule (includes color medium schedule)

POSITION	CHANNEL	DIMMER	TUPE	FOCUS	LOAD	COLOR
EL 2 #1	11	7	6"FR	C	SOOW	R64
EL2 #2	2	8	6" FR	В	500W	R68
EL 2 #3		9	6" FR	A	300W	R68
ELZ #4	8	10	54 36°	D	575W	ROB
EL4 #1	ч	17	6" FR	P	500W	R68
EL4 #2	3	19	6" FR	C	500 W	R68
PIPEA #1	10		6"FR	В	500W	R64
PIPEA #2	12	11	10" FR	D	500W	R64
PIPEB #1	9	2	6"FR	A	500W	ROH
PIPED #1	6	4	54 36°	B	575W	ROB
PIPEE #1	5	5	54 360	A	575W	ROS
PIPE E #Z	7	15	54 36°	C	575W	ROS
FLOOR #1	13,14,15	16,21,22		CHC	100W	RBG
FLOOR #2		23,24,20		CYC	500 W	RBG

Step 2-b: Light Lab Sample Hook-Up (includes color medium schedule)

HOOK-UP	Light Lab	Sample			page	of
CHANNEL		POSITION	TYPE	FOCUS	LOAD	COLOR
1	9	EL2 #3	6" FRES	A	500W	R68
2	8	EL 2 #2	6" FRES	В	500 W	R68
3		EL 4 #2	6" FRES	C	500 W	R68
4	17	EL 4 #1	6" FRES	D	500W	R68
5	5	PE #1	S4 360	A	575 W	ROS
6	-	PD #1	54 360	В	575W	ROS
7	15	PE #2	54 360	C	575W	ROB
8		ELZ #4	54 36°	P	575W	ROB
9	2	PB #1	6" FRES		500W	R64
10	1	PA #1	6" FRES	В	500W	1264
11	7	EL2 #1	6" FRES	C	500W	R64
12	11	PA #2	6" FRES	D	500W	R64
13	16,23	FLOOR #142	STRIP	CYC RED	500W	R26
14	21,24	FLOOR #142	STRIP	CYC BLUE	500W	R67
15		FLOOR # 142	STRIP	CYC GREEN	500W	R91

Common Lighting Symbols



COURT COSTUMES – VARSITY DIVISION

- A. Single lady-in-waiting or single gentleman-of-the-court per entry, OR if two costumes are included in one entry, it could be a pair of ladies-in-waiting, a pair of gentlemen-of-the-court, or a couple. **NOTE: No Shakespearean characters are permitted in this category.**
- B. Court costumes may be English, European, or any other royal court in existence during the lifetime of William Shakespeare (1564–1616).
- C. PRESENTATION
 - Costumes must be fully realized. (See E4–10 and E4–11 for more information.)
 - Colored costume renderings, with swatches, are required for all designs.
 - Must include school code, country costume is from, and name of character. (Character's name can be made up, but must fit the country and time period.)
 - Each model must prepare a 10–15 second royal greeting, including the character's name and country of origin.

Examples of this type of address might be:

"Your Royal Highness, I present myself, Wilma/William of England, your humble servant." — or – "Your Most Gracious Majesty, may I present myself as your loyal subject, Wilma/William of England."

- D. A maximum of \$100.00 total per entry may be spent for the fully realized costume(s). See Costume Guidelines, page E4–10.
- E. Four (4) presenters to a team (maximum), including models.
 Students may only participate on one presentation panel.
 MANDATORY: At least one member from the design team MUST be on the presentation panel.
- F. Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include **explanation of concept, choices, and materials**. Presenters must have a **thorough knowledge of concept and materials** as the judges will be allotted an approximate three (3) minute question and answer period following the presentation. See page E4–11 for HELPFUL HINTS.
- H. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "Varsity" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–31. Copy for EACH entry.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4–28 for specific details about the Notebook and Concept Paper.

CHARACTER COSTUMES - VARSITY DIVISION

- A. The category is specified on page E4–5. Instructor must select one play *per entry*.
- B. An entry may consist of one or two characters from the same selected comedy or tragedy (specific to each festival).
- C. PRESENTATION
 - Costumes must be fully realized. (See E4–10 and E4–11 for more information.)
 - Colored costume renderings, with swatches, are required for all designs.
 - Must include school code, title of play, character name, and act / scene, if this costume is not worn for the entire play.
 - Each entry is required to present a short presentation or scene to demonstrate costumes and character to the judges, 10–30 seconds max.
- D. A maximum of \$100.00 total per entry may be spent for the fully realized costume(s). See Costume Guidelines, page E4–10.
- E. **Four** (4) presenters to a team (maximum). Students may only participate on one presentation panel.
 - MANDATORY: At least one member from the design team MUST be on the presentation panel.
- Any currently enrolled student at the school can participate in the creation and execution of the design.
- G. MANDATORY: Prepared **oral presentation** will not exceed eight (8) minutes in length. All presentations must include explanation of concept, choices, and materials. Presenters must have a thorough knowledge of concept and materials as the judges will be allotted an approximate three (3) minute question and answer period following the presentation.
 - See page E4–11 for HELPFUL HINTS.
- H. MANDATORY: **Notebook** with the following items in this order:
 - 1. Title page with School Code, "Varsity" Festival, Title & Author of Play
 - 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E4–31. Copy for EACH entry.
 - 3. Concept Paper. 1–2 pages max for Concept Paper.
 - 4. **Research** to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E4–29 for specific details about the Notebook and Concept Paper.

SET/LIGHTS/GRAPHICS:

A GUIDE TO THE

NOTEBOOK AND CONCEPT PAPER

I. TITLE PAGE

- 1. School Code
- 2. Division Festival
- 3. Title and author of play

II. TEACHER'S SIGNATURE SHEET (see E4–30)

III. **CONCEPT PAPER** (1–2 pages maximum)

Please write in short, simple sentences.

- A. Essential Play Information
 - 1. Title (again)
 - 2. Author (again)
 - 3. Genre (tragedy/comedy, etc.)
 - 4. Historical period/cultural context
 - 5. Settings and time passage
 - 6. Style (romantic, etc.)
- B. Interpretation of Play
 - 1. Very brief plot summary key conflict/resolution
 - 2. Significant roles played by key characters
 - 3. Dominant theme or message
 - 4. Playwright's intent How play reflects author's purpose
- C. Designers' intent Values of the play/playwright that the designers are committed to expressing through their designs
 - 1. Mood, emotional tone, meanings
 - 2. Stylistic and/or practical design goals

IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

- A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.
- B. Drawings/sketches/renderings/models/plots (Explain in more detail how they support the play based on number and sequence of settings, time passage, script requirements, and authentic research)
- C. Practical choices cost, time, materials, ease of use, ease in staging
- D. Artistic choices color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects
- E. Artistic license unique choices based on an artistic vision (visual metaphors)
- F. Special design problems faced and how you resolved them
- G. Changes that you would make a second time and why
- H. Your greatest successes/personal rewards and why

CA Theatre Arts Standard 3.2 - Advanced Students design theatre pieces in specific theatrical styles including classics by such playwrights as Shakespeare.

COURT COSTUMES:

A GUIDE TO THE

NOTEBOOK AND CONCEPT PAPER

I. TITLE PAGE

- 1. School Code
- 2. Division Festival
- 3. Royal Court of
- II. **VERIFICATION SHEET** with teacher's signature (see E4–31)

III. **CONCEPT PAPER** (1–2 pages maximum)

Please write in short, simple sentences.

- A. Essential Information
 - 1. Historical period/cultural context
 - 2. Settings and time period
 - 3. Style/Status of court costume
- B. Designers' intent Values of the time period that the designers are committed to expressing through their designs
 - 1. Mood, emotional tone, meanings
 - 2. Stylistic and/or practical design goals

IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

- A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.
- B. Overall explanation of costume (Explain in more detail how it supports the role of a Lady-in-Waiting/Gentleman-of-the-Court, their actions, the time period, and authentic research)
- C. Drawings/sketches/renderings/models/plots (Explain in more detail where the ideas came from, how they fit the time period, what you especially liked or why you decided not to use something)
- D. Practical choices cost, time, materials, ease of use, ease in staging
- E. Artistic choices color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects
- F. Artistic license unique choices based on an artistic vision (visual metaphors)
- G. Special design problems faced and how you resolved them
- H. Changes that you would make a second time and why
- I. Your greatest successes/personal rewards and why

CA Theatre Arts Standard 3.2 - Advanced Students design theatre pieces in specific theatrical styles including classics by such playwrights as Shakespeare.

CHARACTER COSTUMES:

A GUIDE TO THE

NOTEBOOK AND CONCEPT PAPER

I. TITLE PAGE

- 1. School Code
- 2. Division Festival
- 3. Title and author of play

II. TEACHER'S SIGNATURE SHEET (see E4–31)

III. **CONCEPT PAPER** (1–2 pages maximum)

Please write in short, simple sentences.

- A. Essential Play Information
 - 1. Title (again)
 - 2. Author (again)
 - 3. Genre (tragedy/comedy, etc.)
 - 4. Historical period/cultural context
 - 5. Settings and time passage
 - 6. Style (romantic, etc.)
- B. Interpretation of Play
 - 1. Very brief plot summary key conflict/resolution
 - 2. Significant roles played by key characters
 - 3. Role(s) played by characters selected for this entry
 - 4. Dominant theme or message
 - 5. Playwright's intent How play reflects author's purpose
- C. Designers' intent Values of the play/playwright that the designers are committed to expressing through their designs
 - 1. Mood, emotional tone, meanings
 - 2. Stylistic and/or practical design goals

IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

- A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.
- B. Practical choices cost, time, materials, ease of use, ease in staging
- C. Artistic choices color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects
- D. Artistic license unique choices based on an artistic vision (visual metaphors)
- E. Special design problems faced and how you resolved them
- F. Changes that you would make a second time and why
- G. Your greatest successes/personal rewards and why

CA Theatre Arts Standard 3.2 - Advanced Students design theatre pieces in specific theatrical styles including classics by such playwrights as Shakespeare.

SETS/LIGHTS/GRAPHICS VERIFICATION FORM

One copy of this sheet must be filled in and signed for the Sets/Lights/Graphics design entry. The participant must include it in the mandatory notebook.

CDEATOD'S NAME(S).	
CREATOR 5 NAME(5).	
TOTAL COST OF DESIGN:	
	gn was conceptualized and created by student(s) enrolled er verify that this design has never placed in any DTASC not exceed the cost for my division.
	Signature of Creator/Deigner
	Signature of Tech Sponsor
CETC /LICLITC /CIT	HICS VERIFICATION FORM
SEIS/LIGHIS/SHIP	MICS VERIFICATION FORM
One copy of this sheet is the fixed in and signarticipant must be used in and signarticipant must be used in an and actions in the copy of this sheet is the fixed in and signarticipant must be used in an action of the copy of this sheet is the copy of the copy of this sheet is the copy of this sheet is the copy of the copy o	igned for the Sets/Lights/Graphics design entry. The
	
TOTAL COST OF DESIGN:	
I verify that the accompanying set/lights design	gn was conceptualized and created by student(s) enrolled er verify that this design has never placed in any DTASC not exceed the cost for my division.
I verify that the accompanying set/lights design the above school indicated by code. I further	er verify that this design has never placed in any DTASC

COSTUME VERIFICATION FORM

One copy of this sheet must be filled in and signed for EACH costume entry (one entry may be a pair; if so, list both models and the cost of each one's costume). The participant must include this form in the mandatory notebook.

SCHOOL CODE:	
CREATOR'S NAME:	
MODEL'S NAME:	
TOTAL COST:	
above school indicated by code. I further verif	esigned and fabricated by student(s) enrolled in the by that said costume has never placed in any DTASC not exceed the cost of one hundred dollars (\$100).
	Signature of Creator er
	Signature of Sirector/Sponsor
	IFICATION FORM
One copy of this sheet so enlied in and sign	gned for EACH costume entry (one entry may be ach one's costume). The participant must include
SCHOOL CODE:	
CREATOR'S NAME:	
TOTAL COST:	
above school indicated by code. I further verif	esigned and fabricated by student(s) enrolled in the fy that said costume has never placed in any DTASC not exceed the cost of one hundred dollars (\$100).
	Signature of Creator/Designer
	Signature of Director/Sponsor
DTI GOLI	E4 04

TECHNICAL THEATRE EXPENDITURES REPORT

This is an example of how to create the Expenditures Report for your tech notebook. The items listed here show you

- how to list and explain items
- how to figure costs
- how to prove the amount you're claiming on expenses.

Remember, if borrowed, found, rented, and/or donated, an item used to create your design must be accounted for financially in your budget!

FALL FESTIVAL - YEAR - DIVISION SCHOOL CODE - ZZZ TECH CATEGORY - SET.S...(or)...COSTUMES...(or)...GRAPHICS

LIST OF MATERIALS USED / PURCHASED / RENTED / DONATED

COSTUME / MAKE-UP (Example)

Materials	Amount Spent
1. Partial bolt of Cotton fabric, donated by a parent.	
Approximately 15 yards left on bolt. Located equivalent material	
on Fabrics R Us.com for \$3.99 a yard = \$59.85	
Printed copy of web page is included to show on-Line price.	
Only used 7 yards	\$ 27.93
2. Bought lace ribbon at Walmart.	
\$8.99 for 25 yard roll. (Receipt included) Used 12.5 yards	\$ 4.50
3. Purchased two dresses from Goodwill. (Receipt included)	\$ 12.00
4. Bought make-up from Halloween Superstore. (Receipt included)	\$ 19.95
5. Two old pairs of Converse Hi-Tops, Donated by students.	
Found similar pair on E-Bay for \$2.99.	
(Printed copy of website with price, included)	\$ 5.98
6. Eagle necklace purchased from Claire's. (Receipt lost.)	
Found similar necklace on line. (Copy of website with price)	\$ 4.95
7. Fabric paint. Had in our classroom. 3 colors used.	
Joann fabric.com lists each tube at \$5.99 each. Used 1/2 from each tu	ıbe.
(Copy of website listing Fabric Paint included) $$5.99 \times 3 = $17.97 \sim $	\$ 8.99
TOTAL	\$ 84.30

SHAKESPEARE FESTIVAL RULES - INDEX FOR SHAKESPEARE 2019

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Attention all coaches and students from all schools: You are responsible for following all the rules in Sections E1, E2 and E4

for the Shakespeare Festival.

E5 – RULES FROM PREVIOUS FESTIVAL EVENTS

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IMPROVISATION GUIDELINES

IMPROVISATION: THE CREATION OF A SCENE, INCLUDING TIME, PLACE, CHARACTERS, CONFLICT, ON THE SPUR OF THE MOMENT.

- 1. FOUR participants must be entered as a team.
- 2. In rounds 1, 2 and Semi-finals, all participants will remain in the performance room until the round is over. In Finals, participants will be placed in a waiting room (well out of hearing distance) and will be called into the performance room one group at a time to perform. After performing their scene, the groups must remain in the room. The order of performance in finals will be determined by drawing numbers.

3. Situations for the improv. will be placed in sealed envelopes. One participant from each

- group will select an envelope.

 ROUND 1: The envelope will include a specified **SETTING & TIME.**ROUND 2: The envelope will include a specified **SETTING & TIME.**SEMIS: The envelope will give **SETTING, TIME, CHAR, CONFLICT.**FINALS: There is an additional envelope given. Three participants are given an envelope with **SETTING, TIME, CHAR & CONFLICT.** ONE participant (chosen by the group)
 - with **SETTING**, **TIME**, **CHAR** & **CONFLICT**. ONE participant (chosen by the group) will be given an additional sealed envelope which contains a "deus ex machina" or *surprise element*. The second envelope may not be opened by the fourth group member until the other three members have begun the scene. The fourth group member may not enter the improvisation until the final two minutes.
- 4. The maximum time limit for this event is 5 minutes. The group may take up to the first 2 minutes to prepare. In the final round, the improv must be at least 3 minutes long. A visual warning will be given to all performers at the end of the first 3 minutes, at the end of the first 4 minutes, and the last 10 seconds if the improvisation is not over. At 5 minutes, "TIME" will be called and the group must stop.
- 5. An introduction consisting of only a title of 10 words or less and the school code is required at the beginning of each group's performance.
- 6. All other General Festival Rules apply (except the rule regarding the introduction and the rule regarding memorization).

FALL FESTIVAL SPECIAL EVENTS

2005 - HIGHLIGHTED RULES FOR TWO PERSON - OPEN

- 1. The scene must be a continuous excerpt. Minor internal cuts are acceptable.
- 2. Each actor may only portray one character unless specified by the script.
- 3. The scene may be a maximum of 5 minutes.

2005 - Highlighted Rules for 20TH CENTURY SCREENPLAY

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.
- 3. The scene must be selected from AFI's "Top 100 Movies of the 20th Century"
- 4. If there is a musical category then musical movies may be performed but the scene must not include any music.

2005 - HIGHLIGHTED RULES FOR

STUDENT WRITTEN FOR SOCIAL CHANGE

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.
- 3. The scene must be written by a current student at the DTASC entered school.
- 4. The social issue should be clearly stated.

2005 - HIGHLIGHTED RULES FOR ANYTHING GOES MUSICAL

- 1. The scene must have 3 to 10 performers.
- 2. The scene must be a maximum of 8 minutes.
- 3. The scene must have music.

2006 - HIGHLIGHTED RULES FOR

STUDENT WRITTEN BIOGRAPHIC/HISTORICAL EVENT (POST 1900)

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.
- 3. The scene must be written by a current student at the DTASC entered school.
- 4. The historical subject should be clear.

2006 - HIGHLIGHTED RULES FOR MOLIÈRE

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.
- 3. Must be a straight scene from any Molière play.

2006 - HIGHLIGHTED RULES FOR LAST-MINUTE DTASC

- 1. Two weeks before the festival, DTASC will announce a public domain play to be used for this event.
- 2. Each actor may only portray one character unless specified by the script.
- 3. The scene may be a maximum of 5 minutes.
- 4. The scene must have 4 performers.

2007 - HIGHLIGHTED RULES FOR OPEN COMEDY:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from a published play or musical of comedic intent.

2007 - HIGHLIGHTED RULES FOR

PLAYS BASED ON MYTHS, PARABLES OR FOLK TALES:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from a published play or musical.

2007 - HIGHLIGHTED RULES FOR ABSURDIST PLAYWRIGHTS*:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from a published play in the Absurdist genre.

2007 - HIGHLIGHTED RULES FOR

STUDENT ADAPTATION OF CHILDREN'S LITERATURE:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be based on published work(s) that could be considered children's literature.
- 4. Must have been adapted by a student or students; may retain the author's words.

2008 - HIGHLIGHTED RULES FOR GREEK COMEDY OR TRAGEDY

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.
- 3. The scene must be from an ancient Greek comedy or tragedy, translated into English. Cutting is permitted.

2008 - HIGHLIGHTED RULES FOR 2-4 PERSON SERIOUS

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.
- 3. The scene must be a STRAIGHT scene of serious intent from a single professionally produced or published play.

2008 - Highlighted Rules for PLAYS BY WOMEN

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.
- 3. The scene must be from a single professionally produced or published play by a woman playwright. Cutting is permitted.

^{*}Check Section H for suggestions.

2008 AND 2009 - HIGHLIGHTED RULES FOR OPEN MUSICAL

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Singing is required.
- 4. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.

2009 - HIGHLIGHTED RULES FOR THEATRE FOR SOCIAL CHANGE

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single professionally produced or published play written for the stage that advocates or has effected significant social change (eg., *A Doll's House*, most of Brecht, *Angels in America*, etc.).

2009 - HIGHLIGHTED RULES FOR IRISH PLAYWRIGHTS*

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a straight scene from a single professionally produced or published play written for the stage by an Irish playwright. Select from list, page H1–11.

2009 - HIGHLIGHTED RULES FOR AFI TOP 100*

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be selected from "100 Years… 100 Movies… 10th Anniversary Edition" download the pdf "100movies.pdf" from the following url: http://connect.afi.com/site/PageServer?pagename=100yearsList
- 4. As there is a musical category, if a musical movie is performed, it must not include ANY music.

2010 - HIGHLIGHTED RULES FOR TRAPPED

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must have someone or something that is trapped, either physically or psychologically.
- 4. Must be student written.

2010 - HIGHLIGHTED RULES FOR OPEN HUMOR

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single professionally produced or published play and must be a scene the author intended to be humorous; it cannot be student written.

2010 - HIGHLIGHTED RULES FOR NOEL COWARD PLAYS*

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single play by Noel Coward.

*Check Section H for suggestions.

2010 - HIGHLIGHTED RULES FOR OPEN DRAMA

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single professionally produced or published play of dramatic intent: it cannot be student written.

2010 - HIGHLIGHTED RULES FOR PULITZER PRIZE-WINNING PLAYS*

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single play that has won the Pulitzer Prize. If a musical is selected, may use only the libretto (no singing).

2010 - HIGHLIGHTED RULES FOR MUSICAL: THE AMERICAN EXPERIENCE*

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. It's a musical a capella singing is required.
- 4. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.
- 5. Performed scene(s) must reflect the American Experience. Coach must be able to justify the scene(s) used, in case there is any question from Rules.

2011 - HIGHLIGHTED RULES FOR SCENES FROM ONE ACTS*

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a professionally produced or published play designated as a one-act play; it cannot be student written.

2011 – HIGHLIGHTED RULES FOR HORROR, SUPERNATURAL, AND FANTASY PLAYS

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single professionally produced or published play that fits at least one of the three genres; it cannot be student written.

2011 - HIGHLIGHTED RULES FOR WORLD THEATRE

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single professionally produced or published play that was originally written in a language other than English.
- 4. May be performed in an English translation that was professionally produced or published, or in the original language. May not be done as a student translation.

^{*}Check Section H for suggestions.

2011 - HIGHLIGHTED RULES FOR OPEN MUSICAL

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. It's a musical a capella singing is required.
- 4. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.

2012 - HIGHLIGHTED RULES FOR OPEN COMEDY

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single professionally produced or published play; it cannot be student written.
- 4. Must be a scene of comedic intent.

2012 - HIGHLIGHTED RULES FOR CLASSICAL COMEDY

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single comedy first performed prior to 1921; it cannot be student written.
- 4. No Shakespeare allowed. No adaptations.

2012 - HIGHLIGHTED RULES FOR DR. SEUSS ADAPTATION

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. May be from a single professionally produced or published play OR may be student written.
- 4. Must be a professionally produced play based on Dr. Seuss or a student written scene from a single source (i.e., one story, not multiple stories interwoven).

2012 - HIGHLIGHTED RULES FOR STUDENT WRITTEN FOR SOCIAL CHANGE

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be written by current student(s) at the DTASC entered school.
- 4. The social issue must be clearly stated.

2012 - HIGHLIGHTED RULES FOR WORLD IN MUSIC

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be set in another country (or at least outside the United States) on the planet Earth. If you can't find it on the globe, you can't do it.
- 4. It's a musical a capella singing is required.
- 5. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.

2013 - HIGHLIGHTED RULES FOR ALL FEMALE CAST

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single professionally produced or published play; it cannot be student written.
- 4. All characters, male and female, must be performed by female actors.

2013 - HIGHLIGHTED RULES FOR RETRO RADIO

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must use a radio script. May also use any appropriate stage script that has been performed and published as a radio play.
- 4. Scene must be performed with original intent.
- 5. If the script calls for music, this can be supplied by humming or vocal syllables with any appropriate tune, but must not have lyrics of any kind.
- 6. Scene may include commercial breaks if they are part of the published script.
- 7. Sound effects must be created by hands, feet, mouth, chairs or floor.
- 8. BLOCKING GUIDELINES:
 - a. Blocking should be limited. In a radio play, each actor and sound effects person would be working behind a microphone (invisible today).
 - b. The "Blocking and Staging" portion of the ballot and share sheets will be based on vocal variety and sound effects, not on movement.

RUBRIC FOR EVENT 4 TO BE GIVEN TO JUDGES:

For Event 4 RETRO RADIO, please replace the evaluation points for STAGING and BLOCKING with the following criteria:

- VOCAL VARIETY use of voice to communicate the material
- SOUND EFFECTS use of voice, body, and chairs to create sound effects that enhance the material

2013 - HIGHLIGHTED RULES FOR AFI TOP 100 SCREENPLAYS

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be selected from "100 Years... 100 Movies... 10th Anniversary Edition" download the pdf "100movies.pdf" from the following url: http://www.afi.com/100Years/movies10.aspx
- 4. As there is a musical category, if a musical movie is performed, it must NOT include ANY singing. Humming is allowed.

