

DTASC HANDBOOK



DRAMA TEACHERS' ASSOCIATION OF SOUTHERN CALIFORNIA
Established 1920

Handbook Committee:

David Dingman: 2003–2010; chair 2003–2004

Lynn Lanning: 2003–2015; chair 2004–2015

Chris Adams: 2003–2004

David Dillard: 2003–2005

Valerie Dunlap: 2009–2014

Bill Garrett: 2003–2015

Nate Gross: 2009–2010

Christine Kolb: 2003–2006

Walt McDowell: 2015

Handbook contributors: 2002–2015 DTASC Boards and members

DTASC HANDBOOK

TABLE OF CONTENTS

A. CALENDAR AND CONTACTS

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

B. CONSTITUTION

- B1. BYLAWS, INCLUDING
 - DUTIES OF OFFICERS/BOARD MEMBERS
 - A. PRESIDENT
 - B. VICE-PRESIDENT
 - C. DIVISION A/B VICE PRESIDENT
 - D. DIVISION C VICE PRESIDENT
 - E. TREASURER
 - F. RECORDING SECRETARY
 - G. REGISTRAR FOR HIGH SCHOOL DIVISION
 - H. REGISTRAR FOR MIDDLE SCHOOL DIVISION
 - I. MEMBERSHIP SECRETARY
 - J. HISTORIAN
 - K. PARLIAMENTARIAN
 - L. WEBMASTER
 - M. CHAIRPERSONS OF TABULATIONS
 - N. CHAIRPERSONS OF RULES
 - O. CHAIRPERSONS OF JUDGES
 - GUIDELINES FOR ELECTION OF OFFICERS AND FOR RULES CHANGES

C. COMMITTEE RESPONSIBILITIES

- FESTIVAL COMMITTEES
 - C1. HOST
 - C2. ORGANIZATIONAL MEETING (FORMERLY KNOWN AS TYPING MEETING)
 - C3. PROGRAMS
 - C4. PUBLICITY
 - C5. TROPHIES/AWARDS
 - C6. T-SHIRTS AND SOUVENIRS
 - C7. HOSPITALITY
 - C8. REGISTRATION
 - C9. ROOMCHAIRS
 - C10. RULES
 - C11. JUDGES
 - C12. TABS
 - C13. AWARDS CEREMONY TECHNICAL DIRECTOR
- STANDING COMMITTEES
 - C14. STANDING COMMITTEES
 - SOCIAL, OUTREACH, ELECTIONS, HANDBOOK, SALUTE SHOWCASE,
 - FINANCIAL ADVISORY, RULES, EVENT CATEGORIES, FUNDRAISING, TABS

continued

DTASC HANDBOOK TOC, CONTINUED

D. TEACHER'S RESPONSIBILITIES

- D1. FOR THE TEACHER
 - A. TEACHER'S CHECKLIST
 - B. TEACHER CODE
 - C. QUICK REFERENCE GUIDE FOR TEACHERS
 - D. EXPLANATION OF DTASC FEES
 - E. HOW TO GET "PERFORMANCE RIGHTS"
- D2. FOR THE STUDENT
 - A. STUDENT CODE OF CONDUCT
 - B. PARTICIPANT CHECKLIST
 - C. STUDENT CODE OF CONDUCT IN SPANISH
- D3. NEW TEACHER'S GUIDE
 - A. DATES FOR CALENDAR
 - B. OTHER THINGS TO KNOW
 - C. PAGES TO PRINT
- D4. PARENT SUPERVISOR GUIDELINES
- D5. AD SHEET
- D6. UNASSIGNED

E. FESTIVAL RULES

- E1. PARTICIPATING SCHOOLS RULES
- E2. SCENE RULES FOR ALL FESTIVALS
- E3. FALL FESTIVAL – SPECIFIC RULES
 - A. EVENT RULES
 - B. TECHNICAL RULES AND FORMS
 - C. INDEX TO FALL RULES
- E4. SHAKESPEARE FESTIVAL – SPECIFIC RULES
 - A. EVENT RULES
 - B. TECHNICAL RULES AND FORMS
 - C. INDEX TO SHAKESPEARE RULES
- E5. RULES FOR EVENTS AT PREVIOUS FESTIVALS
 - A. IMPROV RULES
 - B. FALL EVENT RULES FROM PREVIOUS FESTIVALS
 - C. SHAKESPEARE EVENT RULES FROM PREVIOUS FESTIVALS
 - D. INDEX TO PREVIOUS EVENT CATEGORIES