2013 - HIGHLIGHTED RULES FOR OPEN MUSICAL

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. It's a musical a capella singing is required.
- 4. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.

2014 - HIGHLIGHTED RULES FOR MORE THAN A NARRATOR

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a scene from a novel or a short story that has a narrator. Cannot be a scene from a play. May be a biography or memoir written in narrative style. (Narrator can be identified as such, or the story/novel can be written in 3rd person limited or 1st person, thereby providing a narrator, or if it's 3rd person omniscient, the omniscient author becomes the narrator.)
- 4. Narrator must be a character involved in the scene in some way. The challenge is to show how the narrator feels toward each of the characters and the action in the scene. This can be done using the narrator's lines from the story as well as by acting.
- 5. Narrator can be 1st or 3rd person. The narrator may play more than one role.
- 6. All characters, including the narrator, use ONLY the words from the novel or short story. Not even changes of pronoun are permitted. The ONLY exception is replacing swear words or racial slurs with a euphemism.
- 7. Narration can be used as dialogue by a character, but must use the same words as the narrator would. Example:

Narrator: Chris looked down at the food on his plate and realized at once...

- Chris: he wasn't really hungry at all.
- 8. Actors may play multiple roles if necessary, but not to the point of confusing the audience (judges). Scene must be consistent with the author's intent.
- 9. Script must be written by one or more persons at your school. Script MUST use ONLY the words in the short story or novel.
 - The ONLY exception is replacing swear words or racial slurs with a euphemism.

NOTE: We provided an example for the judges for how this category was set up.

2014 – HIGHLIGHTED RULES FOR PLAYS OF SOCIAL CONSCIENCE

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single professionally produced or published play. It cannot be student written. It cannot be a movie script.
- 4. Must be a play involving Social Conscience (eg., To Kill a Mockingbird, The Ruling Class, The Normal Heart, Bang Bang You're Dead, The Resistable Rise of Arturo Uii, All the Way Home, Johnny Belinda, The Laramie Project, anything by Culture Clash, plays by Luis Valdez, etc.).
- 5. NOTE: Swear words or racial slurs must be replaced with a euphemism.

2014 - HIGHLIGHTED RULES FOR PANTOMIME

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Pantomime is defined as a silent performance, either humorous or serious. Pantomime does not use language. That means no sign language or mouthing words.
- 4. Each performer may pantomime any number of characters and may pantomime characters of the opposite sex.
- 5. Must position chairs before the introduction. After that, chairs cannot be moved (unless a safety consideration happens—and it cannot happen at each performance).
- 6. Must have a spoken introduction that states "School Code presents Title" (eg., "AA presents The Baseball Game").
- 7. After the introduction, no sounds or sound effects are permitted.

2014 - HIGHLIGHTED RULES FOR MUSICAL THEME COLLAGE

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. It's a musical a capella singing is required from each play used.
- 4. Theme must involve at least three (3) musical stage plays that have been professionally produced or published. The plays cannot be student written.
- 5. A single theme must unite all the plays.
- 6. All lines and songs must be from those plays only. Nothing can be added by either student or coach—or anyone else except the original playwright.
- 7. Scenes may be separate or combined at the director's discretion.
- 8. The theme must be stated in the intro. The names of the plays must also be stated in the intro, if the plays are interwoven. If each play is being kept separate, the name of each may be stated when that segment begins, or they may all be stated in the intro.
- 9. If the plays are interwoven, the script turned in at registration must indicate which lines and songs are from which musical play.

2015 - HIGHLIGHTED RULES FOR NON-AMERICAN PLAYWRIGHTS

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. May be from any time period. Playwright cannot have been born in the USA and cannot be writing in the USA.
- 4. May be an English translation of a play written in another language, but the English translation must itself be a published translation; it cannot be student written or translated by someone at the school.
- 5. Must be a STRAIGHT scene from a single professionally produced or published play. It cannot be student written.
- 6. All DTASC Straight Scene rules apply. See E2–2, #9.

2015 - HIGHLIGHTED RULES FOR MEET MY CRAZY FAMILY

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single professionally produced or published play; it cannot be student written.
- 4. Note: "Family" may be blood kin, but that is not a requirement.

2015 - Highlighted Rules for RIPPED FROM THE HEADLINES

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be student-written.
- 4. Must be based on a headline story from a printed or digital newspaper or news periodical (may use online archives).
- 5. Music is allowed in this category, but all lyrics must be student written. Melodies and background humming may be from any source, including student written.
- 6. The reprint of the original headline must be attached to the script that is turned in at registration.
- 7. Recommendation: Have students involve their history teachers so they get credit and perhaps some assistance.

2015 - HIGHLIGHTED RULES FOR OPEN MUSICAL

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.
- 4. It's a musical; it must include a capella singing.

2016 - HIGHLIGHTED RULES FOR WOMEN PLAYWRIGHTS

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single professionally produced or published play written by a woman. It cannot be student written.
- 4. All DTASC Straight Scene rules apply. See E2–2, #9.

2016 - HIGHLIGHTED RULES FOR ANYTHING GOES FOR CHILDREN

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be for a target audience of ages 4–8 years old.
- 4. May be student written; does not have to be student written.
- 5. No singing. See rules regarding DTASC music, E2–2, #12.

2016 - HIGHLIGHTED RULES FOR DIVERSITY

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a play where at least one character has something that makes him/her different from the others. (Not limited to one character being different. There is no specific definition of "different.")
- 4. Must be from a single professionally produced or published musical written for the stage; it cannot be student written

2016 - HIGHLIGHTED RULES FOR THE GOLDEN OLDIES

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from a musical play that opened before 1970.
- 4. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.
- 5. It's a musical; it must include a capella singing.

2017 - HIGHLIGHTED RULES FOR LEADING LADIES - STRAIGHT SCENE

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be a STRAIGHT scene from a single professionally produced or published play written for the stage. It cannot be student written.
- 4. All DTASC Straight Scene rules apply. See E2–2, #10.
- 5. At least one of the main characters in the scene must be a female (the "leading lady" of the category).

2017 - HIGHLIGHTED RULES FOR HORROR/THRILLER PLAYS

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be from a single professionally produced or published play written for the stage; it cannot be student written.
- 4. Must be of the classic horror/thriller genre. May be a mystery or parody that fits the genre, as long as the playwright's intent is upheld.

2017 – Highlighted Rules for Student Original – Based on a Painting, Renaissance to 1970

- 1. Must have 2 to 4 performers.
- 2. Must be a maximum of 5 minutes.
- 3. Must be written by one or more students at your school.
- 4. Must be based on a specific painting.
- 5. Must have 2 printed images of the painting. Coach turns in one image stapled to Master Cuttings List. Students give other image to judges before Intro, and get it back after their performance.
 - Write the school code on the back of each print.
- 6. In intro, must state artist's name and year painting was done.

2017 - HIGHLIGHTED RULES FOR OPEN MUSICAL

- 1. Must have 3 to 10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be from a single professionally produced or published musical written for the stage; it cannot be student written.
- 4. It's a musical; it must include a capella singing.
- 5. Intent of the musical scene must be theatrical in nature, not choir driven. Songs in the scene need to help further storytelling.

SHAKESPEARE FESTIVAL SPECIAL EVENTS

2007 - HIGHLIGHTED RULES FOR LOVERS: FOR BETTER OR WORSE

- 1. The scene may be a maximum of 5 minutes.
- 2. The scene must have 2 to 4 performers.

2007 - HIGHLIGHTED RULES FOR SHAKESPEARE'S WISE FOOLS

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.

2007 - HIGHLIGHTED RULES FOR CROSS GENDER SHAKESPEARE

- 1. The scene must have 2 to 4 performers.
- 2. The scene must be a maximum of 5 minutes.

2007 - HIGHLIGHTED RULES FOR OPEN PARODY

- 1. The scene must have 3 to 10 performers.
- 2. The scene must be a maximum of 8 minutes.

2008 - Highlighted Rules for 2-PERSON ROMANTIC SCENE:

- 1. 5 minute limit
- 2. 2 participants
- 3. May be from any of Shakespeare's plays except the featured plays.
- 4. Must be a romantic scene.

2008 – HIGHLIGHTED RULES FOR SECONDARY PLOTS OR MINOR CHARACTERS

- 1. 5 minute limit
- 2. 2–4 participants
- 3. May be a collage
- 4. Must be from a single play; may not be from the featured plays.

2008 - HIGHLIGHTED RULES FOR LAST MINUTE SHAKESPEARE:

- 1. 5 minute limit
- 2. 4 participants
- 3. Approximately one month before the festival, DTASC will announce a specific Shake-speare scene to be used for this event.

2008 - HIGHLIGHTED RULES FOR COMEDY & TRAGEDY IN THE SAME PLAY

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be from ONE Shakespeare play, not including the featured plays.
- 4. Must show both comedic and tragic intent in the play.

2009 - HIGHLIGHTED RULES FOR SHAKESPEARE'S WOMEN:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. May be from any of Shakespeare's plays except the featured plays.
- 4. Must be a scene with a woman as the main character, but may have both male and female characters.

2009 - HIGHLIGHTED RULES FOR WICKED - SHAKESPEARE'S VILLAINS:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be a STRAIGHT scene from a single Shakespeare play; may not be from the featured plays.
- 4. Must feature one of Shakespeare's villains.

2009 - HIGHLIGHTED RULES FOR LISTEN TO MY DREAM:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must have one or more scenes where a character talks about a dream they had.
- 4. Must be from a single Shakespeare play; may not be from the featured plays.

2009 – HIGHLIGHTED RULES FOR MODERN PLAY BASED ON SHAKESPEARE:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be from ONE modern professionally produced or published play based on Shake-speare.
- 4. May be musical or non-musical; singing is allowed (but not required).

2010 - HIGHLIGHTED RULES FOR DISGUISES:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. May be from any one of Shakespeare's plays except the featured plays.
- 4. Text must have one or more characters in disguise at least part of the time. The disguise must be a complete physical transformation of the character either in costume or mask (i.e., Beatrice and Benedick at the dance, Edgar in *King Lear*, Rosalind in *As You Like It*, Ford in *Merry Wives*, etc.)
- 5. DTASC costume rules apply the disguise is not created by costume at the festival; it is in the text

2010 - HIGHLIGHTED RULES FOR WORKING CLASS*:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. May be from any one of Shakespeare's plays except the featured plays.
- 4. Must feature at least one character (nurse, servant, soldier, etc.) who works for a living.

^{*}Check Section H for suggestions.

2010 - HIGHLIGHTED RULES FOR SHAKESPEARE'S ROMANTIC COUPLES:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be a STRAIGHT scene from a single Shakespeare play; may not be from the featured plays.
- 4. Must feature one of Shakespeare's romantic couples (Romeo & Juliet, Antony & Cleopatra, Beatrice & Benedict, etc.).

2010 - HIGHLIGHTED RULES FOR THEME COLLAGE*:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be from any THREE of Shakespeare's plays, not including the featured plays.
- 4. A single theme must unite all three plays.
- 5. The theme and the names of all 3 plays must be stated in the intro.
- 6. All lines must be from those 3 plays.
- 7. Scenes may be separate or combined at the director's discretion. (NOTE: If you are doing a combined scene with the 3 plays intermingled, the script you turn in at the registration table must have Scene & Line Number for each line, to make it easier to deal with any questions in Rules.)

2011 - HIGHLIGHTED RULES FOR SHAKESPEARE'S FAMILIES:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. May be from any one of Shakespeare's plays except the featured plays.
- 4. Must have two or more members of the same family (any family relationship).

2011 - HIGHLIGHTED RULES FOR 2-PERSON SHAKESPEARE HUMOR:

- 1. 5 minute limit
- 2. Only 2 participants
- 3. Must be a STRAIGHT scene from any one of Shakespeare's plays except the featured plays.
- 4. Must be a scene of comedic intent, not a parody.

2011 - HIGHLIGHTED RULES FOR CSI SHAKESPEARE:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from a single Shakespeare play; may not be from the featured plays.
- 4. Must include a crime, such as murder.

^{*}Check Section H for suggestions.

2011 - HIGHLIGHTED RULES FOR SHAKESPEARE THE MUSICAL:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be based on a single Shakespeare play; may not be based on a featured play.
- 4. Book by Shakespeare, lyrics and music from any source; i.e., the spoken words must be Shakespeare's dialogue, but the songs do not have to be from Shakespeare.
- 5. No parody must follow Shakespeare's intent.
- 6. It's a musical a capella singing is required. NO MUSICAL ACCOMPANIMENT IS PERMITTED no iPods, no CDs, no instruments.

2012 - HIGHLIGHTED RULES FOR SMALL GROUP COMEDY:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. May be from any one of Shakespeare's plays.
- 4. Must be a scene of comedic intent.

2012 - HIGHLIGHTED RULES FOR SMALL GROUP DRAMA:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. May be from any one of Shakespeare's plays.
- 4. Must be a scene of dramatic intent, not a parody.

2012 - HIGHLIGHTED RULES FOR SHAKESPEARE'S KINGS:

- 1 5 minute limit
- 2. 2–4 participants
- 3. Must be a straight scene from any one of Shakespeare's plays that has a king.
- 4. The king must be in the scene OR the subject of the scene.
- 5. It must be a king, not a ruler with some other title.
- 6. See page E2–1, #9 for rules regarding Straight scenes.

2012 - HIGHLIGHTED RULES FOR PARODY:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must use only one of Shakespeare's plays.
- 4. Reminder: Shakespeare text rules apply (see page E4–1 TEXT).
- 5. Reminder: All scenes need to be age and audience appropriate.
 - NOTE: Parody is defined as: a humorous or satirical interpretation of a serious piece of literature or writing.

2012 - HIGHLIGHTED RULES FOR LARGE GROUP DRAMA - OPEN

- 1. Must have 3 to 6 performers.
- 2. Must be a maximum of 8 minutes.
- 3. May be from any one of Shakespeare's plays.
- 4. Must be a scene of dramatic intent —no parodies.

2012 – HIGHLIGHTED RULES FOR LARGE GROUP COMEDY – OPEN

- 1. Must have 3 to 6 performers.
- 2. Must be a maximum of 8 minutes.
- 3. May be from any one of Shakespeare's plays, including the featured plays.
- 4. Must be a scene of comedic intent.

2013 – HIGHLIGHTED RULES FOR SHAKESPEARE'S GRAND TOUR:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays that is set outside the British Isles (i.e., not set in England, Scotland, Wales or Ireland).
- 4. Must not use either of the featured plays.
- 5. Location must be stated, either within the scene or in the intro.
- 6. Must be a straight scene.

2013 - HIGHLIGHTED RULES FOR TRAGIC DEATHS:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays that has multiple deaths.
- 4. Must not use either of the featured plays.
- 5. Must be a performance of dramatic intent, not a parody.
- 6. The scene must include a death or the revelation of a death.

2013 - HIGHLIGHTED RULES FOR SHAKESPEARE'S B STORIES:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must use a subplot from one of Shakespeare's plays.
- 4. Must not use either of the featured plays.

2013 - HIGHLIGHTED RULES FOR SHAKESPEARE REPLAY:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must use only one of Shakespeare's plays.
- 4. Must not use either of the featured plays.
- 5. Students perform the same Shakespearean dialog from the play twice once in a comedic manner, once in a dramatic manner (doesn't matter which order).
- 6. Parody rule is suspended for the comedic portion of this event.

2014 - HIGHLIGHTED RULES FOR QUEST FOR THE THRONE:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays.
- 4. Must include a scene where someone wants to take a throne or usurp power that belongs to another.
- 5. Must not use either of the featured plays.
- 6. Must be a STRAIGHT scene.

2014 - HIGHLIGHTED RULES FOR SHAKESPEARE'S CLOWNS & FOOLS:

- 1. 5 minute limit
- 2. 2-4 participants
- 3. Must be from one of Shakespeare's plays.
- 4. Must include a scene that features a character who is considered a clown or a fool, whether or not that is part of the official description of the character.
- 5. Must not use either of the featured plays.

Additional note:

• Any character who acts foolish in the scene(s) selected

2014 - HIGHLIGHTED RULES FOR SHAKESPEARE CHILDREN'S THEATRE:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be an original adaptation of one of Shakespeare's plays suitable for an audience of Pre-K through 5th grade students. (Original adaption = an adaptation by one or more persons at the school that is performing it; may be adapted by students, adults, or a combination thereof. Cannot use the same adaptation for more than one division.)
- 4. May use Shakespeare's words or may change the words as long as the meaning is not changed.
- 5. Must not be a parody.
- 6. Must not use either of the featured plays.

Additional notes:

- Can be a scene, and not the entire play in 5 minutes.
- Music is okay. Lyrics must either use Shakespeare's words or be original; tune need not be.

2014 - HIGHLIGHTED RULES FOR MODERN SHAKESPEARE:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must use a TV or movie script based on one of Shakespeare's plays.
- 4. Must not be a script for a stage play.
- 5. Singing is permitted if the script calls for it.
- 6. Must not use either of the featured plays.

2015 - HIGHLIGHTED RULES FOR WOMEN IN DISGUISE:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. Must include a scene where a female character disguises herself, as required by the play.

2015 - HIGHLIGHTED RULES FOR ALL IN A DAY'S WORK:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. Must include at least one worker with no name as an important part of the scene. This worker must be identified in the introduction.
- 5. Examples of workers with no names: Gravedigger, Friar, Clown, Fool, First Gaoler, Second Soldier, Apothecary, Nurse, Captain, Servant, Page, Soothsayer, Watchman, Messenger, Guard, etc.
- 6. Workers with names and non-workers do not qualify.
 Examples of workers with names: Dick the Butcher, Friar Laurence.
 Examples of non-workers: royals, lords, ladies, senators, Traveler, Roman, etc.
- 7. Other characters in the scene may have names or be non-workers.
- 8. The official Cast of Characters for the play will be used to determine whether a character does or does not have a name.

Therefore, the Nurse in Romeo and Juliet qualifies as a character with no name, even though the play suggests her name might be Angelica.

Bring a copy of the Dramatis Personae you are using if you think your choice might be questioned.

9. FYI: OpenSourceShakespeare.org has a list of all Shakespeare's characters, and the play they're in. For each play, click on a character's name to find all his/her speeches. Click "Show full speeches" to get the complete text of the speech, not just the first 2 lines.

You can also click "Show cue speeches."

If you go to the Full Search page and click "See all characters at once," you can get a list of every character in every Shakespeare play, including all the workers with no name.

2015 - HIGHLIGHTED RULES FOR VILLAINS:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must present a Shakespeare play with the villain as the featured character.
- 4. Does not have to sympathize with the villain.
- 5. Must use ONLY Shakespeare's words.
- 6. Must be from ONE of Shakespeare's plays, but not either of the featured plays.
- 7. Must NOT be a parody.

2015 - HIGHLIGHTED RULES FOR THE PLAY'S THE THING:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. Must be a straight scene, taken from ONE scene as Shakespeare created it.
- 5. Rules for Straight scene (E2-1, #9) apply.
- 6. Excessive cutting could cause disqualification. You can "cut, but not paste," but try not to cut. Use "Page to Page" method start on a good line, time the scene as it's read out loud, and stop on a good line.

2016 - HIGHLIGHTED RULES FOR THAT WAY MADNESS LIES:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. Must feature a character who is mad (insane, deranged), pretending to be mad, thought to be mad or treated as mad. May be a temporary fit of madness, caused by severe emotion. REMINDER: Rule 3 (E2-1) says "No scene that makes a parody of or is offensive to alternative lifestyles, religions, sexual orientation, or culture is allowed."
- 5. Must be a straight scene. (Straight scene rule: E2-2, #9) (Download approved scenes and suggestions list from DTASC web site.)

2016 — HIGHLIGHTED RULES FOR SHAKESPEARE THE MUSICAL:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. All text, including lyrics, must be from the chosen play.
- 5. Music may be from any source and may be added to any or all lines used.

2016 - HIGHLIGHTED RULES FOR SIBS FROM ANOTHER CRIB:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from ONE of Shakespeare's plays, but not either of the featured plays.
- 4. Must be from a play that has at least one strong same-sex friendship. The two friends must have different parents.

2016 - HIGHLIGHTED RULES FOR RARELY PERFORMED PLAYS*

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be from one of Shakespeare's plays on the approved list.

2017 - HIGHLIGHTED RULES FOR SHAKESPEARE UNCUT:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. Must be a straight scene. (Straight scene rule: E2-2, #9)

2017 - HIGHLIGHTED RULES FOR MODERN ADAPTATION:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be a script for a stage play, not a movie or TV script.
- 4. Must not use either of the featured plays.
- 5. Singing is not permitted.
- Clarifying Notes: The rules for Modern Adaptations allow for some flexibility, but the pieces must have been written for performance after 1920. The piece may be fully adapted from Shakespeare (Rosencrantz and Guildenstern Are Dead, I Hate Hamlet). (continued)

2017 - HIGHLIGHTED RULES FOR MODERN ADAPTATION (CONTINUED)

Clarifying Notes, continued: The piece may be a partial adaptation of Shakespeare (*Actor's Nightmare*), but you must perform a portion that is based on Shakespeare, though you may also perform portions not based on Shakespeare.

It must be a single play, but it may be adapted from multiple plays (Complete Works of William Shakespeare Abridged, Ages of Man).

It may come from a musical (West Side Story, Kiss Me Kate), but you may not have any music or do any singing in your scene.

2017 — HIGHLIGHTED RULES FOR SHAKESPEARE'S CONTEMPORARIES:

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one play written during Shakespeare's lifetime by someone other than Shakespeare.
- 4. May be performed in its original language. If it is performed in translation, must use a published translation.
- 5. Clarifying Notes: Playwrights must have writing careers that overlapped with William Shakespeare (1592–1613) however, the play performed need not have been written between 1592 and 1613. It must have been written for stage performance. They can be English writers, such as George Farquhar, William Congreve, John Vanbrugh, Christopher Marlowe or they can be international writers, such as Miguel 00°de Cervantes & Lope de Vega

2017 - HIGHLIGHTED RULES FOR THEME COLLAGE:

- 1. 8 minute limit
- 2. 3–10 participants
- 3. Must be from AT LEAST THREE of Shakespeare's plays, not including featured plays.
- 4. A single theme must unite all plays.
- 5. The theme and the names of all plays must be stated in the intro.
- 6. All lines must be from those plays.
- 7. Scenes may be separate or combined at the director's discretion. (NOTE: If you are doing a combined scene with the plays intermingled, the script you turn in at the registration table must have Play, Scene & Line Number for each line, to make it easier to deal with any questions in Rules.)

2018 - HIGHLIGHTED RULES FOR SHAKESPEARE BARE STAGE

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. Must be a straight scene. (Straight scene rule: E2-2, #10)
- 5. No chairs allowed.
- 6. Actors may not pretend to be furniture or anything else non-human.

SHAKESPEARE FESTIVAL SPECIAL EVENTS, CONTINUED

2018 – HIGHLIGHTED RULES FOR WIZARDING WORLD OF SHAKESPEARE

- 1. 5 minute limit
- 2. 2–4 participants
- 3. Must be from one of Shakespeare's plays, but not either of the featured plays.
- 4. Must feature magic, wizardry, sorcery, etc.

2018 - Highlighted Rules for BREECHES

- 1. 5 minute limit
- 2. 2–4 participants
- 3. All girls playing all parts, male and female.
- 4. Requires at least one girl playing a boy's part.

2018 - HIGHLIGHTED RULES FOR SHAKESPEARE THE MUSICAL

- 1. Must have 3–10 performers.
- 2. Must be a maximum of 8 minutes.
- 3. Must be based on a single Shakespeare play; may not be based on a featured play.
- 4. Book by Shakespeare, lyrics and music from any source; i.e., the spoken words must be Shakespeare's dialogue, but the songs do not have to be from Shakespeare.
- 5. No parody must follow Shakespeare's intent.
- 6. It's a musical a capella singing is required. NO MUSICAL ACCOMPANIMENT IS PERMITTED no iPods, no CDs, no instruments.
- 7. Intent of the musical scene must be theatrical in nature, not choir driven. Songs in the scene need to help further storytelling.

E5 - RULES FROM PREVIOUS FESTIVAL EVENTS

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SECTION F

SCHOLARSHIPS

- F1 DTASC SCHOLARSHIP REQUIREMENTS AND APPLICATION FORM
- F2 MARIO LOMELI SCHOLARSHIP REQUIREMENTS AND APPLICATION FORM

NOTE: THE APPLICATION FORMS ARE ON THE WEB SITE AS PDFS THAT YOU CAN TYPE IN.

DTASC SCHOLARSHIP APPLICATION RULES DTASC SCHOLARSHIP AUDITIONS

Schools may submit up to 5 candidates: 3 in acting and 2 in tech

REQUIREMENTS — (Do not apply if you do not meet ALL of these requirements):

- 1. Graduating senior
- 2. Participated in 2 DTASC festivals in past 2 years
- 3. Cumulative GPA of at least 2.5
- 4. Received at least 3.5 GPA in theatre classes
- 5. Copy of current high school transcripts (unofficial copy is acceptable).
- 6. Letter of recommendation from theatre teacher—one page maximum on school letterhead.

ACTING:

- 1. 2 contrasting monologues: one must be classical; one may be from musical theatre or opera
- 2. If singing, candidate may sing a capella or bring recorded musical accompaniment and device (CD player, iPod, etc.) with good speakers
- 3. No original monologues; published plays only
- 4. No props allowed
- 5. 2 chairs provided; do not plan to stand on chairs
- 6. No costumes; appropriate attire expected (see Audition Tips)
- 7. Candidates are expected to be articulate: judges may conduct a short interview based on application info.
- 8. Candidates are allowed 5 minutes for acting presentation.

TECHNICAL:

- 1. A portfolio exhibiting design work in any of the following categories: COSTUME; SET DESIGN; LIGHTING; GRAPHICS
- 2. May present scale models, constructed costumes, or poster and/or programs in place of or in addition to portfolios
- 3. 5 to 7 minutes allowed for presentation
- 4. Possible interview regarding candidate's future plans

DIRECTIONS FOR APPLYING FOR DTASC SCHOLARSHIP:

- Download the application form at www.dtasc.org or more specifically: http://cetoweb.org/dtasc/handbook/
 and get the address to which it should be sent.
- The application is a pdf form you can type into the blank spaces on your computer. Fill out the form in the computer. If you are mailing your application, print a copy to submit.
- All entries must be typed. Hand-written applications will not be accepted.
- Photocopies or scans of any application materials and/or transcripts must be legible.
- If any information is missing, the application will not be accepted.
- Once your application is approved, you and your teacher will be notified of the audition location and time.
- If you want the judges' comments/ share sheets mailed to you, bring to the audition a SASE (self-addressed, stamped envelope—a standard #10 envelope) or \$1.00 to purchase a stamped envelope from the Judge Coordinator when you arrive for your scholarship audition/presentation.

- If you are applying for both scholarships, you do not need to send duplicates of transcripts, letters, envelopes, etc. If you are mailing, send both applications in the same envelope
- MUST BE POSTMARKED NO LATER THAN APRIL 28, 2018.
- Do NOT send anything that DTASC has to sign for.

AUDITION TIPS

- Treat the audition like a job interview.
- Dress appropriately. Wear something comfortable, but professional looking.

Your clothing should not "call attention to itself" or distract the judges from your performance. Appropriate audition attire may include "Festival" style clothing (plain, solid colors, simply styled). Girls should wear modest, knee length or longer skirts or dresses (or pants if appropriate for the character) and simple, modest blouses or tee shirts; boys should wear long pants, a solid color shirt or tee shirt.

Footwear should be comfortable and simple: low heels, flats or sneakers (if appropriate for the character) for girls; dress shoes or sneakers for boys.

When in doubt, consult your coach for suggestions.

- Slate your name and the titles and authors of the two pieces you will be performing at the beginning of your audition package. The slate is not part of your 5 minute performance.
 - Time will be called at the 5 minute mark. You will not be disqualified as long as you stop when time is called.
- Make sure that your two audition pieces show a good contrast. One should be humorous and one should be serious. The characters should be diverse enough that the judges see an obvious difference in presentation, thus showing your range and ability more clearly.

You should also avoid passive monologues. Choose something that builds or possibly has a transition.

- At the conclusion of your monologues, you will be asked a few interview questions.
 These questions will likely cover things such as expanding on the responses to the application questions and discussing future plans.
- If you are doing design, a maximum of 3 models total whether they are 3 dimensional or posterboard or a mix.

DTASC SCHOLARSHIP APPLICATION (fill in this form on your computer)					
Candidate's name:					
School:					
Candidate's Address:					
Candidate's City and Zip Code					
Candidate's Cell Phone: (to be used for scholarship communication only)					
()					
Candidate's email:					
Theatre Instructor:					
nstructor's Home Phone:					
nstructor's email:					
nstitutes of Higher Learning Applied to:					
Planned Majorand Minor					
Accepted by					
 Write briefly on ALL of the following questions. Use the word processing program in your computer, print out the responses, and submit them with a printed copy of this form, which you will print after you have filled it in on your computer. OR send the form as a pdf and these answers as either a Word doc or a pdf. Use a standard font such as 12 pt Times New Roman or Cambria. The answers must be easily readable – no script or fancy fonts allowed. 					
. List your theatre experiences in high school. One page maximum.					
2. How has theatre helped you in high school? 200 words maximum					
3. Why would you major in theatre, TV or cinema? 200 words maximum					
I. What have you gained from participation in DTASC festivals? 200 words maximum					
Mark the appropriate choice(s):I will do a performance audition ORI will present a technical portfolioI will sing a capella ORI will bring the instrumental on my phone/iPod ORI will bring a CD.					

continued

INSTRUCTOR VERIFICATION

INSTRUCTOR VERIFICATION (Required)

The application will not be accepted without the signature of the student's present Theatre instructor who is a current DTASC member. The signature indicates that the following statement is true.

I verify that the candidate has participated in at least 2 fall and/or spring DTASC festivals during the course of his/her junior and senior years.

Signature of instructor	Date
(Electronic signature is acceptable.)	

NOTE: The instructor must sign the verification AND write a letter of recommendation on school letterhead (one page maximum).

CHECKLIST FOR SCHOLARSHIP APPLICANT:

TO BE SUBMITTED:

- Application Form, including the Instructor's verification signature
- Answers to the 4 questions
- Recommendation from present high school Theatre teacher on school letterhead (one page maximum)
- High school transcript including first semester of senior year. Must include the cumulative grade point average.

Get the current snail mail or email address from the DTASC web site: http://cetoweb.org/dtasc/scholarship-form

APPLICATION MUST BE POSTMARKED OR EMAILED NO LATER THAN APRIL 28, 2018

Do NOT send anything that DTASC has to sign for.

The location and time for SCHOLARSHIP AUDITIONS will be on the DTASC web site. Remember to show up for your audition.

THE MARIO LOMELI SCHOLARSHIP

Schools may submit 3 candidates

The Mario Lomeli Scholarship is given to high school seniors who are majoring or minoring in Theatre in their post secondary education and have participated in **both** CETA and DTASC festivals during their junior and/or senior year in high school.

To be eligible for the scholarship a student must:

- be a senior in high school
- be involved in his/her school theatre department's activities during his/her junior and senior years
- declare a major or minor in Theatre Arts for the applicant's freshman year at a college, university or conservatory
- have participated during his/her junior or senior year of high school in one Fall or one Spring DTASC Festival and one CETA Festival
- have successfully completed all courses in his/her junior and senior years with no grade lower than a "C"

DO NOT APPLY IF YOU DO NOT MEET ALL OF THE ELIGIBLITY BENCHMARKS.

The Mario Lomeli scholarship audition happens concurrently with the DTASC scholarship auditions. It is co-funded by DTASC and CETA.

MARIO LOMELI (1931-1997)

Mario Lomeli was a long-time, active devoted member of CETA-South (then known as SCETA) and DTASC. He served on the SCETA Advisory Council and for many years served as treasurer of DTASC.

He was noted for being an outstanding theatre educator; musicals were his specialty. He taught at Audubon Junior High School and University High School in Los Angeles. For several summers he was director of the All-City Drama/Music Workshop which was held at Roosevelt High School. Upon retiring, he taught Readers Theatre at the Emeritus College at Santa Monica City College.

Mario always had a ready smile and was a kind, gentle, loyal man, deeply loved, admired and respected by his colleagues, students friends and family. He loved musicals and cherished his time attending and producing theatre.

In his memory a scholarship has been created for an outstanding student participant of the CETA-South and DTASC Festivals.

Note: This page should be distributed at CETA Festival and at DTASC Festivals.

LOMELI SCHOLARSHIP

Directions for Applying for the Mario Lomeli Scholarship:

• Download the application form at www.dtasc.org_ or more specifically:

http://cetoweb.org/dtasc/scholarship-form/

- The application is a pdf form you can type into the blank spaces on your computer. Fill out the form in the computer. If you are mailing your application, print a copy to submit.
- All entries must be typed. Hand-written applications will not be accepted.
- Photocopies or scans of any application materials and/or transcripts must be legible.
- If any information is missing, the application will not be accepted.
- Once your application is approved, you and your teacher will be notified of the audition location and time.
- If you want the judges' comments/ share sheets mailed to you, bring to the audition a SASE (self-addressed, stamped envelope a standard #10 envelope) or \$1.00 to purchase a stamped envelope from the Judge Coordinator when you arrive for your scholarship audition/presentation.
- If you are applying for both scholarships, you do not need to send duplicates of transcripts, letters, envelopes, etc. If you are mailing, send both applications in the same envelope.
- Get the current snail mail or email address from the DTASC web site:

http://cetoweb.org/dtasc/scholarship-form/

Do NOT send anything that DTASC has to sign for.

Deadlines and submission location are the same as for the DTASC scholarships.

See page F2–3 for Requirements and page F2–4 for Audition Tips.

MARIO LOMELI MEMORIAL SCHOLARSHIP

OUALIFICATIONS:

- Must be a senior in high school
- Must be involved in his/her school theatre department's activities during his/her junior and senior years
- Must declare a major or minor in Theatre Arts for the applicant's freshman year at a college, university or conservatory
- Must have participated during his/her junior or senior year of high school in one Fall or one Spring DTASC Festival *and* one CETA Southern Region Festival
- Must have successfully completed all courses in his/her junior and senior years with no grade lower than a "C"

Do not apply if you do not meet ALL of the Qualifications.

AUDITION REQUIREMENTS:

- Audition will consist of a five minute performance including one contemporary and one classical monologue including titles and playwrights
- Time will be called at five (5) minutes
- If performer continues past the time limit when stopped, s/he will be disqualified
- If singing is included as one of the monologue choices, the actor *must* provide recorded musical accompaniment (CD, iPod, etc.). If it's an iPod or iPhone, bring good speakers.
- The actor may not use costumes or props; however, two chairs will be available for their use. **Do not plan to stand on the chairs being provided.**
- An interview may follow the audition/presentation at the discretion of the panel

TO BE SUBMITTED / DEADLINE INFORMATION:

- Application Form
- Personal Reflection Form
- Theatre Festival Form
- Recommendation from present high school Theatre teacher one page maximum on school letterhead
- High school transcript including first semester of senior year. Must include the cumulative grade point average.

Get the current snail mail or email address from the DTASC web site:

http://cetoweb.org/dtasc/scholarship-form

APPLICATION MUST BE POSTMARKED NO LATER THAN APRIL 28, 2018.

Do NOT send anything that DTASC has to sign for.

AUDITION TIPS

- Treat the audition like a job interview.
- Dress appropriately. Wear something comfortable, but professional looking.

Your clothing should not "call attention to itself" or distract the judges from your performance. Appropriate audition attire may include "Festival" style clothing (plain, solid colors, simply styled). Girls should wear modest, knee length or longer skirts or dresses (or pants if appropriate for the character) and simple, modest blouses or tee shirts; boys should wear long pants, a solid color shirt or tee shirt.

Footwear should be comfortable and simple: low heels, flats or sneakers (if appropriate for the character) for girls; dress shoes or sneakers for boys.

When in doubt, consult your coach for suggestions.

• Slate your name and the titles and authors of the two pieces you will be performing at the beginning of your audition package. Slate time is not part of the 5 minute time.

Time will be called at the 5 minute mark. You will not be disqualified as long as you stop when time is called.

• Make sure that your two audition pieces show a good contrast. One should be humorous and one should be serious. The characters should be diverse enough that the judges see an obvious difference in presentation, thus showing your range and ability more clearly.

You should also avoid passive monologues. Choose something that builds or possibly has a transition.

- At the conclusion of your monologues, you will be asked a few interview questions. These questions will likely cover things such as expanding on the responses to the application questions and discussing future plans.
- If you are doing design, a maximum of 3 models total whether they are 3 dimensional or posterboard or a mix.

APPLICATION TIPS

- If you are applying for both scholarships, mail both applications in the same envelope, with one set of transcripts and the one-page letter of recommendation.
- If you want the judges' comments/ share sheets mailed to you, bring to the audition a SASE (self-addressed, stamped envelope—a standard #10 envelope) or \$1.00 to purchase a stamped envelope from the Judge Coordinator when you arrive for your scholarship audition/presentation.
- Do not send anything that DTASC has to sign for.

MARIO LOMELI MEMORIAL SCHOLARSHIP APPLICATION APPLICATION FORM

(This is a form; type answers in	to each space on your computer.)	
Applicant Name:		
Cell Phone (for scholarship co	ommunication only): ()	
Street Address:		
City:	CA Zip: _	
E-Mail Address:	Age:	Male Female
School Name:	School Phone: ()
School Address:		
Theatre Teacher:	School Principal:	
I have applied to these Institutes	s of Higher Learning:	
Have you been accepted at any	of these schools?	
Yes No Have	en't heard	
Areas of Interest:		
Performance		
Acting		
Musical Theatre		
Other		
	Intended Minor:	
I have completed this application	on accurately, including the Person	al Reflections and
Festival Participation forms to	<u> </u>	·
Student Signature (Electronic	signature is acceptable.)	Date
(application must be postmarke	d no later than April 18, 2018)	

MARIO LOMELI MEMORIAL SCHOLARSHIP APPLICATION THEATRE FESTIVAL EXPERIENCE

Name:	Phone: ()
DTASC Festival attended:		
Date:		_
Location:		_
Category/Job:		
CETA Festival attended:		
Date:		_
Location:		_
Category/Job:		_
I verify that the above information is correct	to the best of my kno	wledge.
Signature of current high school Theatre Teac	her (Electronic signa	 ture is acceptable.)
Date		_

MARIO LOMELI MEMORIAL SCHOLARSHIP APPLICATION PERSONAL REFLECTIONS ABOUT THEATRE EXPERIENCES

- Please type or word process these as a separate document and include it with your application.
- Use the word processing program in your computer, print out the responses, and submit them with a printed copy of this form, which you will print after you have filled it in on your computer. OR send the form as a pdf and these answers as a Word doc or a pdf.
- Use a standard font such as 12 pt Times New Roman or Cambria. The answers must be easily readable no script or fancy fonts allowed.

Name:		_ Phone: (_)
1. List some the roles yo (200 words maximum)	u have played or positions y	you held during	your 6 th –12 th grade years.
2. Tell about the role or particular one? (200 w	position of which you are mords maximum)	ost proud. Why	did you pick this
3. List some of the Theat (200 words maximum)	tre awards that you have rec	ceived during yo	our 6 th –12 th grade years.
4. Tell about the award of (200 words maximum)	f which you are most proud	l. Why did you	pick this particular one.
5. Write one paragraph e Theatre Arts. (200 wor	xplaining why you have de	cided to declare	a major or minor in

continued

The student will declare a major or minor in Theatre Arts for his/her freshman year. The student has participated in one Spring or Fall DTASC Festival during his/her junior or senior year. The student has participated in one CETA-South Festival during his/her junior or senior year. The student has included his/her present high school Theatre teacher's written recommendation on school letterhead. The letter is one page maximum. The student has included his/her official copy of transcript including 1st semester of senior year and GPA. The student has completed all courses in his/her junior and senior year with no grade lower than a "C." Application must be postmarked no later than April 28, 2018. Do not apply if you do not meet ALL of the requirements.

Double check the TO BE SUBMITTED list on page F2-3.

Make sure you send everything at the same time, on time.

SECTION G

HISTORY

- **G1** PAST PRESIDENTS
- **G2** Past Events Fall Festivals
- **G3** Past Events Shakespeare Festivals
- **G4** Past Hosts
- **G5** FESTIVAL STATISTICS

DTASC PAST PRESIDENTS

2016-	Susan Eiden
2014–2016	Brian Bozanich
2010–2014	Bill Garrett
2006–2010	David Dingman
2002–2006	Christine Kolb
1998–2002	Amanda Swann
1994–1998	Roger Graziani
1992–1994	Sarah Rosenberg
1987-1992	Roger Graziani
1986–1987	Robert Carrelli
1984–1986	Maxine Lewis
1983-1984	Nancy Fishman
1981-1983	Gene Touchet
1980-1981	Robert Carrelli
1979–1980	Gene Touchet
1979	Sheralyn Smith
1978-1979	Andy Grenier
1976–1978	Sheralyn Smith
1973-1976	Katharine Melke
1971-1973	David Farley
1969–1971	Victoria Francis
1968-1969	Harry Francisco
1967-1968	Edwin M. Kulp
1964–	Robert Carrelli
1962-	John Dorand
1960-1961	Jerry Craycroft
1955–	Charlotte Motter
1953-	Robert Rivera
1949–	Caroline Britt

G2 DTASC FALL FESTIVAL SPECIAL CATEGORIES, 2000-

2018	Open Drama	Open Comedy	Student Original - any topic	Musical - It's Nice to be Nominated (did not will Tony for Best Musical)
2017	Leading Ladies	Horror/Thriller	Student Written – based on painting	Open Musical
2016	Female Playwrights	Anything Goes for Children (4-8 yrs)	Diversity	Golden Oldies
2015	Non-American Playwrights	Meet My Crazy Family	Ripped from the Headlines (Student Written)	Open Musical
2014	More Than a Narrator	Plays of Social Conscience	Pantomime	Musical Theme Collage
2013	All Female Cast	Retro Radio	AFI Top 100 Screenplays	Open Musical
2012	B/C: Restoration Comedy; A: Open Comedy	Dr. Seuss adaptation	Student Written for Social Change	World in Music
2011	One Act Plays	Horror/ Supernatural/ Fantasy Play	World Theatre (original not in English)	Open Musical
2010	Trapped (Student Written)	B/C: Noel Coward play; A: Open Humor	B/C: Pulitzer Prize winning play; A: Open Drama	Musical: The American Experience
2009	Theatre for Social Change	Irish Playwrights	AFI Top 100	Open Musical
2008	Greek Comedy or Tragedy	2–4 Person Serious	Plays by Women	Open Musical
2007	Open Comedy	Plays based on Myths, Parables or Folktales	Absurdist Playwrights	Student Adaptation of Children's Litetature
2006	Student Written (Bio/Hist.Event/ Post 1900)	Molière	Last Minute DTASC	Open Musical
2005	2 Person Open	AFI Top 100 Screenplays of 20th Century	Student Written for Social Change	Open Musical (Any Source)
2004	2 Person 1960s Play	Student-Adapted Chidren's Stories or Poems	World Theatre	Musical Americana
2003	2 Person Humorous	1950s Tony- Nominated Play	Anything Goes	Musical
2002	A: Small Group Comedy; B/C: Pantomime	A: Small Group Serious; B/C: 1940's play	Multicultural Voices	Science Fiction, Fantasy, Horror
2001	Female Playwrights	Student Original	Children's Theatre Anything Goes	Musical Theme Collage

2000	All Female Cast	Contemporary Playwrights	Oscar Winning Original	Musical Theatre
			Screenplays	

G2 DTASC FALL FESTIVAL SPECIAL CATEGORIES, 1970–1999

1999	Children's Theatre Anything Goes	Student Original	20 th Century Playwrights	Small Musical
1998	Musical Collage	Improv	Small Group Comedy	Small Group Serious
1997	Published Screenplays	Student Original	Moliere	Women Playwrights
1996	Student Original	Children's Theatre	Pantomime	Scenes from Neil Simon Plays
1995	Student Original	Tony Award Winners	Uncut	Plays 1880-1945

1994	Anything Goes	Musical	Children's Theatre Anything Goes
1993	Musical Theatre	Improv	
1992	Student Original	Children's Theatre Anything Goes	Tech
1991	Group Musical	Individual Anything Goes	
1990	Musical Theatre	2 person Open	Pantomime
1989	Anything Goes Children	2 person Open	Musical Theatre
1988	Anything Goes	2 person Serious	2 person Humorous
1987	Anything Goes	Open Pantomime	2 person Open
1986	Anything Goes	Group pantomime	
1985	Student Original	Improv	2 character scene
1984	Children's Theatre Collage	Improv	Group pantomime
1983	Children's Theatre	Improv	Group pantomime
1982	Theme Collage	Individual pantomime	Group pantomime
1981	Student Original	Individual pantomime	Group pantomime
1980	Plays of Shaw	Individual pantomime	Group pantomime
1979	Improv	Individual pantomime	Group pantomime
1978	Children's Theatre	Individual pantomime	Group pantomime
1977	Greek and Roman	Individual pantomime	Group pantomime
1976	Williams 1-Acts	Children's Theatre	Group pantomime
1975	The People, Yes	Individual pantomime	Group pantomime
1974	Student Original	Individual pantomime	Group pantomime
1973	A Month in the Country	Pantomime	Group Improv
1972	Pantomime	Group special event	Group Improv
1971			
1970	Individual pantomime	Group pantomime	Group O'Neill

G2 DTASC FALL TECH CATEGORIES, 19xx-20xx

	VARSITY (C) DIVISION	MIDDLE SCHOOL / JV (A/B) DIVISION
2018	Disney Musicals (stage version)	Disney Musicals (stage version)
2017	Alice in Wonderland (stage play version)	Alice in Wonderland (stage play version)
2016	Greek Theatre	Greek Theatre
2015	Charlie and the Chocolate Factory (stage play version)	Charlie and the Chocolate Factory (stage play version)
2014	Peter Pan	Peter Pan
2013	Science Fiction Plays	Science Fiction Plays
2012	Greek Theatre	B: Greek Theatre; A: Dr. Seuss
2011	Grimm's Fairy Tales	Grimm's Fairy Tales
2010	Evita	Any Children's Play
2009	Rockin' Design (based on song)	B: Rockin' Design; A: Open
2008	Plays of Tennessee Williams	Story Theatre
2007	Open Comedy	Open Comedy
2006	Diary of Anne Frank	Seussical
2005	Into the Woods	Charlie and the Chocolate Factory
2004		
2003		
2002		
2001		
2000		
1999		

G3 SHAKESPEARE FESTIVAL FEATURED PLAYS

2019	As You Like It	For Tech Theatre: Hamlet (Event 7: Open Tragedy)
2018	Taming of the Shrew	Titus Andronicus (MS: Open Drama)
2017	Midsummer Night's Dream	Richard III
2016	The Tempest	Macbeth
2015	Merry Wives of Windsor	King Lear
2014	Twelfth Night	Hamlet
2013	Much Ado About Nothing	Romeo and Juliet
2013	For Tech Theatre:	For Tech Theatre:
2012	Taming of the Shrew	Hamlet
	(Event 8: Open Comedy)	(Event 7: Open Tragedy)
2011	Much Ado About Nothing	King Lear
2010	Comedy of Errors	Julius Caesar
2009	Midsummer Night's Dream	Othello
2008	As You Like It	Henry VI, Parts 1, 2, 3 (any combination)
2007	The Tempest	Richard III
2006	The Two Gentlemen of Verona	Macbeth
2005	Taming of the Shrew	Romeo and Juliet
2004	Merry Wives of Windsor	King Lear
2003	Twelfth Night	Hamlet
2002	Much Ado About Nothing	Othello
2001	As You Like It	Romeo and Juliet
2000	Merry Wives of Windsor	Macbeth
1999	Midsummer Night's Dream	King Lear
1998	Taming of the Shrew	Hamlet
1997	Twelfth Night	Othello
1996	Much Ado About Nothing	Romeo and Juliet
1995	As You Like It	Richard III
1994	The Tempest	Macbeth
1993	Merry Wives of Windsor	King Lear
1992	Twelfth Night	Othello
1991	Much Ado About Nothing	Hamlet
1990		
1989	As You Like It	King Lear
1988	Midsummer Night's Dream	Macbeth
1987	Merry Wives of Windsor	Othello
1986		
1985		
1984		
1983		
1975	As You Like It	Romeo and Juliet
1974	Twelfth Night	King Lear
1973	Midsummer Night's Dream	Macbeth