F. SCHOLARSHIPS

- F1. DTASC SCHOLARSHIP
- F2. MARIO LOMELI SCHOLARSHIP

G. HISTORY

- G1. PAST PRESIDENTS
- G2. PAST EVENTS – FALL FESTIVALS
- G3. PAST EVENTS – SHAKESPEARE FESTIVALS
- G4. PAST HOSTS
- G5. FESTIVAL STATISTICS

continued

DTASC HANDBOOK TOC, CONTINUED

H. APPENDICES

- H1. LISTS OF PLAYS
- H2. SCORE SHEETS AND SWEEPSTAKES EXPLANATIONS
- H3. COMPUTER PROGRAM INFORMATION
- H4. CERTIFICATES
- H5. FORMS
- H6. SAMPLE LETTERS
(OTHER THAN HOST LETTERS, WHICH ARE IN SECTION C1)
- H7. OTHER ITEMS OF INTEREST
- H8. MAPS OF SCHOOLS
- H9. UNASSIGNED
- H10. MISCELLANEOUS

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

2015-2016 DTASC Calendar

DATE	EVENT	PLACE
August 22, 2015	Board Retreat	Saint Joseph High School 5825 Woodruff Avenue Lakewood, CA 90713
August 29, 2015	Fall Festival Mandatory Meeting New teachers meet at 8 a.m. 9am to 1 pm Recognition Luncheon to follow meeting	Woodrow Wilson Middle School 1221 Monterey Rd, Glendale, CA 91206
October 3, 2015	Fall Festival Organizational Meeting 12 noon-3pm (10:30am Hosts & Board)	LAHSA – at RFK Community Schools 701 S. Catalina Street Los Angeles, CA 90005
October 24, 2015	Varsity Fall Festival	LAHSA – at RFK Community Schools 701 S. Catalina Street Los Angeles, CA 90005
November 7, 2015	Middle School/ Jr. Varsity Divisions Fall Festival	Woodrow Wilson Middle School 1221 Monterey Rd, Glendale, CA 91206
November 16, 2015	Salute to the Winners	Warner Grand Theatre San Pedro, CA
January 9, 2016	Board Meeting	Shakers Restaurant 801 N Central Ave, Glendale, CA 91203
January 23, 2016	Shakespeare Festival Mandatory Meeting 9am to 2pm	PV Peninsula High School 27118 Silver Spur Road Rolling Hills Estates, 90274
March 15, 2016	CA Youth in Theatre Day with special event the evening of 3/14	State Capital Bldg. 1315 10th Street, Sacramento, CA 95814
April 2, 2016	Senior Scholarship Application Deadline – NOTE DATE CHANGE!	Online Submissions Available
April 2, 2016	Shakespeare Festival Organizational Meeting 9am to 12 noon	TBA @ Junior Varsity / Varsity Host
April 16, 2016	Junior Varsity and Varsity Shakespeare Festival	TBA
April 30, 2016	Middle School Shakespeare Festival	TBA
April 30, 2016	DTASC Scholarship Auditions – NOTE DATE CHANGE!	TBA @ the Middle School Festival Site
May 9, 2016	Salute to the Winners	Warner Grand Theatre San Pedro, CA
May 21, 2016	Board Meeting 9am to 11:30	Shakers Restaurant 801 N Central Ave, Glendale, CA 91203
June 4, 2016	Business Meeting 9am to 2pm	South Pasadena Middle School 1500 Fair Oaks Ave, South Pasadena, CA 91030

DTASC 2014–2016 BOARD MEMBERS

OFFICE	PHONE/E-MAIL	SCHOOL
President Brian Bozanich	(562) 618-5998 thinktheatre.boz@gmail.com	(562) 925-5073 x 193
Exec. Vice President Seth Cohen	(310) 908-1107 cohen.sm@gmail.com	(310) 377-4888 x 667
Div. C Vice President Chuck Kuhn	(909) 463-6494 C (909) 319-8180 detamed@aol.com	(909) 989-1600 x 2353
Div. A/B Vice President Marcia Barryte	(310) 847-0386 queenmab@cox.net	(310) 847-6000
Treasurer Lynn Lanning	C (818) 517-3132 llanning@pacbell.net	H (818) 242-2189
Recording Secretary Jane Smith	(661) 575-0089 jsingin@101freeway.net C (661) 547-3474	(661) 722-9993 x 75517
Membership Secretary Susan Eiden	(562) 477-9157 SusanEiden@aol.com	(562) 698-8121 x 3330
Div. C Registrar Scott Hunter	(760) 949-3659 napshunter@aol.com	(909) 357-5400
Div. A/B Registrar Barbara Zatarain	(661) 435-1500 bzatarain@gusd.net	(818) 244-8145 x 4101
Advocacy Coordinator Gai Jones	gai.jones@sbcglobal.net gaijones@ix.netcom.com	H (805) 640-6472 C (805) 630-9017
President Ex-Officio Bill Garrett	(310) 948-8806 billgarrett@chstheater.com	(818) 222-7177
Historian Roger Graziani	(626) 337-8537 grazcar@charter.net	(626) 915-5841 x 30282
Web Manager Joshua Brady	(951) 334-5999 jbrady@valverde.edu	(951) 490-0400
Parliamentarian		

A4 ASSOCIATE MEMBERS 2014–2015

EDUCATIONAL THEATRE ASSOCIATION
ITS– INTERNATIONAL THESPIAN SOCIETY
www.edta.org

CALIFORNIA STATE THESPIANS
http://www.cetoweb.org/cst_pages/index.html

CETA– CALIFORNIA EDUCATION THEATRE ASSOCIATION
CALIFORNIA YOUTH IN THEATRE DAY (CYIT)
http://www.cetoweb.org/ceta_pages/

CAMP BRAVO
Artur Cybulski
artur@campbravo.org

CAMP BRAVO
David Krassner
david@campbravo.org

COMEDYSPORTZ
James Thomas Bailey
James@ComedySportzLA.com

CWU THEATRE DEPT.
Scott Robinson
robinsos@cwu.edu

EMERITUS
Victoria Francis
vickyfrancis@earthlink.net

GET LIT – WORDS IGNITE, INC
Diane Luby Lane
<http://getlit.org/getlit>

SUBPLOT STUDIO
<http://www.subplotstudio.com/>

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 corporation shall be DTASC, 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

Section 1. ACTIVE MEMBERSHIP. Active membership is open to any person teaching any phase of drama in the secondary schools of Southern California.

Section 2. ASSOCIATE MEMBERSHIP. 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.

Section 3. EMERITUS MEMBERSHIP. Emeritus membership is open to non-teaching individuals who have rendered conspicuous service within DTASC. Emeritus membership does not include competition participation or voting rights. There are no yearly dues for this type of membership.

ARTICLE IV. OFFICES

Section 1. PRINCIPAL EXECUTIVE OFFICE. 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.

continued

BYLAWS, CONTINUED

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

Section 3. OFFICERS. The elected offices of the corporation may be a 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 appointed offices may be parliamentarian, historian, and webmaster.

Section 4. TERMS OF OFFICE. 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.

Section 5. VACANCIES. 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 V. EXECUTIVE BOARD AND ADVISORY BOARD

Section 1. THE EXECUTIVE BOARD. 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: the historian, parliamentarian, webmaster and chairpersons of tabs, rules, and judges who shall serve as ad hoc (non-voting) members 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 second Saturday in September.** The Shakespeare organizational meeting shall be held on the Saturday after the Martin Luther King Jr. holiday. The business meeting shall be held on the second Saturday in June.

Section 2. SPECIAL MEETINGS. 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.

continued

BYLAWS, CONTINUED

Section 3. EXECUTIVE BOARD MEETINGS. The Executive Board shall meet at least once each semester.

ARTICLE VII. FESTIVALS

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

Section 2. FALL FESTIVAL(S). The **Division C** Fall Festival shall be held on the **last Saturday in October**. The **Division A/B** Fall Festival shall be held on the **first Saturday in November**.