1964	As You Like It	Hamlet

G3 SHAKESPEARE FESTIVAL SPECIAL CATEGORIES, 2000-

2019	Death Scenes	Clowns & Fools	Women With Power	Modern Musical based on Shakespeare
2018	Shakespeare Bare Stage	Wizarding World of Shakespeare	Breeches	Shakespeare the Musical
2017	Shakespeare Uncut	Modern Adaptation	Shakespeare's Contemporaries	Theme Collage
2016	That Way Madness Lies (straight)	Shakespeare the Musical	Sibs from Another Crib	Shakespeare's Lesser Plays
2015	Women in Disguise	All in a Day's Work	Villains Have Feelings Too	The Play's the Thing (straight)
2014	Quest for the Throne	Shakespeare's Clowns & Fools	Shakespeare Children's Theatre	Modern Shakespeare
2013	Shakespeare's Grand Tour	Tragic Deaths	Shakespeare's B Stories	Shakespeare Replay
2012	Open Comedy	Open Drama	Shakespeare's Kings	Parody
2011	Shakespeare's Families	2-Person Shakespeare	CSI: Shakespeare	Shakespeare the Musical
2010	Disguises	Working Class	Shakespeare's Great Romantic Couples	Theme Collage
2009	Shakespeare's Women	Wicked! Shakespeare's Villains	Listen to My Dream	Modern Play Based on Shakespeare
2008	2-Person Romantic Scene	Secondary Plots or Minor Characters	Last Minute Shakespeare	Comedy & Tragedy in the Same Play
2007	Lovers: For Better or Worse	Shakespeare's Wise Fools	Cross Gender Shakespeare	Open Parody
2006	Subplots	Breeches	Supernatural	Shakespeare in Rep
2005	Shakespeare's Contemporaries	Shakespeare in Pantomime (with narrator)	Breeches	Shakespeare Theme Collage
2004	2 Person Humorous	Anything Goes (C: No plays)	History Plays	Lesser Performed Plays
2003	Student Written	2-Character Straight	Villains	Condensed Shakespeare
2002	2 Character	Merchant of Venice	Shakespearean Parodies	Hail Britannia
2001	Indiv. Tragedy; Indiv. Comedy	Breeches	Small Group Julius Caesar	Theme Collage
2000	Monologues: MacBeth; Merry Wives	Straight History	Shakespeare's Villains	Shakespeare in Rep

G3 SHAKESPEARE FESTIVAL SPECIAL CATEGORIES, 19XX-1999

1999	Monologue: Open Comedy	Straight Shakespeare	A: Open B: Antony & Cleopatra	Variation on a Theme
1998	Indiv. Drama; Indiv. Humor	Breeches	Straight Scenes	X-Files
1997	Humorous Monologue	2 Person Serious	Romantic Plays	Theme Collage
1996	Monologues: R&J Much Ado	2 Person Open	Henry of Choice	Modern Play based on Shakespeare
1995				
1994				
1993	Greek/Roman Monologue	2-Person Lear	2-Person Merry Wives	Theme Collage
1992				
1991	Indiv. Hamlet; Indiv. Much Ado	2-Person Serious	2-Person Humorous	Shakespeare Collage
1990				
1989	Shakespeare uncut	2-Person Serious	2-Person Humorous	
1988	Indiv. Macbeth; Indiv. Midsummer	2-Person Serious	2-Person Humorous	Theme Collage
1987	Indiv. Othello; Indiv. Merry Wives	Indiv. Open History	Open 2 person scene	Group Open History
1986	Indiv. Hamlet; Indiv. Much Ado	Open 2 Character Comedy	Indiv. Open Group Comedy	Group Open Group Comedy
1985	Indiv. Richard III	Indiv. R&J	Indiv. 12th Night	
1984	Indiv. Lear	Indiv. As You Like It	Indiv. Tempest	
1983	Indiv. Macbeth; Indiv. Midsummer	Indiv. Collage	Group Collage	
1975	Indiv. As You Like It; Romeo & Juliet	Richard III	Group Special Event	
1974	Indiv. Merchant of Venice;	Group Special Event		
1964	Indiv. As You Like It; Indiv. Hamlet	King John	Sonnets	Tempest

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	COMEDIES	As You Like It	Comedy of Errors	Merry Wives of Windsor	Midsummer Night's Dream	Much Ado About Nothing	Taming of the Shrew	The Tempest	The Two Gentlemen of Verona	Twelfth Night				TRAGEDIES	Hamlet	Henry VI - any combo of parts	Julius Caesar	King Lear	Macbeth	Othello	Richard III	Romeo & Juliet	Titus Andronicus

S = Small Group category T = Tech only; open categories for Events 7 and/or 8

G4 – DTASC HOSTS, 2000–20xx

YEAR	SHAKESPEARE VARSITY (C) DIVISION	SHAKESPEARE MS/JV (A/B) DIVISION	FALL VARSITY (C) DIVISION	FALL MS/JV (A/B) DIVISION
2018	Jason Hayes, James Monroe HS, North Hills	Combined with Varsity Division		
YEAR	SHAKESPEARE VARSITY & JV (C/B)DIVISION	SHAKESPEARE MS (A) DIVISION	FALL VARSITY (C) DIVISION	FALL MS/JV (A/B) DIVISION
2017	Derek Heid, Temecula Valley HS, Temecula	Wendi Johnson, Kaiser HS, Fontana	Bill Garrett, Calabasas HS, Calabasas	Barbara Zatarain, Woodrow Wilson MS, Glendale
2016	Marcia Barryte, Carson HS	Brian Bozanich, St. Joseph HS, Lakewood	Jason Hayes, James Monroe HS, North Hills	Nicole Pedroche, Royal Oak MS, Covina
YEAR	SHAKESPEARE VARSITY (C) DIVISION	SHAKESPEARE MS/JV (A/B) DIVISION	FALL VARSITY (C) DIVISION	FALL MS/JV (A/B) Division
2015	Jason Hayes, James Monroe HS, North Hills	Combined with C Division	Bernard Addison, Annie Simon, LAHSA (RFK)	Barbara Zatarain, Woodrow Wilson MS, Glendale
2014	Walt McDowell, Chatsworth High School	Combined with C Division	Derek Heid, Temecula Valley HS, Temecula	Nicole Pedroche, Roger Graziani, Royal Oak MS, Covina
2013	Michael Despars, Fullerton Union High School	Combined with C Division	Bill Garrett, Calabasas HS, Calabasas	Bill Goldyn, Amanda Swann, David Krassner, Cortines VAPA, LA
2012	Don Moore, Reseda HS, Reseda	Combined with C Division	Cynthia King, Josh Brady, Citrus Hill HS, Perris	Barbara Zatarain, Woodrow Wilson MS, Glendale
2011	Michael Despars, Fullerton Union High School	Combined with C Division	Bill Goldyn, Amanda Swann, Cortines VAPA (formerly Central LA HS #9)	Marcia Barryte, Dodson MS, Rancho Palos Verdes
2010	John Beckman, Sherman Oaks CES, Tarzana	Combined with C Division	Bill Goldyn, Amanda Swann, Central LA HS #9	Zac Hughes, Millikan MS, Sherman Oaks
2009	Don Moore, Reseda HS, Reseda	Combined with C Division	Terry-Anne Sullivan, Carson HS, Carson	Marcia Barryte, Dodson MS, Rancho Palos Verdes
2008	Scott Bailey, John Burroughs HS, Burbank	Combined with C Division	Bill Garrett, Calabasas HS, Calabasas	Marcia Barryte, Dodson MS, Rancho Palos Verdes

continued

G4 DTASC HOSTS, CONTINUED

YEAR	SHAKESPEARE C DIVISION	SHAKESPEARE A/B DIVISION		FALL A/B DIVISION
2007	Susan Eiden, California HS, Whittier	Walt McDowell, Chatsworth HS, Chatsworth	Don Moore, Reseda HS, Reseda	Amanda Swann, Birmingham HS, Van Nuys
2006	Arik W. Boles, Colony HS, Ontario	Brian Bozanich, St. Joseph HS, Lakewood	Grace Stanton, Valencia HS, Placentia	Zac Hughes, Millikan MS, Sherman Oaks
2005	Amanda Swann/ Josh Ziel, Birmingham HS, Van Nuys	Bob Arnold, Sun Valley MS, Sun Valley	Monica Iannessa, Palisades Charter HS, Pacific Palisades	Marcia Barryte, Dodson MS, Rancho Palos Verdes
2004	Meridith Stempinski, Centennial HS, Corona	Janet Landon, Orville Wright MS, Westchester	Bill Garrett, Calabasas HS, Calabasas	Marcia Barryte, Dodson MS, Rancho Palos Verdes
2003	Ellen Sell, Garfield HS, Los Angeles	David Dingman, Valley View MS, Simi Valley	Bill Garrett, Calabasas HS, Calabasas	Steven Brooks, Sherman Oaks Center for Enriched Studies, Reseda
2002	Arik Boles, Glen A. Wilson HS, Hacienda Heights	Andrea Schuck, Aviara Oaks MS, Carlsbad	Susan Eiden, California HS, Whittier	Marcia Barryte, Dodson MS, Rancho Palos Verdes
2001	Amanda Swann/ CJ Foss, Los Angeles Valley College, Van Nuys	Vicky Francis, Palisades Charter HS Pacific Palisades	Grace Stanton, Valencia HS, Placentia	Janet Landon, Orville Wright MS, Westchester
2000	Amanda Swann/ CJ Foss, Birmingham HS, Van Nuys	Bob Arnold, Sun Valley MS, Sun Valley	Amanda Swann/C. Foss, Los Angeles Valley College, Van Nuys	Palos Verdes Peninsula HS, Rolling

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Tabs, etc. Used for awards assemblies	Gym	5 Aud	5 LGym	4 Gym; Cmns	3 Gym	5 Aud		5 Gym	4 Gym	3 Theater	3 Gym		4 Theater	4 Aud	4 Theater	4 Aud			4 Gym	4 Aud	4 Aud	4 Aud	4 New Gym	4 Aud, Gym		Varsity	
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2-4 Person Rooms	100	12	18	12	19	12	20	14	17	15	18	12	19	14	22	14	16	15	18	12	17	13	14	14	stered fo	School; JV	
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Total # Registered Students		1106	2028	985	2242	1102	1928	1173	1855	1357	1938	1050	1749	1000	1617	1072	1716	1156	1435	975	1610	871	1486	979	ed for more than one division, as total registered for A/B	= V. MS	
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MS Div Regis. Students		629	ı	626	1	617	1	649	1	757	1	619	1	601	1	899	1	725	ı	641	ı	472		604		or M; B	
# Schools	75	45 (38)	81	40 (36)	87	42 (37)	9/	47	75	49	75	35	62	43	62	43	89	42	62	36	65	36	26	36	some regis	A = MS or A =	
loof2 JeoH	Calabasas HS	Wilson MS, Glendale	Monroe HS	Royal Oak MS	LAHSA KennedyCS	Wilson MS, Glendale	Temecula Valley HS	Royal Oak MS	Calabasas HS	Cortines HS (CLAHS#9)	Citrus Hill HS	Woodrow Wilson MS	Cortines HS (CLAHS#9)	Dodson MS	Central LA HS#9	Millikan MS	Carson HS	Dodson MS	Calabasas HS	Dodson MS	Reseda HS	Birmingham HS	Valencia HS, Placentia	Millikan MS	58 different schools registered; some register	changed names of divisions. A	
(s)noisiviQ	>	Σ	>	ΜĴ	>	Ξ	ပ	AB	ပ	AB		AB	ပ	AB	ပ	AB		AB	S	AB	ပ	AB	ပ	AB	II	1	
Fall Festival	2017	2017	2016	2016	2015	2015	2014	2014	2013	2013	2012	2012	2011	2011	2010	2010	2009	2009	2008	2008	2007	2007	2006	2006	80 (58)	Fall 2015	

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(s)noisiviD	Monroe		Kaiser HS,	/J Carson HS	St.Joseph HS	/JM Monroe HS		ABC Fullerton UHS	ABC Reseda HS	ABC Fullerton UHS	ABC SOCES	ABC Reseda HS	California HS	Chatsworth		AB St. Joseph HS,		5 - changed names	-	2.000 2002 0.112
Shakespeare Festival	2018 M	2017 VJ	2017 M	2016 VJ	2016 M	2015 VJM	2014 ABC	2013 AE	2012 AI	2011 AI	2010 AI	2009 AI	2007 C	2007 AB	2006 C	2006 AB	80 (58) =	Fall 2015	:	(

STATISTICS FOR FALL FESTIVALS, 2006–20XX

Used for awards assemblies	Gym	Aud	LGym	Gym,Cmn	Gym	Aud	Gym	Gym	Gym	Theater	Gym	Theater	Theater	Aud	Theater	Aud	Aud	Aud	Gym	Aud
for Rules, Tabs, etc.	5	5	9	4	3	5	5	5	4	3	3	4	4	4	4	4	4	4	4	4
rof smr for 2381 sbnuoA	54	34	85	33	64	40	99	41	25	40	69	28	52	68	52	37	51	40	25	35
3-6 Person Rooms	9	4	5	4	6	5	16	13	91	12	20	10	16	10	13	10	15	10	15	10
3-10 Person	16	10	16	8	61	12	<i>L</i>	5	9	5	8	5	9	5	9	5	7	5	9	5
2-4 Person Rooms	18	12	18	12	16	12	20	14	17	15	18	12	19	14	22	14	16	15	18	12
Monologue Rooms	11	5	13	9	13	8	10	8	10	7	10	2	10	2	10	7	10	2	10	5
Тесh Rms	3	3	9	3	9	3	3	1	3	1	3	3	1	3	1		3	3	3	3
-sigəA # IstoT stnəbut2 bərət	1871	1106	2028	885	2242	1102	1928	1173	1855	1356	1938	1050	1749	1000	1617	1072	1716	1156	1435	975
C Div Regis. Students	1871	1	2028	1	2242	1	1928	-	1855	0	1938	-	1749	-	1617	ı	1716	-	1435	1
B Div Regis. Students	'	477	1	359	1	485	1	524	1	009	ı	431	1	368	ı	404	1	431	•	334
A Div Regis. Students	'	629	-	979	-	219	-	649	-	<i>LSL</i>	-	619	-	109	-	899	-	725	-	641
# Schools	75	45 (38)	81	40 (36)	<i>L</i> 8	42 (37)	92	47	22	49	75	35	62	43	62	43	89	42	62	36
Host School	Calabasas HS	Wilson MS, Glendale	Monroe HS	Royal Oak MS	LAHSA Kennedy Center	Wilson MS, Glendale	Temecula Valley HS		Calabasas HS	Cortines VAPA (CLAHS#9)	Citrus Hill HS	Woodrow Wilson MS	Cortines VAPA (CLAHS#9)	Dodson MS	Central LA HS#9	Millikan MS	Carson HS	Dodson MS	Calabasas HS	Dodson MS
(s)noisiviQ	>	M,J	>	M,J	>	M,J	C	$\ $ AB	C	$\ $ AB	ပ	$\ $ AB	ر ا	$\ $ AB	၁	AB	ر ا	$\ $ AB	$\ $	$\ $ AB
Fall Festival	2017	2017	2016	2016	2015	2015	2014	2014	2013	2013	2012	2012	2011	2011	2010	2010	2009	2009	2008	2008

STATISTICS FOR FALL FESTIVALS, 2006–20xx

Used for awards assemblies	Aud	Aud	New Gym	Aud, Gym
for Rules, Tabs, etc.	4	4	4	4
Total rms for Sal sbnuoA	99	33	48	37
3-6 Person Rooms	16	6	16	11
3-10 Person Rooms	10	5	<i>L</i>	5
2-4 Person Rooms	11	13	14	14
Monologue Rooms	10	5	8	7
Деср Ктs	3	1	3	Gym
Total # Regis- tered Students	1610	871	1486	626
C Div Regis. Students	1610	-	1486	-
B Div Regis. Students	-	366	-	375
A Div Regis. Students	-	472	-	604
# Schools	59	36	99	36
Host School	Reseda HS	Birmingham HS	Valencia HS, Placentia	Millikan MS
(s)noisiviQ	С	AB	С	AB
Fall Festival	2007	2007	9007	9007

STATISTICS FOR SHAKESPEARE FESTIVALS, 2006–20xx

			_	_		_				_		_	, ,	_	—,		_	
Used for awards assemblies	LGym;Odin	Gym	Gym	Aud, Gym	MPB	LGym;Odin	SGm;ChHa	N&S Gyms	Aud, Gym	N&S Gyms	Aud, MPR	Aud, Gym	Aud, Gym	I or Grims	Lg Oyııı	Aud, Gym	Theatre	MPB, Aud
for Rules, Tabs, etc.	5	9	5	5	9	2	4	4	4	4	4	4	4	_	4	3	4	4
Total rms for Sal sbruoA	59	42	14	15	16	16	63	72	99	69	19	02	64	2.1	3.1	30	31	31
3-6 Person Rooms	7	5	2	L	2	61	16	18	17	91	15	18	14	0	0	8	6	8
3-10 Person	15	10	4	13	4	14	6	10	10	8	8	6	6	٧	C	4	5	4
2-4 Person Rooms	21	14	5	61	9	34	23	24	24	97	52	97	24	O	7	12	01	12
Monologue Rooms	12	6	2	11	2	18	15	16	12	13	11	14	14	9	0	9	9	5
Теср Rms	4	4	1	1	2	9	Gym	4	3	9	2	3	3	,	ر ا	Gym	1	2
Total # Regis- tered Students	1571	1376	370	1245	435	2398	2071	2392	2360	2102	1858	1966	1575	070	747	708	920	176
Varsity (C) Regis. Students	840	1016	'	698	'	1343	1080	1255	1081	1080	666	1105	698	070	747	•	920	1
JV(B) Div Regis. Students	403	360	'	376	'	591	497	929	406	496	433	343	376		'	314	-	294
MS(A) Div Regis. Students	328	ı	370	-	435	464	494	561	873	526	426	518	330		•	394	1	482
# Schools	74 (43)	67 (47)	17	72 (46)	18	130 (75)	95 (64)	104 (69)	85 (62)	88 (64)	80 (28)	(29) 98	73 (52)	3,6	30	25	37	30
Host School	Monroe HS	Temecula Valley HS	Kaiser HS, Fontana	Carson HS	St. Joseph HS, Lakewood	James Monroe HS	Chatsworth HS	Fullerton UHS	Reseda HS	Fullerton UHS	SOCES	Reseda HS	John Burroughs HS	Colifornio UC		Chatsworth HS	Colony HS	St. Joseph HS, Lakewood
(s)noisiviU	VJM	V, JV	MS	V, JV	MS	VJM	ABC	ABC	ABC	ABC	ABC	ABC	ABC	ر	_ [ر	AB	С	AB
Shakespeare Festival	2018	2017	2017	2016	2016	2015	2014	2013	2012	2011	2010	2009	2008	2007	7007	2007	2006	2006

80(58) = 58 different schools registered; some registered for more than one division, as total registered for A/B + C = 80 schools

SECTION H

APPENDICES

H1 LISTS OF PLAYS

- 1. 1950s Tony Award Nominated Plays
- 2. 1960s PLAYS
- 3. MUSICAL AMERICANA
- 4-5. OSCAR WINNING SCREENPLAYS (THRU 2003)
- 6. SHAKESPEARE'S CONTEMPORARIES
- 7. SUGGESTED LIST OF ABSURDIST PLAYWRIGHTS.
- 8. MODERN PLAYS BASED ON SHAKESPEARE
- 9. Shakespeare's Flowers & Herbs-Alpha by Flower
- 10. SHAKESPEARE'S FLOWERS & HERBS-ALPHA BY PLAY
- 11. IRISH PLAYWRIGHTS
- 12. AMERICAN EXPERIENCE MUSICALS
- 13-14 PULITZER PRIZE WINNING PLAYS (THRU 2010)
- 15. SCIENCE FICTION PLAYS

H2 Sample Score Sheets

- 1. ACTING SHARE SHEET
- 2. ACTING ROUND BALLOT
- 3. SET/LIGHTS SHARE SHEET-FALL
- 4. SET/LIGHTS BALLOT-FALL
- 5. SET/LIGHTS/GRAPHICS SHARE SHEET-SHAKESPEARE
- 6. SET/LIGHTS/GRAPHICS BALLOT-SHAKESPEARE
- 7. COSTUME SHARE SHEET
- 8. Costume Ballot
- 9. GRAPHICS/PUBLICITY SHARE SHEET-FALL
- 10. GRAPHICS/PUBLICITY BALLOT-FALL
- 11. TABULATIONS KEY
- 12. SWEEPSTAKES POINTS

continued

H3 DTASC COMPUTER INFORMATION

H4 CERTIFICATES

- 1. COMMUNITY SERVICE CERTIFICATE—FALL
- 2. COMMUNITY SERVICE CERTIFICATE—SHAKESPEARE
- 3. Participation Certificate—Fall
- 4. Participation Certificate—Shakespeare

H5 FORMS

- 1. Membership
- 2. ASSOCIATE MEMBERSHIP
- 3. JUDGE SUBMISSIONS PLEASE SUBMIT JUDGES' NAMES ON THE WEB SITE ONLY
- 4. RULES SUBMISSIONS
- 5. EVENT SUBMISSIONS
- 6. Nomination of Officers
- **H6 SAMPLE LETTERS** ALL AVAILABLE ON CD AS WORD DOCUMENTS (HOST LETTERS ARE IN SECTION C1 AND ALSO ON THE CD)
 - 1. Letterhead
 - 2. Sample Letter to Administrator of Participating School
 - 3. Sample Letter to Administrator of Participating School
 - 4. SAMPLE THANK YOU LETTER TO FESTIVAL HOST
 - 5. SAMPLE THANK YOU LETTER FOR SALUTE TO THE WINNERS

H7 OTHER ITEMS OF INTEREST

- 1. WHY TEACH THEATRE IN OUR SCHOOLS
- 2. THERE'S NO DATA LIKE SHOW DATA

continued

H8 Maps of Schools

- 1. AVIARA OAKS MIDDLE SCHOOL, CARLSBAD
- 2. BIRMINGHAM HIGH SCHOOL, VAN NUYS
- 3. CALABASAS HIGH SCHOOL, CALABASAS
- 4. CALIFORNIA HIGH SCHOOL, WHITTIER
- 5. CHATSWORTH HIGH SCHOOL, CHATSWORTH
- 6. CITRUS HILL HIGH SCHOOL, PERRIS
- 7. COLONY HIGH SCHOOL, ONTARIO
- 8. Dodson Middle School, Rancho Palos Verdes
- 9. FULLERTON UNION HIGH SCHOOL, FULLERTON
- 10. JAMES MONROE HIGH SCHOOL, NORTH HILLS
- 11. JOHN BURROUGHS HIGH SCHOOL, BURBANK
- 12. MILLIKAN MIDDLE SCHOOL, SHERMAN OAKS
- 13. ORVILLE WRIGHT MIDDLE SCHOOL, WESTCHESTER
- 14. PALISADES HIGH SCHOOL, PACIFIC PALISADES
- 15. RAMON C. CORTINES VAPA. LOS ANGELES
- 16. RESEDA HIGH SCHOOL, RESEDA
- 17. ROYAL OAK MIDDLE SCHOOL, COVINA
- 18. SHERMAN OAKS CENTER FOR ENRICHED STUDIES, RESEDA
- 19. St. Joseph's High School, Lakewood
- 20. Sun Valley Middle School, Sun Valley
- 21. TEMECULA VALLEY HIGH SCHOOL, TEMECULA
- 22. VALENCIA HIGH SCHOOL, PLACENTIA
- 23. VALLEY VIEW MIDDLE SCHOOL, SIMI VALLEY
- 24. WOODROW WILSON MIDDLE SCHOOL, GLENDALE

LIST OF 1950s TONY AWARD NOMINATED PLAYS

The Apple Cart Auntie Maine

The Bad Seed A Boy Growing Up Bus Stop

Cat on a Hot Tin Roof
The Cave Dwellers
The Chalk Garden
The Cocktail Party
Come Back Little Sheba
The Country Girl

The Crucible

The Dark at the Top of the Stairs Darkness at Noon

The Desperate Hours Dial M for Murder

The Diary of Anne Frank

The Entertainer

The Fourposter

The Great Sebastians

The Happiest Millionaire
A Hatful of Rain

The Honeys

I am a Camera Inherit the Wind The Innocents

J.B.

The Lark

Long Day's Journey into Night

Look Back in Anger Look Homeward Angel

A Majority of One The Matchmaker Middle of the Night A Moon for the Misbegotten

No Time for Sergeants

Once Upon a Tailor

Ondine

Picnic

The Pleasure of His Company

Point of No Return The Ponder Heart The Potting Shed

Quadrille

The Reluctant Debutante Romanoff and Juliet The Rope Dancers The Rose Tattoo

Separate Tables The Seven Year Itch

The Shrike

Six Characters in Search of an Author

Someone Waiting

Stalag 17

Sunrise at Campobello

Tamburlaine the Great Tea and Sympathy

The Teahouse of the August Moon

Tiger at the Gates Time of the Cuckoo Time Remembered The Trip to Bountiful Two for the Seesaw

A View from the Bridge

The Visit

A Visit to a Small Planet

The Waltz of the Toreadors Witness for the Prosecution

1960s PLAYS

After the Fall All the Way Home The Andersonville Trial

Barefoot in the Park

Becket

The Best Man Black Comedy

Cactus Flower
The Caretaker

The Devil's Advocate

Enter Laughing

Forty Carats

Gideon

The Great White Hope Goodbye Charlie

The Hostage

I Never Sang for My Father

Joe Egg

The Lion in Winter

Luther Luv

A Man for all Seasons

Marat/Sade

Marathon '33 The Miracle Worker

Night of the Iguana Never Too Late

The Odd Couple (male version)
The Owl and the Pussycat

A Passage to India Play It Again, Sam

Plaza Suite

The Prime of Miss Jean Brodie

Purlie Victorious

Raisin in the Sun

Rosenkrantz and Guildenstern are Dead

A Shot in the Dark

Slow Dance on the Killing Ground

The Subject Was Roses Sweet Bird of Youth

Take Her She's Mine The Tenth Man A Thousand Clowns Toys in the Attic

Wait Until Dark

Who's Afraid of Virginia Woolf

You Know I Can't Hear You When the

Water's Running

MUSICAL AMERICANA

110 in the Shade Mack and Mabel

1776 Mame

42nd Street Me and My Girl

> The Me Nobody Knows The Most Happy Fellow

A Chorus Line Annie The Music Man Applause My One and Only

Assassins

No, No Nanette

Ragtime

Barnum

Bells Are Ringing Oklahoma

The Best Little Whore House in Texas On a Clear Day You Can See Forever

Big River

Boy Friend, The The Pajama Game Bye, Bye Birdie Porgy and Bess The Producers

Promises. Promises Chicago

Company

Quilters

Damn Yankees Destry Rides Again

Dreamgirls Runaways

Finian's Rainbow Seven Brides for Seven Brothers

Fiorello! She Loves Me Flower Drum Song Singin' in the Rain

South Pacific Funny Girl

Sugar Sunset Blvd. George M! Golden Boy Superman

Grease Sweet Charity Guys and Dolls

Take Me Along Gypsy The Unsinkable Molly Brown

Hair

Hello Dolly West Side Story Wonderful Town How to Succeed in Business Without Really

Trying Working

You're a Good Man Charlie Brown

Kiss Me Kate

OSCAR WINNING ORIGINAL SCREENPLAYS

- 1927 Benjamin Glazer (Seventh Heaven)
- 1928 Hans Kraly (The Patriot)
- 1929 Frances Marion (The Big House)
- 1930 John Monk Sounders (The Dawn Patrol)
- 1931 Frances Marion (The Champ)
- 1932 Robert Lord (One Way Passage)
- 1934 Arthur Caesar (Manhattan Melodrama)
- 1935 Ben Hecht, Charles MacArthur (The Scoundrel)
- 1936 Pierre Collings, Sheridan Gibney (The Story of Louis Pasteur)
- 1937 William A. Wellman, Robert Carson (A Star Is Born)
- 1938 Eleanore Griffin, Dore Schary (Boys Town)
- 1939 Lewis R. Foster (Mr. Smith Goes to Washington)
- 1940 Preston Sturges (The Great McGinty)
- 1941 Herman J. Mankiewicz, Orson Welles (Citizen Kane)
- 1942 Michael Kanin, Ring Lardner, Jr. (Woman of the Year)
- 1943 Norman Krasna (Princess O'Rourke)
- 1944 Lamar Trotti (Wilson)
- 1945 Richard Schweizer (Marie-Louise)
- 1946 Muriel and Sydney Box (The Eleventh Veil)
- 1947 Sidney Sheldon (The Bachelor and the Bobby-Soxer)
- 1948 Richard Schweizer and David Wechsler (The Search)
- 1949 Robert Pinosh (Battleground)
- 1950 Joseph L Mankiewicz (All About Eve)
- 1951 Alan Jay Lemer (An American in Paris)
- 1952 T.E.B. Clarke (The Lavender Hill Mob)
- 1953 Charles Brackett, Walter Reisch and Richard Breen (Titanic)
- 1954 Budd Schulberg (On the Waterfront)
- 1955 William Ludwig and Sonya Levien (Interrupted Melody)
- 1956 Albert Lamorisse (The Red Balloon)
- 1957 George Wells (Designing Woman)
- 1958 Nathan E. Douglas and Harold Jacob Smith (The Defiant Ones)
- 1959 Russell Rouse & Clarence Green; Stanley Shapiro & Maurice Richlin (Pillow Talk)
- 1960 Billy Wilder and I.A.L. Diamond (The Apartment)
- 1961 William Inge (Splendor in the Grass)
- 1962 Ennio de Concini, Alfredo Giannetti and Pietro Germi (Divorce—Italian Style)
- 1963 James R. Webb (How the West Was Won)
- 1964 S.H. Barnett; Peter Stone and Frank Tarloff (Father Goose)
- 1965 Frederic Raphael (Darling)
- 1966 Claude Lelouch and Pierre Uytterhoeven (A Man and A Woman)
- 1967 William Rose (Guess Who's Coming to Dinner)

continued

OSCAR WINNING SCREENPLAYS, CONTINUED

- 1968 Mel Brooks (The Producers)
- 1969 William Goldman (Butch Cassidy and the Sundance Kid)
- 1970 Francis Ford Coppola and Edmund H. North (Patton)
- 1971 Paddy Chayefsky (The Hospital)
- 1972 Jeremy Larner (The Candidate)
- 1973 David S. Ward (The Sting)
- 1974 Robert Towne (Chinatown)
- 1975 Frank Pierson (Dog Day Afternoon)
- 1976 William Goldman (All the President's Men)
- 1977 Woody Allen and Marshall Brickman (Annie Hall)
- 1978 Nancy Dowd, Waldo Salt and Robert C. Jones (Coming Home)
- 1979 Steve Tesich (Breaking Away)
- 1980 Bo Goldman (Melvin and Howard)
- 1981 Colin Welland (Chariots of Fire)
- 1982 John Briley (Gandhi)
- 1983 Horton Foote (Tender Mercies)
- 1984 Robert Benton (Places in the Heart)
- 1985 Earl W. Wallace, William Kelley, Pamela Wallace (Witness)
- 1986 Woody Allen (Hannah and Her Sisters)
- 1987 John Patrick Shanley (Moonstruck)
- 1988 Ronald Bass and Barry Morrow (Rain Man)
- 1989 Tom Schulman (Dead Poets Society)
- 1990 Bruce Joel Rubin (Ghost)
- 1991 Callie Khouri (Thelma and Louise)
- 1992 Neil Jordon (The Crying Game)
- 1993 Jane Champion (The Piano)
- 1994 Quentin Tarantino and Roger Avary (Pulp Fiction)
- 1995 Quentin Tarantino and Roger Avary (The Usual Suspects)
- 1996 Ben Affleck and Matt Damon (Good Will Hunting)
- 1997 Ethan and Joel Cohen (Fargo)
- 1998 Marc Normand and Tom Stoppard (Shakespeare in Love)
- 1999 Alan Ball (American Beauty)
- 2000 Cameron Crowe (Almost Famous)
- 2001 Julian Fellowes (Gosford Park)
- 2002 Pedro Almódovar (Talk to Her)
- 2003 Sofia Coppola (Lost in Translation)

SHAKESPEARE'S CONTEMPORARIES

Plays Written between 1564–1616

George Chapman (1559–1634)*

Bussy d'Ambois

All Fools

The Gentleman Usher

May Day

John Marston (1576–1634)*

The Malcontent

The Dutch Courtesan

John Fletcher (1579-1625)*

The Faithful Shepherdess

Philaster

A Maid's Tragedy

Francis Beaumont (c. 1584–1616)*

Thomas Heywood (c. 1570–1641)*

A Woman Killed With Kindness

Thomas Dekker (1572–1632)*

John Fletcher (1579–1625)

Thomas Kyd (1558–1616)

The Spanish Tragedy

Christopher Marlowe (1564–1593)

Jew of Malta

Edward II

Tamburlane the Great

The History of Doctor Faustus

John Webster (1580–1630)

Duchess of Malfi

The White Devil

Ben Jonson

The Alchemist

Every Man in his Humour

<u>Volpone</u>

Cyril Tourneur

The Revenger's Tragedy

John Ford

'Tis a Pity She's a Whore

James Shirley

Cupid and Death

Collaborations: George Chapman wrote many plays in collaboration. *Eastward Ho!*

(1605), written with <u>Ben Jonson</u> and <u>John Marston</u>. contained satirical references to the <u>Scots</u> which landed the authors in jail. <u>Rollo Duke of Normandy</u> (date uncertain), was written with Fletcher, Jonson and Massinger.

Beaumont and Fletcher Collaborations

- 1. Knight of the Burning Pestle, The. 1607. Comedy notable for using an audience member as a participant.
- 2. Philaster. 1610.
- 3. Maid's Tragedy, The. 1611. Tragicomedy built around lust and corruption in the court of Rhodes. Considered one of Beaumont and Fletcher's best.
- 4. King and No King, A. 1611.
- 5. Scornful Lady, _The. 1613.

SUGGESTED LIST OF ABSURDIST PLAYWRIGHTS

Theatre of the Absurd — plays that revolve around the similar theme that life is meaningless. It is usually unrealistic, unconventional, and dependent on clever dialogue or banter. While many of the plays described by this title seem to be quite random and meaningless on the surface, an underlying structure and meaning is usually found in the midst of the chaos.

Samuel Beckett David Mamet

Harold Pinter Norman Frederick Simpson

Edward Albee Jack Gelber Christopher Durang Arthur Kopit

Eugene Ionesco Slawomir Mrozek
Tom Stoppard Tadeusz Rozewicz

Luigi Pirandello Vaclav Havel Jean-Paul Sartre John Guare

Albert Camus Caryl Churchill
Jean Genet Gao Xingjian
Arthur Adamov Jules Feiffer
Friedrich Durrenmatt Antonin Artaud

Fernando Arrabal Boris Vian
Jean Tardieu Peter Weiss

Dario Fo

MODERN PLAYS BASED ON SHAKESPEARE

Complete Works of Shakespeare

Dogg's Hamlet
Goodnight Desdemona

Hamlet Cha-Cha-Cha

Hamlet-Machine

I Hate Hamlet

I Hate Shakespeare

Kiss Me Kate

Macbett

MacBird

Rosenkrantz and Guildenstern Are Dead

Two Gentlemen of Verona (modern translation)

The Golem, Methuselah and Shylock

Want's Unwished Work

West Side Story

Actor's Nightmare (one section of it)

Boys from Syracuse

Cahoot's Macbeth

SHAKESPEARE'S FLOWERS AND HERBS ALPHABETICAL BY FLOWER

Flower or Herb	Play	Act	Scene
Belladonna	Romeo & Juliet	II	iii
Blackberry	As You Like It	III	ii
Bluebell	Cymbeline	IV	ii
Broom	Tempest	IV	i
Burdock	King Lear	IV	iv
Buttercup/ Cuckoo-buds	Love's Labour's Lost	V	ii
Camomile	Henry IV (I)	II	iv
Carnation	Winter's Tale	IV	iii
Cherry	Midsummer Night's Dream	III	ii
Clover	Henry V	V	ii
Columbine:	Love's Labour's Lost	V	ii
Cowslip	Tempest	V	i
Crab Apple	Midsummer Night's Dream	II	i
Crow-Flower	Hamlet	IV	vii
Crown Imperial	Winter's Tale	IV	iii
Daffodil	Winter's Tale	IV	ii
Daisy	Love's Labour's Lost	V	ii
Eglantine	Midsummer Night's Dream	II	i
Fennel	Hamlet	IV	v
Florentine Iris	Henry V	V	ii
Flower-De-Luce (Fleur de lys)	Henry VI (I)	I	i
Heartsease (Pansy)	Hamlet	IV	V
Hemlock	Macbeth	IV	i
Honeysuckle	Midsummer Night's Dream	IV	i
Hyssop	Othello	I	iii
Iris, Florentine	Henry V	V	ii
Lady-Smock	Love's Labour's Lost	V	ii
Lancaster Rose	Henry VI (I)	II	iv
Lavender	Winter's Tale	IV	iii
Lily	King John	IV	ii

Flower or Herb	Play	Act	Scene
Marigold	Winter's Tale	IV	iii
Marjoram, Sweet	All's Well That Ends Well	IV	v
Marjoram, Wild	Winter's Tale	IV	iii
Mint	Winter's Tale	IV	iii
Monkshood	Henry VI (II)	IV	iv
Musk-Rose	Midsummer Night's Dream	IV	i
Nettle	Richard II	III	ii
Oak	Midsummer Night's Dream	II	i
Oxlip	Midsummer Night's Dream	II	i
Pansy (Heartsease)	Hamlet	IV	v
Pomegranate	Romeo & Juliet	III	V
Poppy	Othello	III	iii
Rose	Romeo & Juliet	II	ii
Rose, Lancaster	Henry VI (I)	II	iv
Rose, York	Henry VI (I)	II	iv
Rosemary	Hamlet	IV	V
Rue	Richard II	III	iv
Rushes	Henry IV (I)	III	i
Savory	Winter's Tale	IV	iii
Strawberry	Henry V	I	i
Sweet Marjoram	All's Well That Ends Well	IV	V
Thistle	Much Ado About Nothing	III	iv
Thyme, Wild	Midsummer Night's Dream	II	i
Vetch	Tempest	IV	i
Vine	Tempest	IV	i
Violet	Cymbeline	IV	ii
Wild Marjoram	Winter's Tale	IV	iii
Wild Thyme	Midsummer Night's Dream	II	i
Wormwood	Midsummer Night's Dream	IV	i
York Rose	Henry VI (I)	II	iv

continued

SHAKESPEARE'S FLOWERS AND HERBS ALPHABETICAL BY PLAY

Flower or Herb	Play	Act	Scene
Sweet Marjoram	All's Well That Ends Well	IV	V
Blackberry	As You Like It	III	ii
Bluebell	Cymbeline	IV	ii
Violet	Cymbeline	IV	ii
Fennel	Hamlet	IV	v
Pansy (Heartsease)	Hamlet	IV	V
Rosemary	Hamlet	IV	v
Crow-Flower	Hamlet	IV	vii
Camomile	Henry IV (I)	II	iv
Rushes	Henry IV (I)	III	i
Strawberry	Henry V	I	i
Clover	Henry V	V	ii
Florentine Iris	Henry V	V	ii
Flower-De-Luce (Fleur de lys)	Henry VI (I)	I	i
Lancaster Rose	Henry VI (I)	II	iv
York Rose	Henry VI (I)	II	iv
Monkshood	Henry VI (II)	IV	iv
Lily	King John	IV	ii
Burdock	King Lear	IV	iv
Buttercup/ Cuckoo-buds	Love's Labour's Lost	V	ii
Columbine:	Love's Labour's Lost	V	ii
Daisy	Love's Labour's Lost	V	ii
Lady-Smock	Love's Labour's Lost	V	ii
Hemlock	Macbeth	IV	i

Flower or Herb	Play	Act	Scene
Crab Apple	Midsummer Night's Dream	II	i
Eglantine	Midsummer Night's Dream	II	i
Oak	Midsummer Night's Dream	II	i
Oxlip	Midsummer Night's Dream	II	i
Wild Thyme	Midsummer Night's Dream	II	i
Cherry	Midsummer Night's Dream	III	ii
Honeysuckle	Midsummer Night's Dream	IV	i
Musk-Rose	Midsummer Night's Dream	IV	i
Wormwood	Midsummer Night's Dream	IV	i
Thistle	Much Ado About Nothing	III	iv
Hyssop	Othello	I	iii
Poppy	Othello	III	iii
Nettle	Richard II	III	ii
Rue	Richard II	III	iv
Rose	Romeo & Juliet	II	ii
Belladonna	Romeo & Juliet	II	iii
Pomegranate	Romeo & Juliet	III	V
Broom	Tempest	IV	i
Vetch	Tempest	IV	i
Vine	Tempest	IV	i
Cowslip	Tempest	V	i
Daffodil	Winter's Tale	IV	ii
Carnation	Winter's Tale	IV	iii
Crown Imperial	Winter's Tale	IV	iii
Lavender	Winter's Tale	IV	iii
Marigold	Winter's Tale	IV	iii
Mint	Winter's Tale	IV	iii
Savory	Winter's Tale	IV	iii
Wild Marjoram	Winter's Tale	IV	iii

IRISH PLAYWRIGHTS*

John Banim (1798–1842) Hugh Leonard (1926–2009) Sebastian Barry (b. 1955) Walter Macken (1915–1967) Samuel Beckett (1906–1989) Martin McDonagh (b. 1970) Brendan Behan (1923–1964) Frank McGuinness (b. 1953) Dermot Bolger (b. 1959) Conor McPherson (b. 1971) Dion Boucicault (1820–1890) M. J. Molloy (1917–1994) Colm Byrne (b. 1971) George Moore 1852–1933) Marina Carr (b. 1964) Jimmy Murphy (b. 1962) Austin Clarke (1896–1974) John Murphy (1929–1998) Padraic Colum (1881–1972) Tom Murphy (b. 1935)

 Padraic Colum (1881–1972)
 Tom Murphy (b. 1935)

 Roddy Doyle (b. 1958)
 T. C. Murray (1873–1959)

 Gary Duggan (b. 1979)
 Sean O'Casey (1880–1964)

 Lord Dunsany (1878–1957)
 Joseph O'Connor (b. 1963)

 St John Ervine (1883–1971)
 Mark O'Rowe (b. 1970)

Bernard Farrell (b. 1939)

Lennox Robinson (1886–1958)

Brian Friel (b. 1929)

Billy Roche (b. 1949)

Miriam Gallagher (b. 1958) G. Bernard Shaw (1856–1950)

Oliver Goldsmith (1730–1774) Peter Sheridan (b. 1952) Lady Augusta Gregory (1852–1932) George Shiels (1881–1949)

Michael Harding (b. 1953)

Richard Brinsley Sheridan (1751–1816)

Denis Johnston (1901–1984)

John Millington Synge (1871–1909)

Colin Teevan (b. 1968)

Marie Jones (b. 1951)

Enda Walsh (b. 1967)

John B. Keane (1928–2002)

Thomas Kilroy (b. 1934)

Enda Walsh (b. 1967)

Oscar Wilde (1845–1900)

W.B. Yeats (1865–1939)

^{*} If you wish to use a play by an Irish playwright not on this list, contact Sue Freitag for approval: Tchdafutr@aol.com

AMERICAN EXPERIENCE MUSICALS*

Title (year first produced—setting)

Crazy For You (NYC and the American West settings)

Annie (NYC)

Oh, Boy (1917—takes place in Meadowsides, New York)

Hello Dolly (Yonkers, New York)

Lady Be Good (1924—takes place in Beacon Hills, New England. The musical that made Hollywood notice Fred Astaire.)

No, No Nanette (1925—no specific location but the plot is the Bible versus the flappers)

Oh, Kay (1926—Long Island, New York)

Showboat (1927—The American South—Mississippi River)

Of Thee I Sing (1931—set around a Presidential campaign)

Anything Goes (1934—American and British passengers on an ocean liner)

Annie Get Your Gun (1946—Ohio and other parts of the country)

South Pacific (1949—American troops in World War II Pacific Islands)

How To Succeed in Business Without Really Trying (1961—any major US city)

Pal Joey (1940—set in Chicago)

Miss Saigon (1991—American troops in Vietnam)

Chicago (1987—set in women's prison outside Chicago)

Oklahoma (1943—it is obvious)

On the Town (1944—NYC)
Carousel (1945—New England

Carousel (1945—New England)

Kiss Me Kate (1947—Baltimore)

Guys and Dolls (1950—NYC)

Big River (1985—Mississippi River)

City of Angels (1989—Los Angeles)

Sunset Boulevard (1994—Hollywood)

Damn Yankees (1955—Washington DC)

The Music Man (1957—Iowa)

West Side Story (1957—NYC)

Gypsy (1959—Seattle and other cities)

In the Heights

Memphis

Ragtime

Tintypes

Bye Bye Birdie (1960—Sweetapple, Ohio) Thoroughly Modern Millie

Funny Girl (1964—NYC) Assassins Sweet Charity (1966—NYC) Parade

Hair (1969—NYC)

Company (1970—NYC)

Grease (1972—Rydell High School)

All American

Take Me Along

Promises, Promises

A Chorus Line (1975—NYC) Company

On the Twentieth Century (1978—Chicago) High School Musical 42nd Street (1980—NYC) Little House on the Prairie

Dreamgirls (1981—Detroit) Caddie Woodlawn

^{*} Must be the American Experience — be prepared to justify your choice to Rules.

PULITZER PRIZE WINNING PLAYS*

- Year: Title Author
- 1920: Beyond the Horizon Eugene O'Neill
- 1921: Miss Lulu Bett Zona Gale
- 1922: Anna Christie Eugene O'Neill
- 1923: Icebound Owen Davis
- 1924: Hell-Bent Fer Heaven Hatcher Hughes
- 1925: They Knew What They Wanted Sidney Howard
- 1926: Craig's Wife George Kelly
- 1927: In Abraham's Bosom Paul Green
- 1928: Strange Interlude Eugene O'Neill
- 1929: Street Scene Elmer Rice
- 1930: The Green Pastures Marc Connelly
- 1931: Alison's House Susan Glaspell
- 1932: Of Thee I Sing George S. Kaufman, Morrie Ryskind, Ira Gershwin,
- 1933: Both Your Houses Maxwell Anderson
- 1934: Men in White Sidney Kingsley
- 1935: The Old Maid Zoe Akins
- 1936: Idiot's Delight Robert E. Sherwood
- 1937: You Can't Take it with You Moss Hart, George S. Kaufman
- 1938: Our Town Thornton Wilder
- 1939: Abe Lincoln in Illinois Robert E. Sherwood
- 1940: The Time of Your Life William Saroyan
- 1941: There Shall Be No Night Robert E. Sherwood
- 1942: no award
- 1943: The Skin of Our Teeth Thornton Wilder
- 1944: no award
- 1945: Harvey Mary Coyle Chase
- 1946: State of the Union Russel Crouse, Howard Lindsay
- 1947: no award
- 1948: A Streetcar Named Desire Tennessee Williams
- 1949: Death of a Salesman Arthur Miller
- 1950: South Pacific Richard Rodgers, Oscar Hammerstein II, Joshua Logan
- 1951: no award
- 1952: The Shrike Joseph Kramm
- 1953: Picnic William Inge
- 1954: The Teahouse of the August Moon John Patrick
- 1955: Cat on a Hot Tin Roof Tennessee Williams
- 1956: The Diary of Anne Frank Albert Hackett and Frances Goodrich
- 1957: Long Day's Journey into Night Eugene O'Neill
- 1958: Look Homeward, Angel Ketti Frings
- 1959: J.B. Archibald MacLeish
- 1960: Fiorello! Jerome Weidman and George Abbott Jerry Bock, and Sheldon Harnick
- 1961: All the Way Home Tad Mosel
- 1962: How to Succeed in Business Without Really Trying Frank Loesser and Abe Burrows
- 1963 and 1964: no award

continued

^{*} As there is a musical category (Event 6), only the libretto of a musical may be used.