Section 3. SHAKESPEARE FESTIVAL(S). The Shakespeare **Festivals** shall be held on the **two weekends around Shakespeare's birthday, April 23, except when holidays fall near that time. Then the dates will be the last two weekends in March. The first weekend will be Division C and the second weekend will be Division A/B.**

ARTICLE VIII. AMENDMENTS

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

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

Section 2. DUES. Dues shall be paid to the organization once per school year for all members. All dues paid in a previous semester shall expire on the date of the deadline for the entries in the Fall Drama Festival. All coaches entering the Fall Drama Festival must pay their dues on or before the deadline for this festival for their 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. Arranges with the printer for notices of the fall and winter general meetings to be sent to all schools in Southern California. *continued*

BYLAWS, CONTINUED

3. Arranges for coffee and refreshments at fall and winter general meetings
 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. Appoints a head of professional development, who will provide instructional workshops and serve on the welcoming committee at general meetings
 9. Oversees all festival preparations and proceedings
 10. Serves as Master of Ceremonies for each festival or selects a suitable replacement
 11. Sends congratulatory letters to each administrator of the host schools after high school and middle school festivals.
- 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. Works with the president on political action
 5. Mails out honorary invitations to attend festivals and meetings
 6. Coordinated 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. Work together to generate written guidelines for tasks and duties of festival committee heads
 2. Obtain committee heads for their respective festivals, with the exception of tabs, rules, and judges
 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. Send congratulatory letters to each administrator of the participating schools after the high school and middle school festivals
- 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

continued

BYLAWS, CONTINUED

- 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
- F. High School and Middle School Festival Registrars
 1. Receive festival entries and organize them for organizational meetings for their respective festivals
 2. **Assign Festival codes**
 3. 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

continued

BYLAWS, CONTINUED

L. High School and Middle School Chairpersons of Tabulations

1. Are appointed by the executive board and serve as ad hoc (non-voting) members of the executive board
2. **At the annual winter general meeting make presentations to establish tabulations procedures for the following year**
3. Serve as heads of tabs for their respective festivals and recruit and train tabs committee members
4. Update and maintain tabs system: implement computerization
5. Are present or are represented at all organizational meetings to make decisions and communicate information regarding tabs

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 presidents and middle school/high school vice-presidents from the Executive Rules Board, **who will function as a phone 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 of the Executive Rules Board are handed down ONLY by the Rules Chairpersons, after conferring with other Executive Rules Board members**
4. Bring an accurate copy of festival rules to festivals and serve as chairpersons of rules committee members: confer with the members of the executive Rules Board who are present at the festival before making a disqualification at festival
5. The Executive Board may appoint **one of the Chairpersons** to accept suggestions for rules changes. Prior to the winter general meeting, this appointed chairperson would accept filings for rule changes, 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 general meeting handle the implementation of rule changes (previously filed requests are handled before new requests)**

N. High School and Middle School Chairpersons of Judges

1. Are 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

continued

BYLAWS, CONTINUED

Section 5. GUIDELINES FOR ELECTIONS OF OFFICERS AND RULES CHANGES

A. Fall Meeting

1. The historian will provide a handout with descriptions of officer's tasks
2. An announcement will be made that nominations will be accepted from members-at-large 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
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 proposed rules changes**

C. June Meeting

1. Ballots are received at this time
2. Ballots are counted by the designated DTASC member and verified by the parliamentarian
3. **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.

Section 1. DEFINITIONS. 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

continued

BYLAWS, CONTINUED

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 of without court approval.

Section 4. INDEMNIFICATION AGAINST EXPENSES. 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.

Section 5. REQUIRED DETERMINATION. 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:

continued

BYLAWS, CONTINUED

- (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.

Section 6. ADVANCE OF EXPENSES. 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.

Section 7. OTHER INDEMNIFICATIONS. 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.

Section 8. FORMS OF INDEMNIFICATION NOT PERMITTED. 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.

Section 9. INSURANCE. 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.

SECTION C

COMMITTEE RESPONSIBILITIES

FESTIVAL COMMITTEES

- C1 HOST**
- 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

Table of Contents for C1 Host	C1-1
Interested in Hosting? (Frequently Asked Questions)	C1-2
(see also Statistics in G5)	
Host Responsibilities (very detailed)	C3-3 thru C1-5
Room Chart (aka Sample Form for Classroom Chart Showing How Room Needs to Be Restored	C1-6
Sample Seating Chart for Awards Assembly	C1-7
Sample List of Host Duties (DTASC Host Committees)	C1-8 thru C1-9
Sample Room List by Categories	C1-10 thru C1-11
Sample MS/JV Festival Schedule	C1-12
Some Fun Things That Host Schools Could Provide	C1-13
DTASC Signs available	C1-14
Signs Needed for Shakespeare Festival	C1-15
Sample Vendor List	C1-16
Sample Sign-up List for Teacher/Staff Volunteers	C1-17
Sample Letters – 4 different styles of host letter — which one is more your style?	
• Sample Host Letter to Participating Schools 1	C1-18 thru C1-19
• Sample Host Letter to Participating Schools 2	C1-20 thru C1-21
• Sample Host Letter to Participating Schools 3	C1-22 thru C1-24
• Sample Host Letter to Participating Schools 4	C1-25 thru C1-26
Sample Host Letter to Faculty	C1-27
Sample Host Letter to the Plant Manager	C1-28
Sample Host Letter Requesting Security	C1-29
Sample Host Letter to Leadership & Service Groups	C1-30
Sample Host Letter to Student Volunteers	C1-31
Sample Host Letter to Parents of Student Volunteers	C1-32
Index to Host Section	C1-33 thru C1-34

C1 HOST

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,

continued

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:

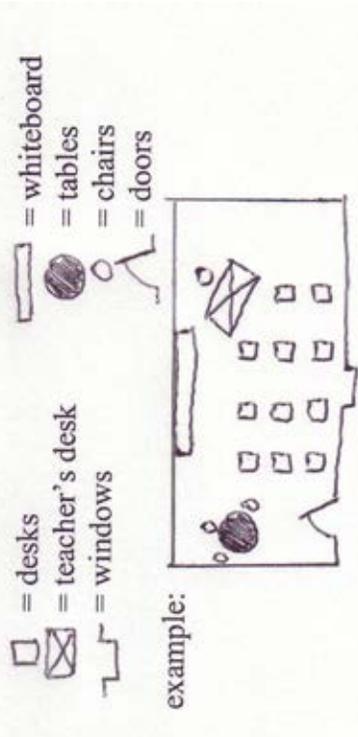
1. Meet with support personnel
 - 1.1. Custodial staff on duty by 7 am
 - 1.2. Stage Crew on duty by 7:15 am
2. Unlock doors to Judges, Room Chairs, Rules, Tabs and restrooms by 7 am
3. Set-up 3 tables for registration by 6:45 am
4. Set-up table to sell t-shirts and additional tables for school concessions 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 # _____

Since all rooms are arranged differently, please use this key when making your floor plan.



Special Notes:

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

DTASC Host Committees

Food Committee (Committee Chair: Reba Soroky)

- Breakfast
 - 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*
 - Pick-up food/ Plan delivery (should be ready to serve around 7:30)
 - ← Utensils, napkins, cups
 - Have cash boxes ready
 - 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*
 - Pick-up food/ Plan delivery (should be ready to serve around 11:15)
 - ← Utensils, napkins, cups
 - Have cash boxes ready
 - Organize volunteers to serve lunch (11:15-1:00)
- Snack
 - Snacks can be available all day (especially after lunch 1:00-8:00)
 - Snack ideas: popcorn, snow cones, candy bars, granola bars, chips
 - Have cash boxes ready
 - 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)
 - 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

continued

SAMPLE LIST OF HOST DUTIES, PAGE 2

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

Hospitality Committee (Committee Chair: _____)

- Set-up judges room
 - Prepare coffee and place out snacks (7:45)
 - Check periodically to make sure the judges room stays clean, food and drink stocked
 - 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
 - Volunteers should greet at parking lot and registration table
 - 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
C3	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
C6	JV - 2	Tech - Character Costumes
D1	V - 5	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

Schedule

- 7:30 – 8:45 Registration — At entrance gate
- 8:45 – 9:00 Opening Assembly — Quad
(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 Post Semi-Finals — Quad
- 1:45 – 3:00 Semi-Finals
- 3:45 Post Finals — Quad
- 5:00 – 8:00 Awards Assembly — Auditorium

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 California, 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

8AM-IPM

IPM-6PM

1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

OTHER (When or how can you help?)