PULITZER PRIZE WINNING PLAYS, CONTINUED

- 1965: The Subject Was Roses Frank D. Gilroy
- 1966: no award
- 1967: A Delicate Balance Edward Albee
- 1968: no award
- 1969: The Great White Hope Howard Sackler
- 1970: No Place to be Somebody Charles Gordone
- 1971: The Effect of Gamma Rays on Man-in-the-Moon Marigolds Paul Zindel
- 1972: no award
- 1973: That Championship Season Jason Miller
- 1974: no award
- 1975: Seascape Edward Albee
- 1976: A Chorus Line Michael Bennett, Nicholas Dante and James Kirkwood, Jr., Marvin Hamlisch and Edward Kleban
- 1977: The Shadow Box Michael Cristofer
- 1978: The Gin Game Donald L. Coburn
- 1979: Buried Child Sam Shepard
- 1980: Talley's Folly Lanford Wilson
- 1981: Crimes of the Heart Beth Henley
- 1982: A Soldier's Play Charles Fuller
- 1983: 'night, Mother Marsha Norman
- 1984: Glengarry Glen Ross David Mamet
- 1985: Sunday in the Park with George James Lapine and Stephen Sondheim
- 1986: no award
- 1987: Fences August Wilson
- 1988: Driving Miss Daisy Alfred Uhry
- 1989: The Heidi Chronicles Wendy Wasserstein
- 1990: The Piano Lesson August Wilson
- 1991: Lost in Yonkers Neil Simon
- 1992: The Kentucky Cycle Robert Schenkkan
- 1993: Angels in America: Millennium Approaches Tony Kushner
- 1994: Three Tall Women Edward Albee
- 1995: The Young Man From Atlanta Horton Foote
- 1996: Rent Jonathan Larson
- 1997: no award
- 1998: How I Learned to Drive Paula Vogel
- 1999: Wit Margaret Edson
- 2000: Dinner with Friends Donald Margulies
- 2001: Proof David Auburn
- 2002: Topdog/Underdog Suzan-Lori Parks
- 2003: Anna in the Tropics Nilo Cruz
- 2004: I Am My Own Wife Doug Wright
- 2005: Doubt: A Parable John Patrick Shanley
- 2006: no award
- 2007: Rabbit Hole David Lindsay-Abaire
- 2008: August: Osage County Tracy Letts
- 2009: Ruined Lynn Nottage
- 2010: Next to Normal music by Tom Kitt, book and lyrics by Brian Yorkey

SCIENCE FICTION PLAYS

Science Fiction Plays

You are not limited to the plays on this list, but please remember that fantasy is not allowed in this category this year.

The Martian Chronicles

Fahrenheit 451

The Illustrated Man

(and several other plays by Ray Bradbury)

1984

Frankenstein

Young Frankenstein

Little Shop of Horrors

Starlight Express

Night of the Living Dead

Zombie Prom

Star Mites

Visit to a Small Planet

The Strange Case of Dr. Jekyll and Mr. Hyde

We Will Rock You

The Adding Machine

Dr. Faustus

Proof (maybe or maybe not)

Jekyll and Hyde (the musical)

Flowers for Algernon

The Alchemist

Spiderman

Acting Ballot



Drama Teachers Association of Southern California

 Event Number
 Event Name

 Room
 Round 1 2 Semi-Finals Finals

Instructions

- 1. Fill in Event and Room Number and circle the round.
- 2. Copy the school codes in the order of performance the room chair has listed on the board.
- 3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback. **CRITERIA are on back of share sheet.** Please have one you can read while filling out the others.
- 4. On this ballot, assign a letter for the quality in each category. Use the following abbreviations:
 - S = Superior A = Accomplished (Grade = B) P = Proficient F = Fair N = Needs Work X = No Show (Grade = C) (Grade = D) (Grade = Fail)
- 5. After you have scored all the scenes, rank them from best (1) to worst (12) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
- 6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
- 7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

	You <u>must</u> score in <u>every</u> category for <u>every</u> event											
ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	TECHNIQUE	CHARACTERIZATION 0	INTERACTION	STAGING	OVERALL EFFECTIVENESS	RANK	NOT APPROPRIATE			
EX:	CWZ30		A	P	A	S	A	3	1			
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Judge	Judge's Name (print)				Judge Number							
Judge	Judge's Signature				Cell Phone Number							



	Drama Teachers Association	Event Number	Event Nan	me							
	of Southern California	Room	Round	1	2	Semi-Finals					
	Acting Share Sheet	School Code	Title								
		Comments									
Please write constructive comments in the space provided. Coaches and students review these forms as a tool for learning.											
	Areas of Evaluation You must mark EVERY category in EVERY performance										
	Technique										
											

Including vocal, physical and memorization. **Superior** Accomplished **Proficient** Fair **Needs Work** Characterization Including vocal character, physicality, and business.

Superior **Needs Work** Accomplished **Proficient** Fair Interaction

> For Monologue – interaction with audience/invisible other. For Group Scenes – listening/reacting and ensemble work.

Superior Needs Work Accomplished **Proficient** Fair

Staging

Including use of bodies to create strong stage pictures.

Superior **Needs Work** Accomplished Proficient Fair

Overall Effectiveness

The work of the creators and the appropriateness for the category; professionalism in presentation.

Superior Accomplished **Proficient** Needs Work Fair

Age Appropriateness (Complete only if applicable.)

I consider this performance inappropriate because of ___ material __ language ___ actions.

This does not affect the rank or score, it is used by the board as information to check possible inappropriate scenes.

Any suggestive acting that denotes sexual activity of any kind except simple kissing and embracing is strictly forbidden in performances. No explicit sexual language or profanity of any kind is allowed. No kissing on the mouth in Middle School Division. Inappropriate performances should still receive Share Sheets.

Judge Number Judge Name Judge Signature

Criteria for Evaluation

Technique

Superior

The performers could be heard and understood throughout the scene

The performers were physically engaged throughout the scene.

Pacing significantly enhanced variety and nuance of scene.

Accomplished

The performers could be heard and understood during most of the scene.

The performers were physically engaged during most of the scene.

Pacing was beneficial to the scene.

Proficient

The performers could be heard and understood sometimes.

The performers were sometimes physically engaged in the scene.

Pacing was appropriate to the scene.

Fair

The performers could not be heard and understood during much of the scene.

The performers were physically engaged at times during the scene.

Pacing was inappropriate or only somewhat evident.

The performers struggled with memorization.

Needs Work

The performers could not be heard and understood. The performers were not physically engaged in the scene.

Pacing was sluggish or too fast.

The scene was not memorized.

Characterization

Superior

The performers created vocal characters which brought life to the text.

The performers employed their bodies in a variety of ways to illuminate the characters.

The business of the performers brought understanding of mood & theme beyond the text.

Accomplished

The performers created vocal characters related to the text.

The performers engaged their bodies in relation to their characters.

The business of the performers matched the characters.

Proficient

The performers made choices about vocal character.

The performers made choices about their physical characters.

The business of the performers was mostly connected to the characters.

Fair

The performers' vocal characters were not related to the text.

The performers' physical characters lacked specificity.

The performers did not connect the business to the toxt

Needs Work

The performers' recitation of lines did not connect the text to the characters.

The performers' physical characters lacked clarity and consistency.

The performers' business was disconnected from the text.

Interaction

Superior

The interactions and reactions of the characters were consistent throughout the scene.

Accomplished

The interactions and reactions of the characters were consistent during most of the scene.

Proficient

The interactions and reactions of the characters were inconsistent

Fair

The interactions and reactions of the characters were inconsistent throughout the scene.

Needs Work

The interactions and reactions of the characters were lacking.

Staging

Superior

The performers used their bodies to create effective and/or creative stage pictures.

The staging was creative, innovative, and helped engage the audience.

Accomplished

The performers created strongly composed stage pictures.

The staging was clear, appropriate to the scene, and helped showcase the action.

Proficient

The performers matched their movements to the stated action.

The staging was adequate for the given action.

Fair

The performers were inconsistent in their stage pictures.

The staging lacked connection to the action.

Needs Work

The staging was underrehearsed.

Overall Effectiveness

Superior

Professionalism: Easy to hear title & author of piece. Clearly held the moment to end.
Transitions were very thoughtful, motivated, creative and smooth.

The overall work of the creators was superior.

The scene's action, characters and themes clearly derived from the text.

The scene is an exemplary representative for the category.

This scene should *definitely* move on and compete for further honors.

Accomplished

Professionalism: Easy to hear title & author of piece. Clearly held the moment to end.
Transitions were reasonably thoughtful, motivated, creative and smooth.

The overall work of the creators was excellent.

This scene is a strong representative for the category.

The scene's action, characters, and themes were connected to the text.

This scene should *probably* move on and compete for further honors.

Proficient

Professionalism: Could hear most of title & author of piece. Ending moment clear. Transitions seemed motivated, creative and smooth.

The overall work of the creators was good.

This scene fits the criteria of the category.

The scene showed some understanding of the text.

This scene might move on to compete further.

Fair

Professionalism: Hard to understand title & author of piece. Ending moment okay. Transitions could have been more motivated, creative and smooth.

The overall work of the creators was fair.

This scene did not fit the criteria of the category.

The scene showed little understanding of the text.

The scene should NOT move on to compete further.

Needs Work

Professionalism: Couldn't understand title & author of piece. Ending moment lacked confidence.

Transitions need to be more motivated and smooth.

The scene was disconnected from the

The work of the creators needed more time to achieve their goal.

The scene should NOT move on to compete further.

Sets and Lights Ballot



Drama Teachers Association of Southern California

Event Number	Event Name			
Room	Round 1	2	Semi-Finals	Finals

Instructions

Erront Mumbon

- 1. Fill in Event and Room Number and circle the round.
- 2. Copy the school codes in the order of performance the room chair has listed on the board.
- 3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
- 4. Then assign a letter for the quality in each category. Use the following abbreviations:
 - S = Superior A = Accomplished (Grade = B) P = Proficient F = Fair N = Needs Work X = No Show (Grade = D) (Grade = Fail)
- 5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
- 6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
- 7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

		You <u>must</u> score in <u>eve</u>	ry cat	tegory	y for <u>c</u>	every	even	t	
ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH	CONCEPT	SET DESIGN	LIGHTING DESIGN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		Α	P	A	S	A	3	√
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Judge	's Name (prin	t)	Judge Number						
Judge's Signature Cell Phone Number									

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Drama Teachers Association of Southern California

Event Number Event Name

Room Round 1 2 Semi-Finals

Title

School Code

Sets and Lights Share Sheet S

		Comments		
Please write constructi	ve comments in the space p	rovided. Coaches and stud	dents review these for	ms as a tool for learning.
		CD 1		
	Area	is of Evaluatio		
	Variation and FUI	TDV agtagam in FUF	DV	
	You must mark EVE	ERY category in EVEL	RY performance	
Knowledge of		Research		es thoroughness
	the chosen play and t	Research time period; notebo	ook demonstrate	_
Knowledge of Superior		Research time period; notebo Good		es thoroughness Needs Work
Superior	the chosen play and t	Research time period; notebo Good Concept	ook demonstrate Fair	Needs Work
Superior	the chosen play and t Excellent	Research time period; notebo Good Concept	ook demonstrate Fair	Needs Work
Superior Requi	the chosen play and t Excellent red paperwork, color	Research time period; notebo Good Concept r choices, appropri	ook demonstrate Fair ateness, overall	Needs Work
Superior Requi Superior	the chosen play and t Excellent red paperwork, color	Research time period; notebo Good Concept r choices, appropri Good Set Design	ook demonstrate Fair ateness, overall Fair	Needs Work display Needs Work
Superior Requi Superior	the chosen play and to Excellent red paperwork, color Excellent Set(s)—Practicality of Excellent	Research time period; notebood Good Concept r choices, appropri Good Set Design and professionalism	ook demonstrate Fair ateness, overall Fair n of design/mod	Needs Work display Needs Work
Superior Requi Superior Superior	the chosen play and to Excellent red paperwork, color Excellent Set(s)—Practicality of Excellent	Research time period; notebood Good Concept r choices, appropri Good Set Design and professionalism Good Lighting Design	Fair ateness, overall Fair of design/mod Fair	Needs Work display Needs Work el Needs Work
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Superior Requi Superior Superior	the chosen play and to Excellent red paperwork, color Excellent Set(s)—Practicality of Excellent Luired paperwork, ins Excellent	Research time period; notebood Good Concept r choices, approprious Good Set Design and professionalism Good Lighting Design trument choices, d Good	Fair ateness, overall Fair n of design/mod Fair isplay (MS: Rate	Needs Work display Needs Work el Needs Work
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Judge Name

Judge Number

Judge Signature

Costume Ballot



Drama Teachers Association of Southern California

Event Number	Event Name					
Room	Round 1	2	Semi-Finals	Finals		

Instructions

- 1. Fill in Event and Room Number and circle the round.
- 2. Copy the school codes in the order of performance the room chair has listed on the board.
- 3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
- 4. Then assign a letter for the quality in each category. Use the following abbreviations:
 - S = Superior A = Accomplished (Grade = B) P = Proficient (Grade = C) F = Fair (Grade = D) (Grade = Fail) X = No Show
- 5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
- 6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
- 7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

		You <u>must</u> score in <u>eve</u>	ry ca	tegory	y for <u>c</u>	every	even	t	
ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH	PATTERN, FABRIC, AND COLOR CHOICES	COSTUME DESIGN	COSTUME CONSTRUCTION	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	1
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Drama Teachers Association of Southern California

Event NumberEvent NameRoomRound12Semi-Finals

Costume Share Sheet

School Code Title

		Comments		
Please write constru	ctive comments in the space pr	rovided. Coaches and stud	ents review these for	ns as a tool for learning.
	Area	s of Evaluatio	m	
		ERY category in EVER		
		Research		
Knowledae o	of the chosen play and t		ok demonstrate	s thorouahness
Superior	Accomplished	Proficient	Fair	Needs Work
r		abric And Color C		
Req	uired paperwork, coloi			display
Superior	Accomplished	Proficient	Fair	Needs Work
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	Presentation a	nd professionalism	of designs	
Superior	Accomplished	Proficient	Fair	Needs Work
		ume Construction		
	•	and construction	technique	
Superior	Excellent	Proficient	Fair	Needs Work
		rall Presentation		1
•	ionalism of presenters		• •	•
Superior	Accomplished	Proficient	Fair	Needs Work
Judge Number	Judge Name		Judge Signature	

Graphics Ballot



Drama Teachers Association of Southern California

Event Number Event Name

Room Round 1 2 Semi-Finals Finals

Instructions

- 1. Fill in Event and Room Number and circle the round.
- 2. Copy the school codes in the order of performance the room chair has listed on the board.
- 3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
- 4. Then assign a letter for the quality in each category. Use the following abbreviations:

S = Superior A = Accomplished P = Proficient F = Fair N = Needs Work X = No Show (Grade = A) (Grade = B) (Grade = C) (Grade = D) (Grade = Fail)

- 5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
- 6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
- 7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

		You <u>must</u> score in <u>eve</u>	ry cat	tegor	y for <u>e</u>	every	even	t	
ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	CONCEPT	PROGRAM DESIGN	GRAPHIC/ POSTER DESIGN	PUBLICITY PLAN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	√
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Judge	's Signature		Cell Ph	one Nu	mber				

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Drama Teachers Association of Southern California

Event Number Event Name

School Code

Room Round 1 2 Semi-Finals

Graphics Share Sheet

Title

		Comments		
Please write const	ructive comments in the space pr	covided. Coaches and st	tudents review these form	ns as a tool for learning.
	Araa	s of Evaluat	ion	
	AI Ca You must mark EVE			
	Tou must mark LVL	Concept	ERT perjormance	
Clarity of a	onnastiona kotuson akoi		motele o de aboue t	hought affort
	onnections between choi			
Superior	Accomplished	Proficient	Fair	Needs Work
		rogram Design	<i>C</i> 4	
	Presentation and profess			
Superior	Accomplished	Proficient	Fair	Needs Work
		hic/Poster Des		
	Color choices, app	ropriateness, and	d overall display	
Superior	Accomplished	Proficient	Fair	Needs Work
		Publicity Plan		
	Clear timeline, best va	lue, explanation (of audience outrea	ch
Superior	Accomplished	Proficient	Fair	Needs Work
	Ove	rall Presentatio	on	
Profes	sionalism of presenters of	& notebook, over	all preparation, cle	ear speech
Superior	Accomplished	Proficient	Fair	Needs Work
-	-			
Judge Number	Judge Name		Judge Signature	

Sets, Lights, and Graphics Ballot



Drama Teachers Association of Southern California

Event Number	Event Name	Event Name						
Room	Round 1	2	Semi-Finals	Finals				

Instructions

- 1. Fill in Event and Room Number and circle the round.
- 2. Copy the school codes in the order of performance the room chair has listed on the board.
- 3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
- 4. Then assign a letter for the quality in each category. Use the following abbreviations:
 - S = Superior A = Accomplished P = Proficient F = Fair N = Needs Work X = No Show (Grade = A) (Grade = B) (Grade = C) (Grade = D) (Grade = Fail)
- 5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
- 6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
- 7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

		You <u>must</u> score in <u>eve</u>	ry cat	tegory	y for <u>c</u>	every	even	t	
ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH /CONCEPT	SET DESIGN	LIGHTING DESIGN	GRAPHICS DESIGN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	1
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)		Judge Number							
Judge	's Signature		Cell Ph	one Nu	mber				

13				
14				
15				
16				
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44				
45				



Drama Teachers Association of Southern California

R

Event Name

Room

Event Number

Round

1

2

Semi-Finals

Sets, Lights, Graphics Share Sheet

School Code Title

Comments				
Please write constru	ictive comments in the space p	rovided. Coaches and stud	dents review these for	ms as a tool for learning.
	Area	s of Evaluation	on	
	You must mark EVI	ERY category in EVE	RY performance	
	Researc	ch/Concept/Note	book	
Knowled	dge of the chosen play	and time period. A	clearly defined a	lesign idea.
N	otebook complete, nea	t, organized, shows	s care in prepara	ition.
Superior	Accomplished	Proficient	Fair	Needs Work
		Set Design		
	Set—Practicality ar	nd professionalism	of design/model	
Superior	Accomplished	Proficient	Fair	Needs Work
	I	ighting Design		
Lighting—Re	equired paperwork, ins	strument choices, a	lisplay [MS: Rate	notebook here]
Superior	Accomplished	Proficient	Fair	Needs Work
	G	raphics Design		
Graph	nics—A visual represen	ntation of the mood	d and style of the	concept.
Superior	Accomplished	Proficient	Fair	Needs Work
	Ove	erall Presentation	1	
Professionalism of presenters, overall preparation including notebook, clear speech				
,	<i>,</i>			
Superior	Accomplished	Proficient	Fair	Needs Work
-		Proficient	Fair	Needs Work

TABULATIONS KEY (THE LAST WORD)

SPOILER ALERT... better not to know.

Tech – All Divisions

Schools are ranked 1 to 10, 1 being the best. Anything above 10 is ranked as 15. No shows are ranked as 999. Judges' scores are averaged to produce final placement.

Varsity and Junior Varsity Divisions Rounds 1 and 2

Each judge rates each entry in 5 areas (see share sheets for specific areas). Round one is tabulated (if more than one judge, the score is averaged). Round two is tabulated (if more than one judge, the score is averaged). Round one and round two scores are averaged to give a score for semi final advancement. Reminder: lowest scores advance.

Ratings receive the following point value (view your ratings on the event tab sheets):

```
Superior – 1
Excellent – 2
Good – 3
Fair – 4
Needs Improvement – 5
*No Show – Total round score 495
```

Based upon the total number of entries in each category, a percentage is determined for advancement to semi finals

Semi-finals and Finals

The scores are based on ranking from 1st to however many are in the room (1st being the best). The scores are entered into the computer. Anything 7th place or higher is recorded as 7th for the sake of fairness. The judge rankings are averaged to advance entries to final rounds or to produce trophy winners. Based on total number of entries, the top from each room advance to finals.

Middle School Division

Depending on which program we're using for Middle School, the scores may be averaged as for Varsity & JV, or the ranks may be averaged in rounds 1 & 2, and then averaged together, or a combination of both. The judge rankings from round 1 and round 2 are averaged to place entries into round 3. The top 6–10 plus ties (depending on number of entries) are placed into one room (the trophy room). The remaining entries are power ranked into the other rooms, competing for honorable mentions.

TABULATIONS KEY, CONTINUED

SWEEPSTAKES DIVISION B & C

Rounds 1 and 2

Score	Sweepstakes Points		
	Monologue	5 min scene	8 min scene
5 - 8	3	4	5
8.01 - 12	2	3	4
12.01 - 15	1	2	3

Semi-Finals

Placement in room	Sweepstakes Points		
	Monologue	5 min scene	8 min scene
1st	7	8	9
2nd	6	7	8
3rd	5	6	7

Finals

Placement in room	Sweepstakes Points			
	Monologue 5 min scene / Tech 8 min scene			
1st	9	11	13	
2nd	8	10	12	
3rd	7	9	11	
4th	6	8	10	
5th	5	7	9	
HM	2	3	4	

^{**} note: Tech category receives 1 point for entering

SWEEPSTAKES DIVISION A

Rounds 1 and 2

Placement in room	Sweepstakes Points		
	Monologue	5 min scene	8 min scene
1 st	3	4	5
2 nd	2	3	4
3 rd	1	2	3

Round 3 (Trophy Room)

Placement in room	Sweepstakes Points		
	Monologue	5 min scene / Tech	8 min scene
1 st	9	11	13
2 nd	8	10	12
3 rd	7	9	11
4 th	6	8	10
5 th	5	7	9

^{**} note: Tech category receives 1 point for entering

FUTURE HOME OF DTASC COMPUTER MANUAL

The DTASC Computer program served us until Fall 2014. We are in the process of getting a new computer program. When we do, directions for using it will be in this section.

As of Fall 2017, we will handle Tabulations with Microsoft Excel and perhaps OpenOffice spreadsheets, until we have a fully functioning computer program that can get us from registration to Sweepstakes without a glitch.

Drama Teachers' Association of Southern California

has fulfilled 10 hours of COMMUNITY SERVICE

for 1 I.T.S. Point

at the

DTASC Fall Drama Festival

Held on _____

DTASC President Coach

Drama Teachers' Association of Southern California

has fulfilled 10 hours of COMMUNITY SERVICE

for 1 I.T.S. Point

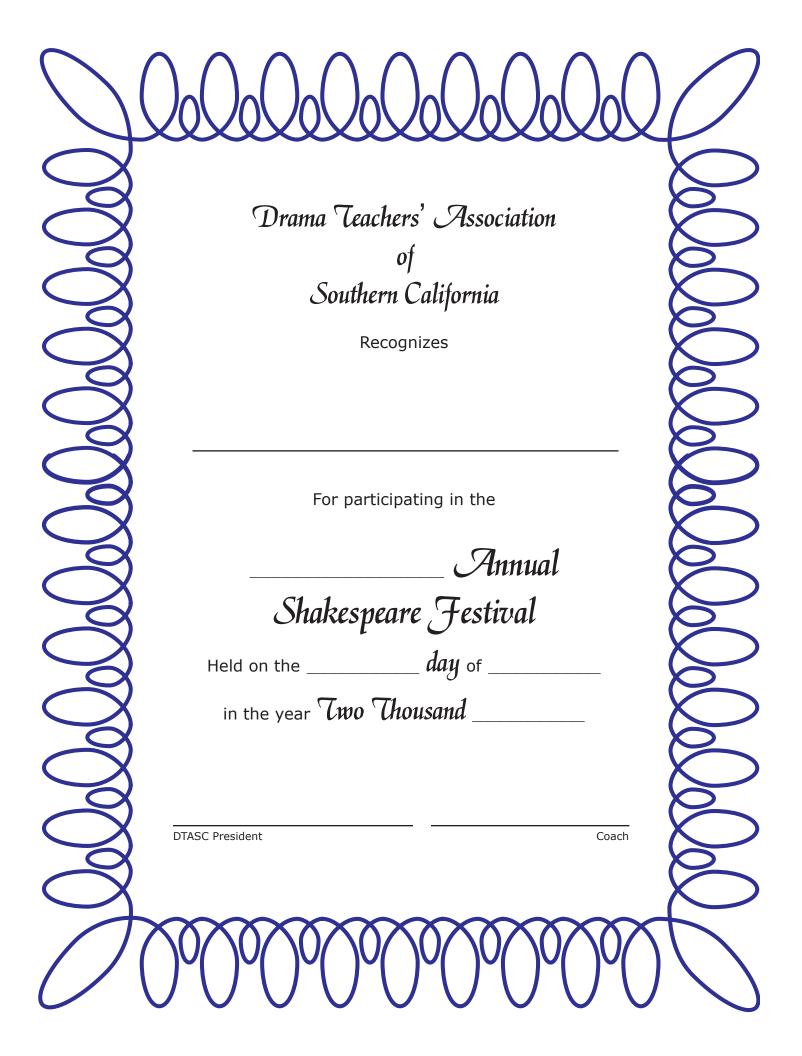
at the

DTASC Shakespeare Festival

Held on	
---------	--

DTASC President Coach







Drama Teachers Association of Southern California (est.) 1920 dtasc.org

Active Membership Form

Mail with a check made out to DTASC for \$40.00 for school membership, pay today, or include your \$30.00 membership with your festival registration. **Remember that any teacher who directs festival students must be a current paid DTASC member.** Please register any additional teachers who direct your students on another member form and submit with \$40.00 membership dues.

You will not be considered a member until your membership dues are paid.