Name

When/how I can help:

1.	
2.	
3.	
4.	
5.	

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.

Car Parking: 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.

continued

Snacks: 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 headquarters) and tabulations room (B- 11) are for adults only. No food is allowed in classrooms 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!

Directions: 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

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!

continued

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 YOU THE COACH 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.k12.ca.us
Judi Stapleton co-host
School (760) 602-6020 ext. 4897
Hm. (760) 729-0763
e-mail~ judijudd@sdcoe.k12.ca.us

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

Dear students of _____

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).

2. **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.

continued

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!**

7. RESTROOM: 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. **UNSPORTSMANLIKE 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

continued

SAMPLE HOST LETTER TO PARTICIPATING SCHOOLS 3, PAGE 3

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.

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 NOT 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

continued

SAMPLE HOST LETTER TO PARTICIPATING SCHOOLS 4, PAGE 2

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

SAMPLE HOST LETTER TO THE PLANT MANAGER

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/dj

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) _____

INDEX FOR C1 HOST

Awards Assembly, Sample Seating Chart for	C1-7
Chart for Room Layout, Sample	C1-6
Chart for Awards Assembly Seating, Sample	C1-7
Classroom Chart Showing How Room Needs to Be Restored, Sample Form for . . .	C1-6
Committees, Host School	C1-8 thru C1-9
DTASC Signs available	C1-14
Faculty, Sample Host Letter to	C1-27
Festival Schedule, Sample	C1-12
Frequently Asked Questions	C1-1
Form for Classroom Chart Showing How Room Needs to Be Restored, Sample . . .	C1-6
Fun Things That Host Schools Could Provide	C1-13
Host Committees.	C1-8 thru C1-9
Host Duties, Sample List of	C1-8 thru C1-9
Host Letter Requesting Security, Sample	C1-29
Host Letter to Faculty, Sample	C1-27
Host Letter to Leadership & Service Groups, Sample	C1-30
Host Letter to Parents of Student Volunteers, Sample	C1-32
Host Letter to Participating Schools, Sample 1	C1-18 thru C1-19
Host Letter to Participating Schools, Sample 2	C1-20 thru C1-21
Host Letter to Participating Schools, Sample 3	C1-22 thru C1-24
Host Letter to Participating Schools, Sample 4	C1-25 thru C1-26
Host Letter to Student Volunteers, Sample	C1-31
Host Letter to the Plant Manager, Sample	C1-28
Host Responsibilities (very detailed)	C1-3 thru C1-5
Interested in Hosting?	C1-2
Leadership & Service Groups, Sample Host Letter to	C1-30
Letters, Sample	C18 thru C32
List of Host Duties, Sample	C1-8 thru C1-9
MS/JV Festival Schedule, Sample	C1-12
Parents of Student Volunteers, Sample Host Letter to	C1-32
Participating Schools, Sample Host Letter 1 to	C1-18 thru C1-19
Participating Schools, Sample Host Letter 2 to	C1-20 thru C1-21
Participating Schools, Sample Host Letter 3 to	C1-22 thru C1-24
Participating Schools, Sample Host Letter 4 to	C1-25 thru C1-26