Teacher's Name:				
Home Address:				
Home City/Zip:				
Home E-mail:				
Home Phone:				
Cell Phone:				
School Name:				
School Address:				
School City/Zip:				
School E-mail:				
School Phone:				
School Fax:				
For Membership Sec.	Primary	Secondary	Paid Date	
	Tear here and retain b	bottom as a reminder		

Membership Requirements/Benefits

Active Members are current teachers in Southern California middle and secondary schools.

Membership extends from October 1 to September 1

Each school must have at least one paid member. (\$40 for the primary member)

Each person from your school who directs students must join. (\$40.00 for each additional school member)

BENEFITS:

Ability to register for festivals.

Voting rights for board elections, business meetings, and festival planning meetings.

Scholarship opportunities for your students.

Networking with other theatre teachers.

Opportunities from our Associate Member partners.

Discount for other California Educational Theatre Organizations through cetoweb.org.

DTASC Mission Statement

It is our mission to create a network where theatre educators and students can effectively communicate ideas, share resources, workshop and showcase their theatre skills. We believe in creating an environment that fosters the best in educational theatre through performance opportunities, diversity and professional adjudication. We support and reward hard work and commitment to the discipline of theatre and education.

Checks Payable to DTASC, Inc.



Drama Teachers Association of Southern California

(est.) 1920

dtasc.org

Associate Membership Form

An Associate Member is a company or individual that supports the DTASC mission statement:

It is our mission to create a network in which theatre educators and students can effectively communicate ideas, share resources, workshops, and showcase their theatre skills. We believe in creating an environment that fosters the best in educational theatre through performance opportunities, diversity, and professional adjudication. We support and reward hard work, and commitment to the discipline of theatre and education.

The cost for Associate membership is \$75.00 to be paid annually before Sept. 1 of the current year. There is a maximum of one Associate Member for each company.

Company/Individual Name	:	
Contact Person's Name:		
Address:		
City/Zip:		
E-mail:		
Website:		
Phone:		
Fax:		
For Membership Sec.	Paid	Date
	7	ear here and retain bottom as a reminder

Membership Requirements/Benefits

Membership extends from September 1 to August 31.

For each year of paid membership the following offers will be available:

- An associate company representative may make a brief 5 minute presentation to DTASC members at the fall and winter annual meetings for approximately 100 middle/high school Theatre educators;
- An associate company may set up a table and distribute information to DTASC members at the fall and winter meetings;
- An associate company may set up a complimentary table at all DTASC student festivals throughout the
 academic year and distribute information to approximately 2500 middle/high school theatre students
 and teachers;
- An associate company may have one complimentary business card sized ad for the fall booklet, and may purchase ad space of any size in spring festival booklets;
- An associate company's representative may judge at the annual DTASC festivals;
- An associate company's flyers/catalogues will be distributed to new DTASC members throughout the year. *If you attend the September planning meeting, you may bring 100 brochures or mail them to the membership secretary prior to September 1, and they will be displayed at the information table

Checks Payable to DTASC, Inc.

Email the membership secretary or the treasurer for the mailing address or if your school requires an invoice or receipt.

Dues can be paid with your festival registration.

DTASC JUDGE SUBMISSIONS

Each DTASC coach is required to submit a minimum of 3 qualified judges for the upcoming festival.

Go to **dtasc.org**, find Forms – Judges, and fill out the form online. Click Submit when done. Submit no later than Feb. 14 for the Shakespeare Festival, Sept. 14 for the Fall Festival.

Judges must be at least 4 years out of high school or enrolled in a theatre program at a local college or university.

Desirable Qualities for every Judge

- Must be able to write constructive comments; ones which are suitable for the mother of a student who is 10-18 years of age;
- Must have readable handwriting;
- Must be able to COMPLETE every aspect of the Share Sheet and circle required ratings;
- Must be able to complete a Judged ballot completely;
- Must understand if the judge gives a GOOD or FAIR, the comments must include constructive critiques to justify the GOOD/FAIR rating;
- Must stay awake during the performances;
- Must be able to hear well enough to hear the performances;
- Must change rooms if the Judge knows any performer in the room;
- Must be able to sign ballots by printing and signing name;
- Must be able to list NO SHOW on a non performing Share Sheet;
- Must be able to judge on the age appropriate performance.

DTASC JUDGE SUBMISSIONS are handled ONLINE ONLY. Please DO NOT mail or email any judge submissions.

PROPOSED RULES CHANGES FORM

REMINDER: As of June 2008, rules changes will be considered only in even numbered years, although Board members can propose emergency changes in off years if necessary.

IMPORTANT: All proposed rules changes at our June meeting must be submitted to the Rules Committee PRIOR to the meeting.

Rules Commi	Rules Committee PRIOR to the meeting.			
Deadline is M	ay 15th.			
Mail to:	Susan Eiden 13562 E. Starbuck St. Whttier, CA 90605			
Or e-mail:	SusanEiden@aol.com			
Your name:				
Proposed rule	change:			
Comments:				

EVENT SUGGESTIONS

Event Suggestions need to be emailed by the 2nd Friday of May to:

Roger Graziani grazcar@charter.net

Include whether the scene is for 2–4 persons (5 minute scene), 3–10 persons (8 minutes), or 3–6 persons (8 minutes), and any other pertinent information. One event at each festival must be designated a Straight Scene.

Events for the following year are voted on at the June business meeting.

Fall Festival (year)		
Shakespeare (year)		

DTASC Form – Nomination of Officers Spring _____

I	nominate the following members
Iin the following offices:	
PRESIDENT	
EXECUTIVE VICE PRESIDENT	
DIVISION C VICE PRESIDENT	
DIVISION A/B VICE PRESIDENT	
TREASURER	
RECORDING SECRETARY	
DIVISION C REGISTRAR	
DIVISION A/B REGISTRAR	
MEMBERSHIP SECRETARY	
Please mail/give your nomination form to the Chair of Shakespeare Festival in any even-numbered year.	of Elections by the end of the
You will receive a ballot in May that will need to be	returned by the 1st of June.
FYI, the following offices are appointed by the DTAS Historian, Parliamentarian, Chair of Tabulations, Cha	

ROOM CHANGE NOTICE

EVENT	
ROUND	
HAS MOVED TO	
ROOM	

ROOM CHANGE NOTIFICATION

Div	Event	Round	Old Room	New Room

Copies to:

- Judges
- Room Chairs
- Tabulations
- Rules
- President
- Executive VP
- Division VP
- School Personnel
- Information Table

NEW TODAY

Sign in here. Complete membership form.

Name	School	City

I AM REPRESENTING ANOTHER TEACHER

If you are representing a teacher, you MUST SIGN THAT TEACHER'S NAME, AND SCHOOL and INITIAL. Please remind that teacher to get all of the undated rules and categories and information from today's meeting

ting.	School name of absent teacher										
all of the updated rules and categories and information from today's meeting.	Print name of teacher you are representing										
all of the updated rules	Print your name										
	time	ANDBO	OK SEF	PTEMBE	ER 201	5				HE	5 – 10

September 2015 Fall Planning Meeting

	Name	School	Email
1			
2			
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19			
20			



The Drama Teachers Association of Southern California

November 7, 2015

Dear Administrator:

Congratulations on your talented students and your devoted theatre educator. Theatre develops in students the self-confidence, spirit of cooperation, self-discipline, self-motivation and imagination necessary to succeed in life. Theatre also develops a respect for ethnic and cultural diversity. Your theatre students and their theatre educator spent Saturday November 4, 2000 participating in the Fifty-ninth annual Drama Teachers' Association of Southern California Theatre Festival at Palos Verdes Peninsula High School.

Over 800 students and their directors gathered for two compulsory rounds in Technical Theatre Design, Audition Monologue, all female scene, contemporary scene, musical scene, Oscar- winning screenplay, drama and humorous scene. Professionals in the theatre industry adjudicated each student. Based on their performances, students progressed to semi-finals or to a finals round.

All first place scenes were invited to represent DTASC to perform at a "Salute to the Winners" on November 8 at the Ivar Theatre in Hollywood.

Past DTASC winners include Kevin Spacey, Shailene Woodley, America Ferrera, Jason Bateman, Mare Winningham, Cuba Gooding Jr., Sally Fields, and Nicholas Cage.

Thank you for supporting the ARTS in Education.

Congratulations!

Sincerely

CI Foss

Vice-president, DTASC

Drama Teacher's Association of Southern California

17888 Haynes Street Van Nuys, CA 91316

November 12, 1998

Dear Administrator,

Congratulations on your wonderful students and your dedicated theatre educator! They spent a SATURDAY to help their students develop in the art of Theatre by participating in the annual Drama Teacher's Association of Southern California Fall festival.

1,600 students and their directors gathered for two compulsory rounds in Technical Theater Design, Audition Monologue, Small Group Comedy, Small Group Drama, Musical Theme Collage, Large Group Comedy, Large Group Drama, and Improvisation. Each student was adjudicated by professionals in the theatre industry. Based on their performances, students progressed to semi-finals, and then to a finals round.

Mare Winningham, past DTASC winner, Emmy winner, and Academy Awards nominee congratulated all participants and presented the trophies to the Monologue category. Other past DTASC winners include Cuba Gooding Jr., Kevin Spacey, and Nicholas Cage.

All finalists are invited to represent DTASC on March 11, 1999 to perform at California Educational Theatre Association conference in Sacramento, "in Celebration of Theatre Education and the Future of California: Its Youth." A reception with performers and legislators will be held following the performances. The students and their teacher will have the opportunity to talk with their local legislator about the excellent programs at your school. Administrators representing schools in the final rounds may also accompany and participate in this celebration and take advantage of the statewide recognition of your school's outstanding theatre program. Your theatre teacher will need assistance in arranging financial support for the conference, perhaps from your school board, booster club, or special funding sources.

Thank you for supporting the ARTS in Education.

Congratulations!

Sincerely,

C.J. Foss Vice-president, DTASC

SAMPLE THANK YOU LETTER TO FESTIVAL HOST

To Robert Arnold and Sun Valley Middle School:

March 21, 2000

On behalf of the Drama Teachers Association of Southern California, we would like to express our thanks to you for hosting the annual Div, A,/B DTASC Shakespeare Festival. Thanks to you and your supportive administration, faculty and parents, the competition was a great success.

Your campus really sparkled. Thank you also to all of the custodial workers, the leadership students, the supervisors and the officers. It was especially exciting to have two guest speakers along with your cluster leader to welcome the competitors. The support was overwhelming.

The students, parents, and coaches were all thrilled with the events of the day.

DTASC continues to survive because of generous and productive people like you.

Thank you again.

Sincerely,

Amanda Swann, DTASC President

Why Teach Theatre In Our Schools

Why teach theatre in our schools
 Theatre is a science
 Theatre is mathematical
 Theatre is a foreign language
 Theatre is history
 Theatre is physical education
 Theatre is language arts
 Theatre is art
 Theatre is business
 Theatre is technology
 Theatre is economics

Theatre is taught in schools

Not because one is expected to major in theatre

Not because one is expected to perform all through life,

Not so one can relax,

Not so one can have fun,

But

So one will recognize beauty,
So one will be sensitive,
So one will be closer to an infinite beyond this world,
So one will have more love,
More compassion,
More gentleness,
More good,
In short,
More life

Of what value will it be to make a prosperous living Unless you know how to live?

That is why theatre is taught in our schools

Adapted with permission from Music Educators National Conference MIOSM Planning Guide

There's No Data like Show Data

There's no data like show data like no data we know Everything about it is revealing, everything the research shows is how

Drama gives the kids that happy feeling, when they are stealing that extra bow.

There's no magic like show magic, to raise scores that are low Even for a class that has the greatest need, research shows drama helps them read--

Keep acting out those stories 'cause it's what they need, let's go on with the show!

There's no teaching like show teaching and stats say that it's so Getting kids engaged can be so thrilling, getting them to act, to sing, to dance

Smiling as you watch the classroom filling, with students willing, to take a chance.

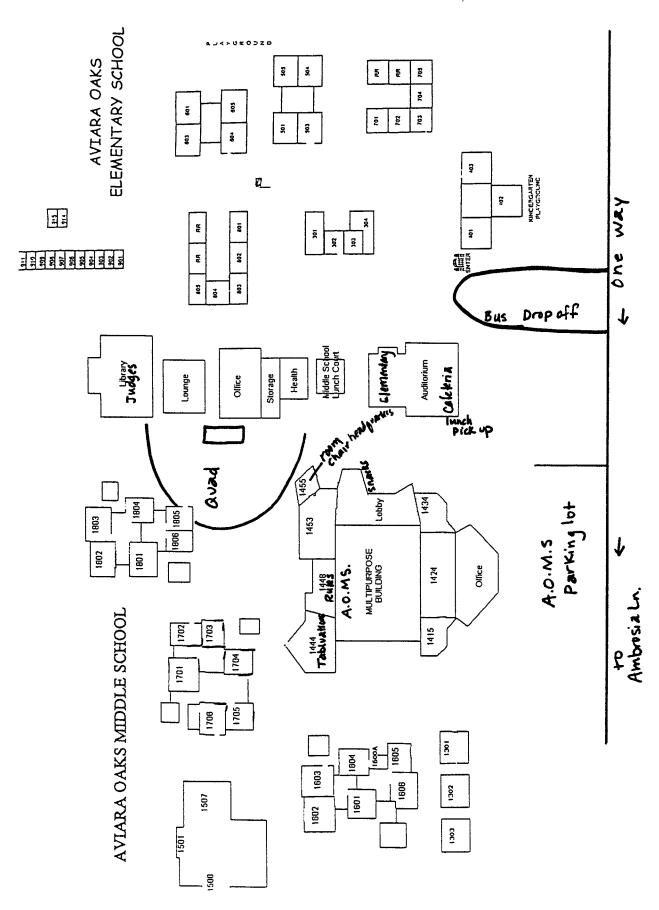
There's no students like show students, they smile when they are low

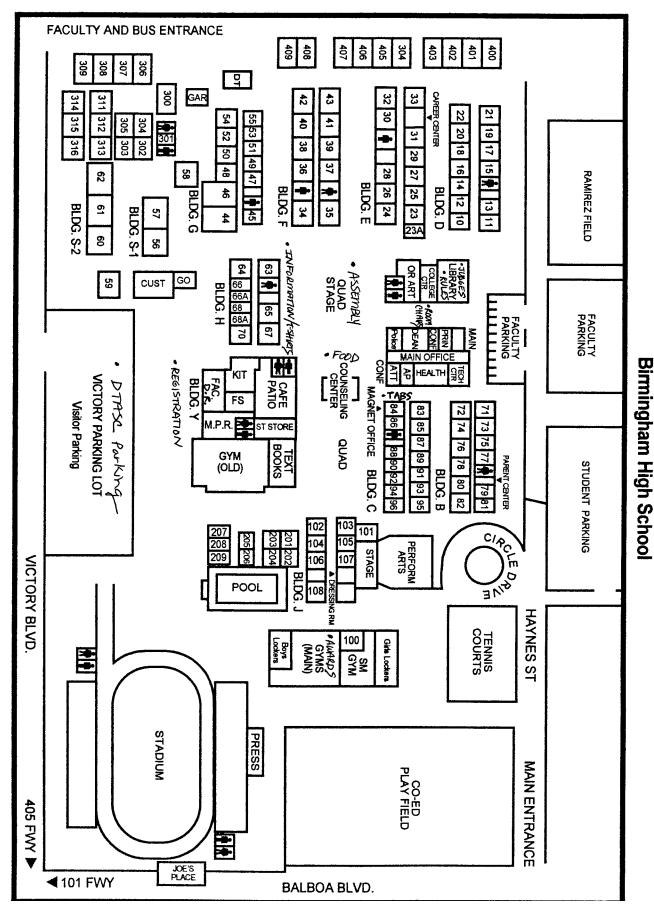
Yesterday they said your kids would not get far, then drama taught them and there they are

Teaching drama helped the kids to raise that bar, let's go on with the show!

Let's go on with the show!

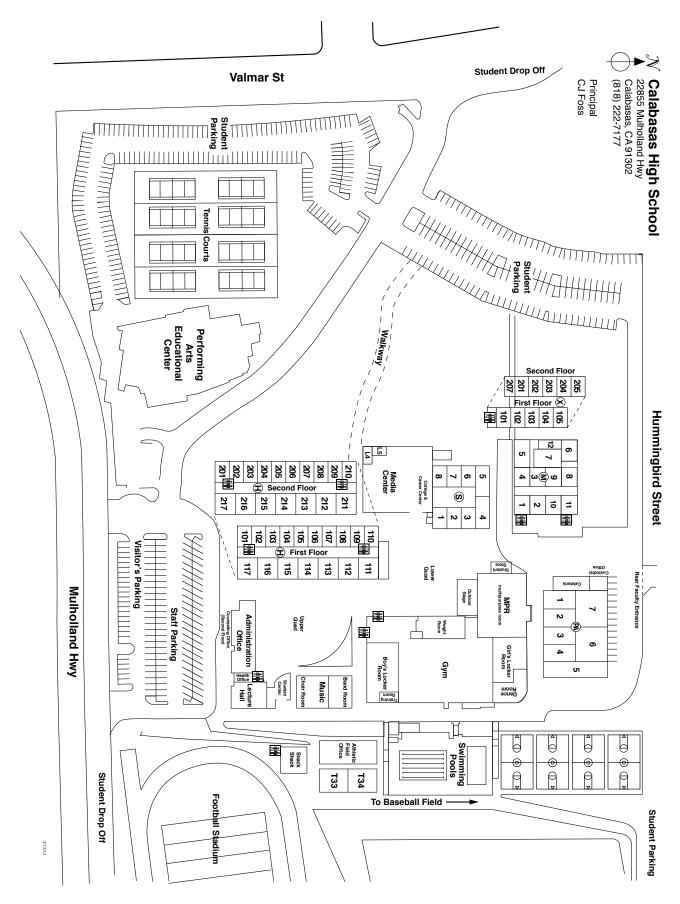
Source: Drama Data-Rama, Perpich Center For Arts Education



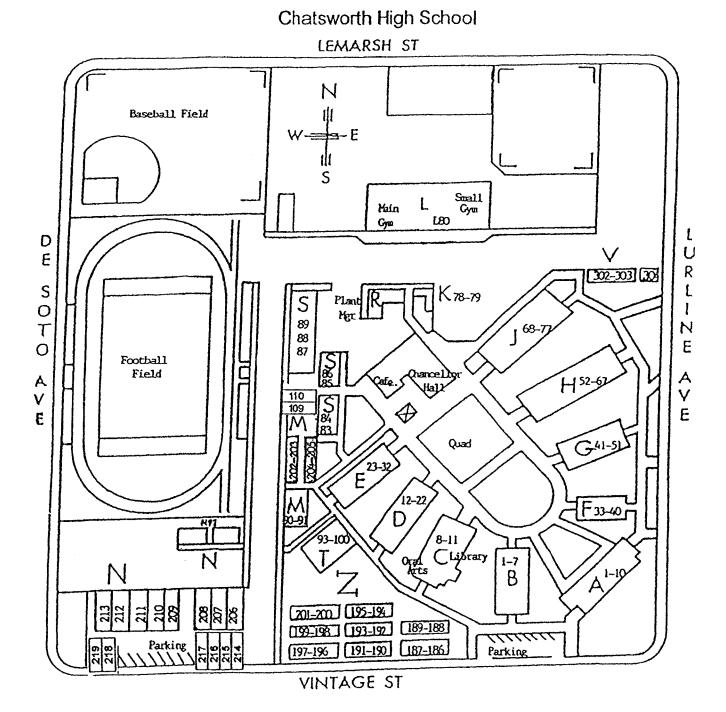


DTASC HANDBOOK SEPTEMBER 2017

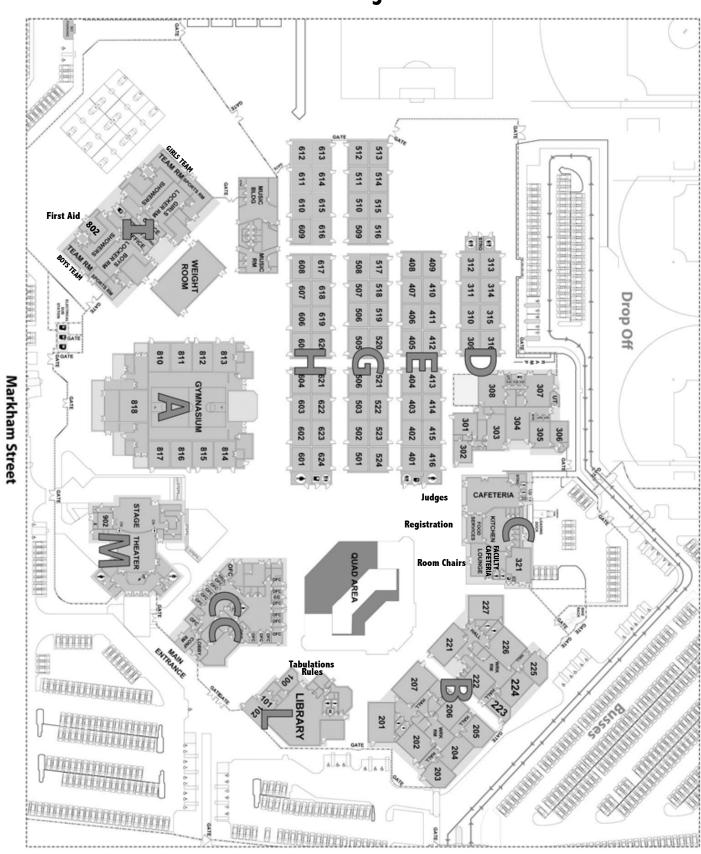
CAMPUS MAP OF CALABASAS HIGH SCHOOL, CALABASAS



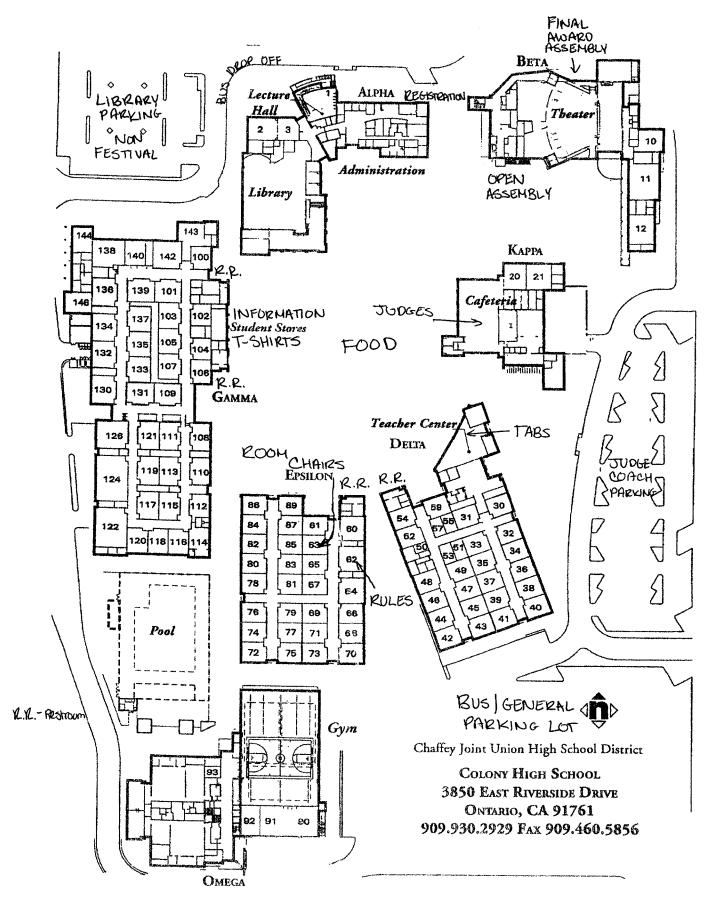


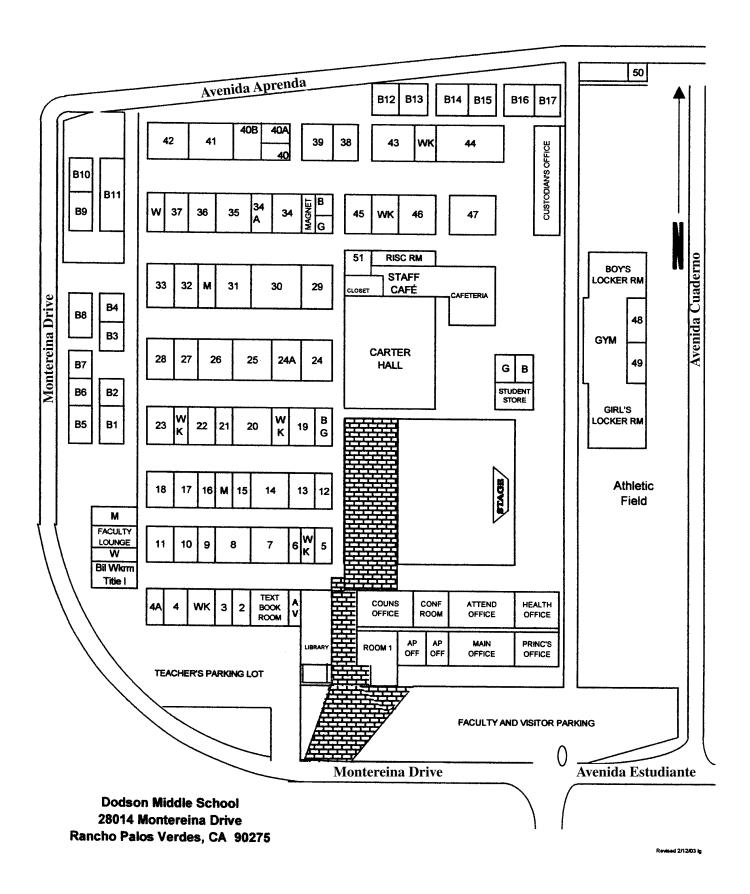


Citrus Hill High School

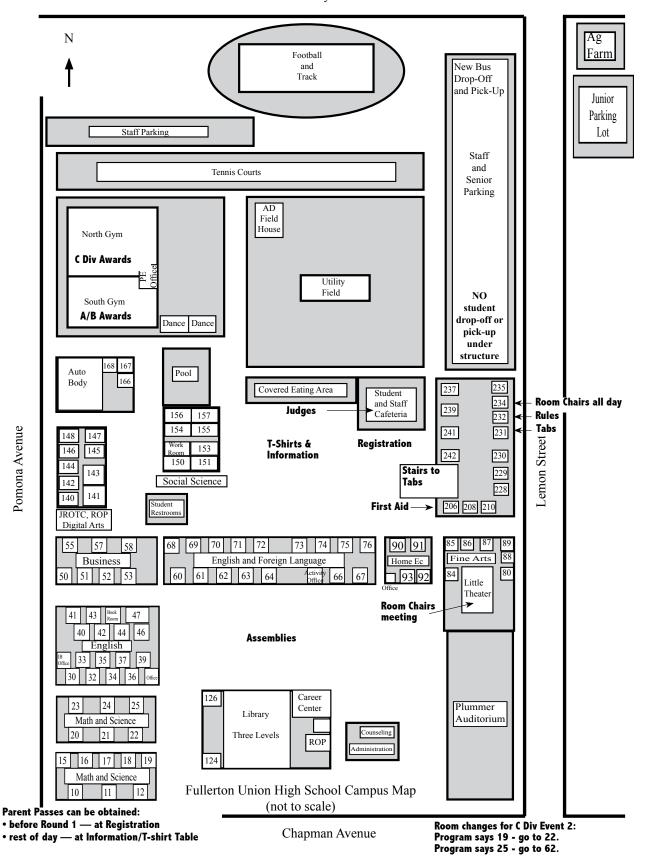


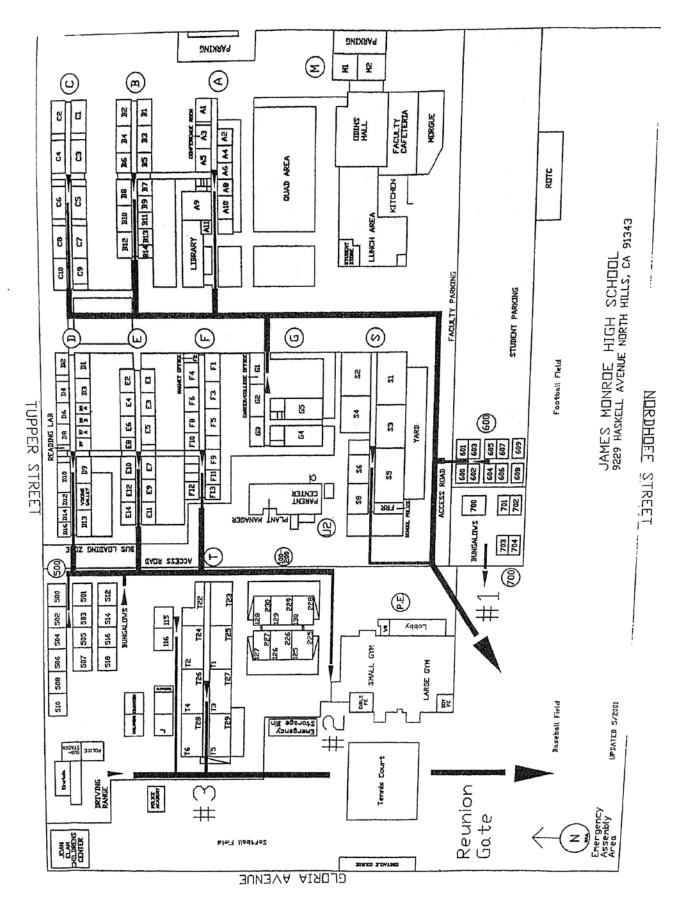
Wood Road



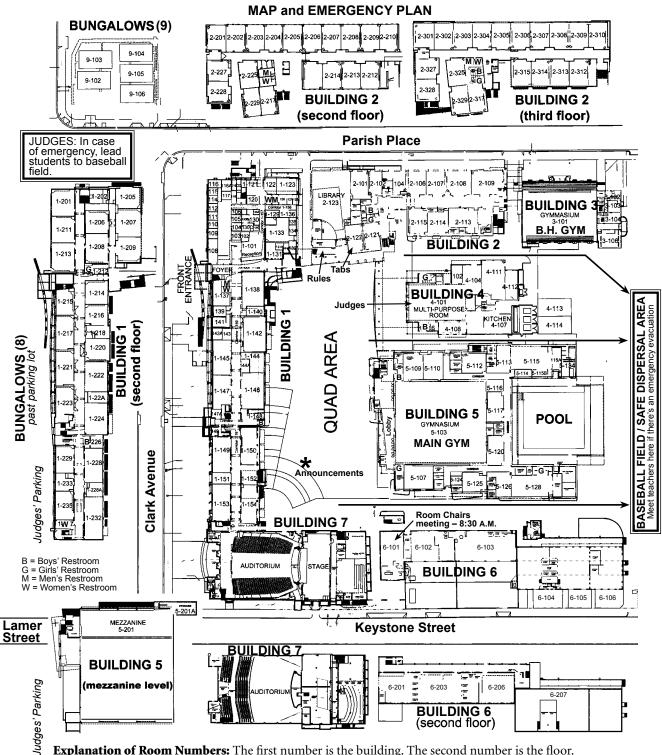


Berkeley Avenue





JOHN BURROUGHS HIGH SCHOOL



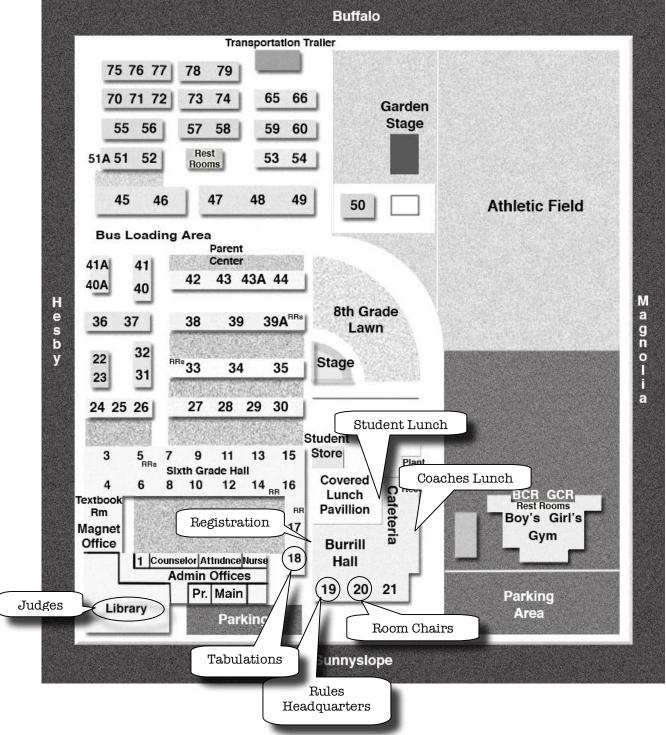
Explanation of Room Numbers: The first number is the building. The second number is the floor.

For Example: 6-101 = Building 6, 1st floor. 1-224 = Building 1, 2nd floor. 2-312 = Building 2, 3rd floor.

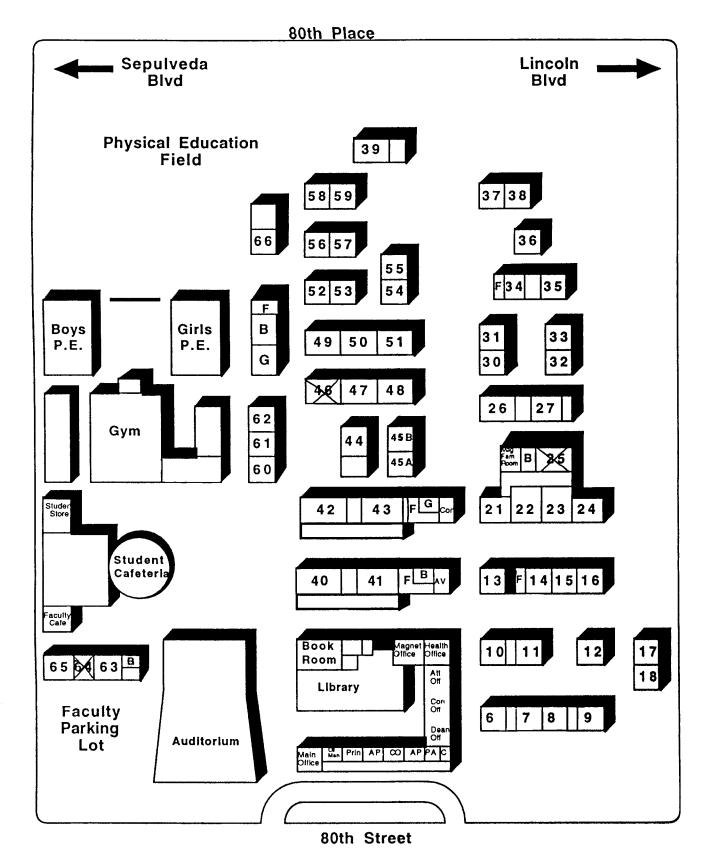
8-102 = Bungalows back of parking lot. 9-104 = Bungalows across Parish Place.

Please note: Elevators are for adults and handicapped persons only. Cross streets only at crosswalks.

Millikan Middle School

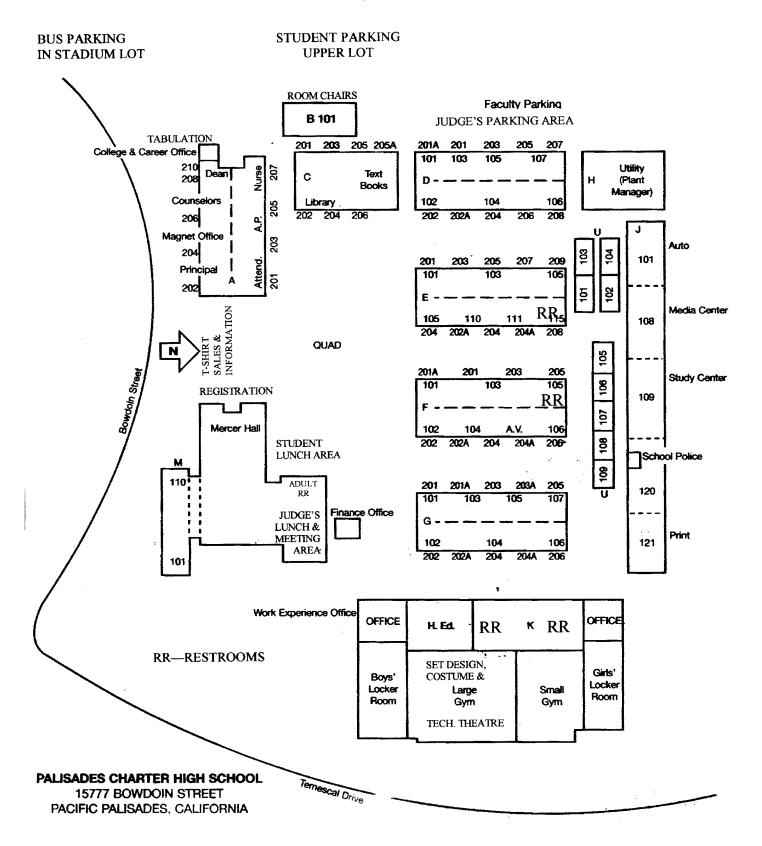


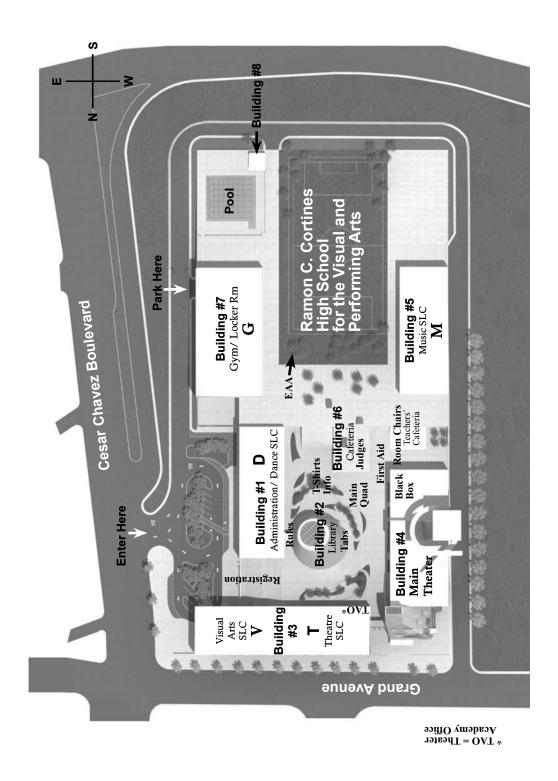
5041 Sunnyslope Ave., Sherman Oaks, CA. 91423, 818.528.1600

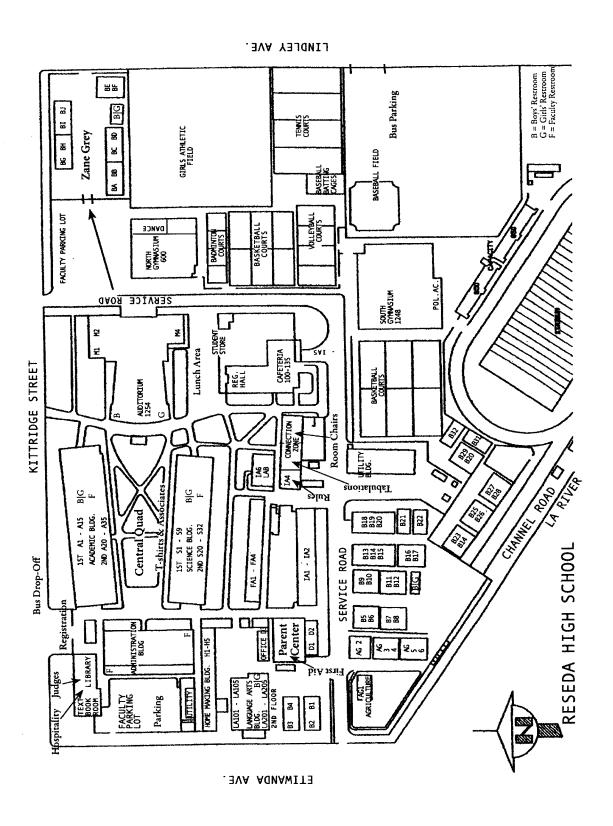


Orville Wright Middle School 6550 W. 80th Street Los Angeles California 90045

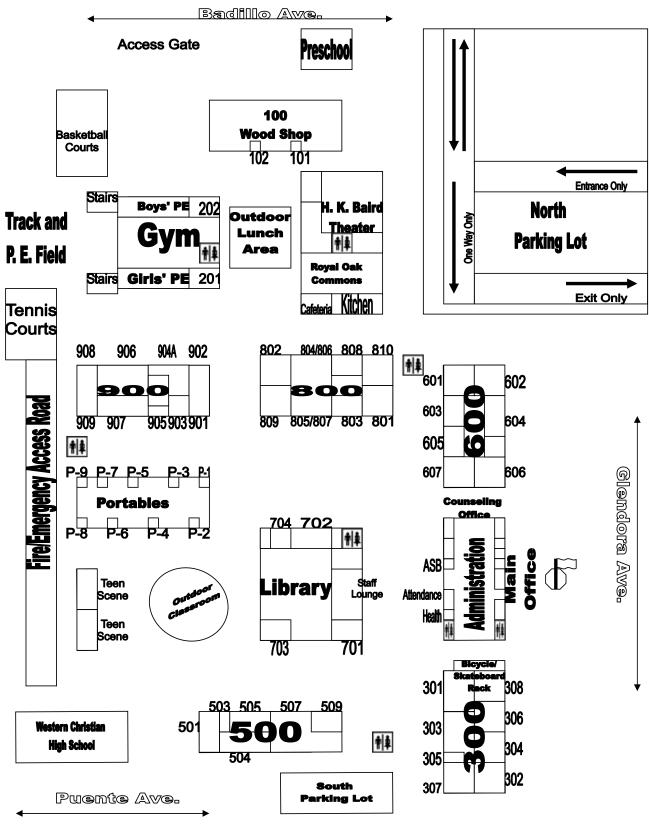
CAMPUS MAP OF PALISADES HIGH SCHOOL, PACIFIC PALISADES

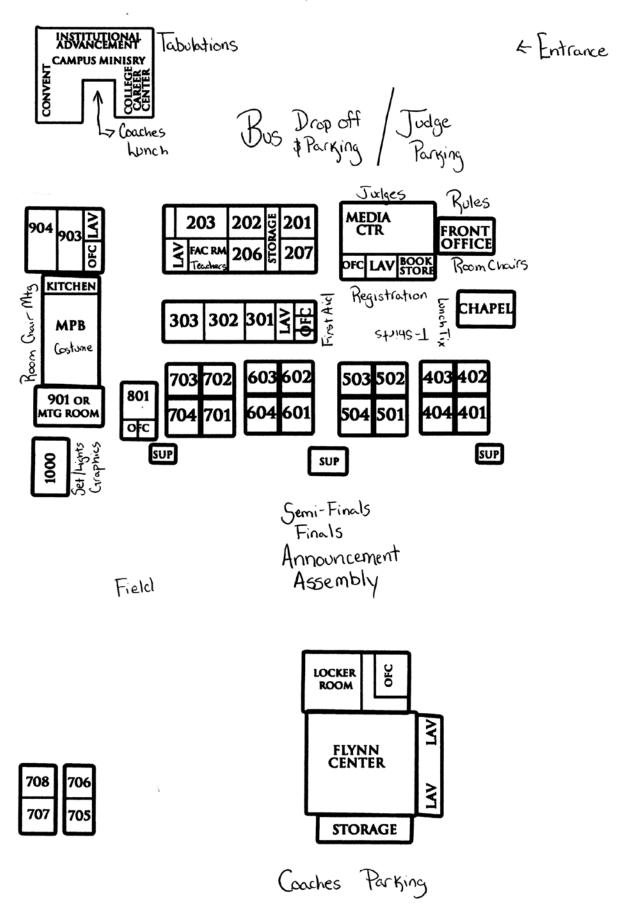






Royal Oak Middle School Campus

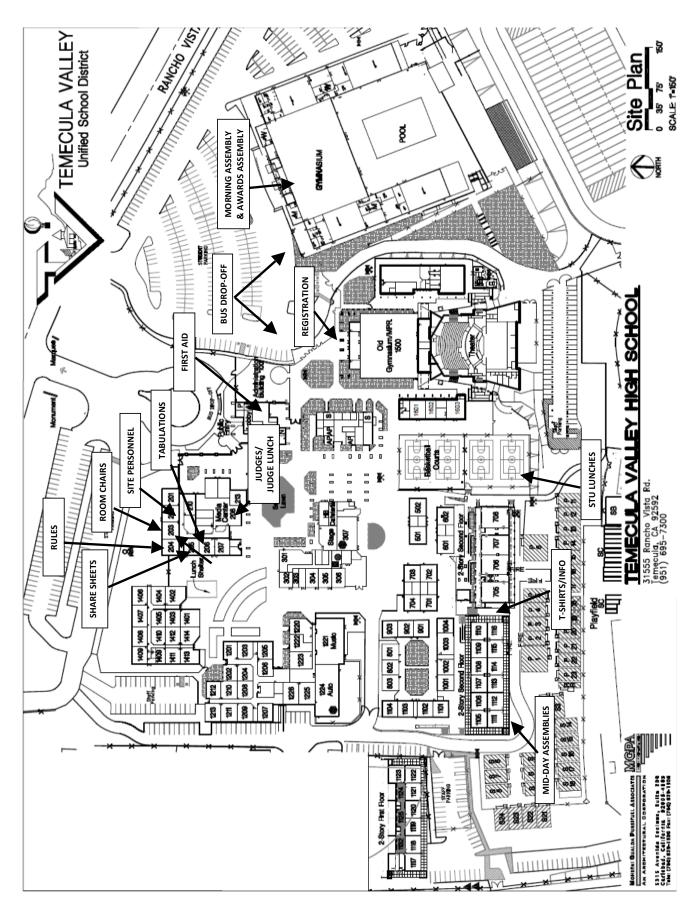




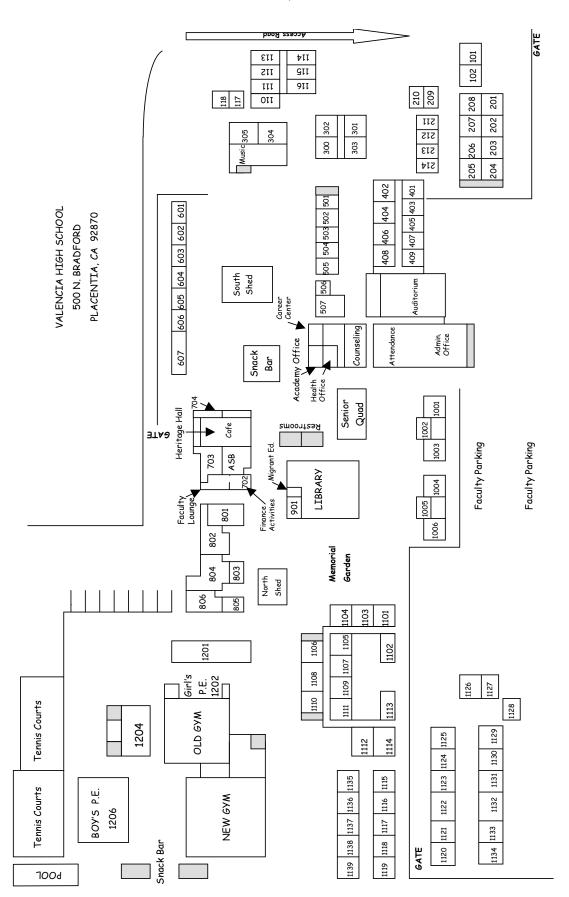
VALERIO STREET Sun Valley Middle School 208 212 202 210x 200 204 7330 Bakman Avenue Sun Valley, California 91352 ELEVATOR 213 215 203 205 1111111 BIKE RACKS 112x 106 110 1122 8 <u> </u> 120 122 127 129 126 128 25 COUNSELING 113 ROOM 300 (Teacher's Lounge) ENTA ELIAN 131 133 134 135 136 138 137 132 W M REQUEST GATE PATIO STAF STUDENT CAFETERIA LIBRARY UPPER HASH VOLLEYBALL COURTS BASKETBALL FOOTBALL & BASEBALL FIELDS SUPPLY LOWER HASH ROOM REUNION GATE MUIROTIDUA 506 504 500 GYM BAKMAN AVENUE 503 501 505 BOYS P.E. OFF. HANDBALL COURTS 600 ≅ 601 N CUSTODIAL & MAINTENANCE SUPPLY STAFF PARKING 19 AGRICULTURE BUS GARAGE CLINIC CLINIC SHERMAN WAY

FAIR AVENUE

CAMPUS MAP OF TEMECULA VALLEY HIGH SCHOOL, TEMECULA



CAMPUS MAP OF VALENCIA HIGH SCHOOL, PLACENTIA



Tapo Street

VERDUGO ROAD