INDEX FOR C1 HOST, CONTINUED

Plant Manager, Sample Host Letter to the	C1-28
Responsibilities, Host (very detailed).	C1-3 thru C1-5
Room Chart, Sample.	C1-6
Room List by Categories, Sample	C1-10 thru C1-11
Sample A/B Festival Schedule	C1-12
Sample Form for Classroom Chart Showing How Room Needs to Be Restored.	C1-6
Sample Host Letter Requesting Security	C1-29
Sample Host Letter to Faculty	C1-27
Sample Host Letter to Leadership & Service Groups.	C1-30
Sample Host Letter to Parents of Student Volunteers.	C1-32
Sample Host Letter to Participating Schools 1	C1-18 thru C1-19
Sample Host Letter to Participating Schools 2	C1-20 thru C1-21
Sample Host Letter to Participating Schools 3	C1-22 thru C1-24
Sample Host Letter to Participating Schools 4	C1-25 thru C1-26
Sample Host Letter to Student Volunteers	C1-31
Sample Host Letter to the Plant Manager.	C1-28
Sample Letters	C18 thru C32
Sample List of Host Duties.	C1-8 thru C1-9
Sample Room List by Categories	C1-10 thru C1-11
Sample Seating Chart for Awards Assembly	C1-7
Sample Sign-up List for Teacher/Staff Volunteers.	C1-17
Sample Vendor List.	C1-16
Schedule, Sample Festival Schedules.	C1-12
Seating Chart for Awards Assembly, Sample	C1-7
Security, Sample Host Letter Requesting	C1-29
Service Groups & Leadership, Sample Host Letter to	C1-30
Shakespeare Festival, Signs Needed for	C1-15
Signs available, DTASC	C1-14
Signs Needed for Shakespeare Festival	C1-15
Sign-up List for Teacher/Staff Volunteers, Sample	C1-17
Some Fun Things That Host Schools Could Provide	C1-13
Student Volunteers, Sample Host Letter to	C1-31
Table of Contents for C1 Host	C1-1
Teacher/Staff Volunteers, Sample Sign-up List for	C1-17
Varsity Festival Schedule, Sample	C1-12
Vendor List, Sample	C1-16

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.

* means these persons need to begin work **at least** one hour before the rest arrive.

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

ORGANIZATIONAL (ORG) MEETING, CONTINUED

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 chair-people 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

continued

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.

continued

PROGRAMS, CONTINUED

Determine the number of programs needed:

- **From the DTASC web site registration section, get the Festival Info data. It may show only the additional programs. Each school gets 10 free programs per division, plus the number of programs they have paid for.**
- Judges need 125–150 programs
- Room chairs need 125–150 programs.
- 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
Fall Festival
Year

modern actors in modern setting

DTASC
Shakespeare Festival
Year

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 the program chair 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

continued

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 **Shakespeare 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

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 Varsity 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.
- Do not put the date on the HONORABLE MENTION plaques so we can shift them from one event to another, one year to another.
- Do not forget to order a large plaque honoring the host for EACH festival.
- After the org meeting, order a cover plaque for the cover designer(s).

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.

continued

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
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

continued

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

continued

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

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

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 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 / 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

continued

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 plaques – 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

C6 T-SHIRTS

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES

C6 T-Shirt Committee Chairpersons

At the moment we need 2: a T-Shirt Warehouse 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 Warehouse.

Post festival:

1. None

T-SHIRT SALES TABLE INSTRUCTIONS

1. Setting up the table? Get the cash box and envelope of change from DTASC Treasurer Lynn Lanning at the registration table.
2. Set up in a high-traffic area – move later if it's in full sun then.
3. Display one shirt of each type fully unfolded so people can see it.
4. Have folded shirts in all available sizes organized by size on the table – don't turn your back on the table to find the size you need for a sale.
5. Keep restocking the shirts on the table as they sell.
6. Have a few pins out so people will buy them. Pins are usually in a kitty litter container that has a lid and handle.
7. Make a sign about prices, or at least a list of prices for the salespeople.
8. Make sure salespeople know what the procedures are.
9. 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.
10. 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.
11. MONEY: There were envelopes and paper clips with the cash and cash box in the morning. Use those to bundle large bills, checks, excess small bills. Deliver to Lynn Lanning in Tabs by one of the extra people at the t-shirt table or by a DTASC officer.
12. 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 closing time, so students know the deadline for buying shirts.
13. Make note of anything students ask for that we're not selling, and tell Lynn for next time.
14. At the end of the day, t-shirts get packed into the blue tubs, preferably by size.
 - The cash box and all cash and checks go to Lynn Lanning in Tabs.
 - The tubs of t-shirts and pins also go to her in Tabs unless she directs you otherwise – she has a collapsible cart for transporting t-shirt tubs.

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 Sales directions:

Any time a new t-shirt salesperson manages the table, he/she should count the starting inventory and money balance, and begin a new Inventory list.

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 DTASC Officer,

_____ total money.

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.

T-SHIRT ORDER FORM

Director's Name: _____

School: _____

Address: _____

City: _____ Zip: _____

ALL PRE-ORDERED SHIRTS ARE \$12.00. They will be sold at Festival for \$15.00.

Size	# ordered	COACH shirts
Small		
Medium		
Large		
X-Large		
XX-Large		
XXX-Large		not available

_____ x \$12.00 = \$ _____
Number of shirts ordered

This order form along with your check or money 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 art-work 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 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, 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. Check with host school to ensure at least 2 tables near electrical outlets
2. Check on supplies
3. Buy 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.

**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!
IMPERATIVE TO HAVE COFFEE FOR THE JUDGES AS EARLY AS YOU CAN!**

1. Have coffee ready by 7:30 am at the latest
2. Get the hospitality tables set up as soon as possible
3. Check the tables throughout the day – keep them neat, well stocked, etc.
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 no later than 7 a.m.:

- two large food tables covered with plastic table cloths
- Coffee pot with regular coffee
- Coffee pot with decaf coffee - or switch the regular to decaf later in the day
- Coffee pot with hot water
- 200 small 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
- large bowl of granola
- small plates
- large container of orange juice (concentrate to save and time)
- small juice cups
- vegetable platters for later in day
- bags of pretzels, etc. in large bowls
- 2 large containers of ice tea

Have available:

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

continued

SUGGESTED LIST FOR HOSPITALITY, PAGE 2

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
- misc. creamers, teas, coffee, and hot chocolate

To Purchase:

- Coffee (if needed)
- Tea (if needed)
- Hot chocolate (if needed)
- Sugar, real and artificial (if needed)
- Creamers (if needed)
- Assorted fruit (for 100 people)
- Granola (3 boxes)
- Breakfast rolls (for 150 people)
- Orange juice concentrate (10)
- Vegetable platters (for approx. 200 people - or bags of carrots and dip)
- 2 large bags of pretzels, or ???
- Napkins, cutlery, small plates, coffee cups, juice cups

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.
7. Double check that coaches know their jobs for the day; check list from VPs or assign jobs.
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. Give list of coaches' jobs & cell phones to Div VP, who will photocopy it and distribute it to Judges, Tabs and Rules.
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. Make sure the DTASC first aid kit is at the table.
16. 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)
17. 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 registration 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,

continued

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.)

See also section D4 for detailed list of what parents can do at Festival.

Dear Parent,

We want you to be able to watch your child's performance, but we want a good festival experience for everyone, too. And we've had some problems.

Reminders to parents:

- Room chairs, judges & all participants must be inside the room before parents enter.
- Sit in the back or on the sidelines; the judges need the front row center seats.
- Sign the room chair's sign-in sheet.
- If you must enter or leave a room during performances, do it between performances, not during them.
- No talking during performances, especially to performers.
- No video and no electronics of any kind during performances.

Dear Parent,

We want you to be able to watch your child's performance, but we want a good festival experience for everyone, too. And we've had some problems.

Reminders to parents:

- Room chairs, judges & all participants must be inside the room before parents enter.
- Sit in the back or on the sidelines; the judges need the front row center seats.
- Sign the room chair's sign-in sheet.
- If you must enter or leave a room during performances, do it between performances, not during them.
- No talking during performances, especially to performers.
- No video and no electronics of any kind during performances.

Dear Parent,

We want you to be able to watch your child's performance, but we want a good festival experience for everyone, too. And we've had some problems.

Reminders to parents:

- Room chairs, judges & all participants must be inside the room before parents enter.
- Sit in the back or on the sidelines; the judges need the front row center seats.
- Sign the room chair's sign-in sheet.
- If you must enter or leave a room during performances, do it between performances, not during them.
- No talking during performances, especially to performers.
- No video and no electronics of any kind during performances.

Dear Parent,

We want you to be able to watch your child's performance, but we want a good festival experience for everyone, too. And we've had some problems.

Reminders to parents:

- Room chairs, judges & all participants must be inside the room before parents enter.
- Sit in the back or on the sidelines; the judges need the front row center seats.
- Sign the room chair's sign-in sheet.
- If you must enter or leave a room during performances, do it between performances, not during them.
- No talking during performances, especially to performers.
- No video and no electronics of any kind during performances.



PARENT PASS

Parent Name: _____

School Code: _____ Date: _____



PARENT PASS

Parent Name: _____

School Code: _____ Date: _____



PARENT PASS

Parent Name: _____

School Code: _____ Date: _____



PARENT PASS

Parent Name: _____

School Code: _____ Date: _____



PARENT PASS

Parent Name: _____

School Code: _____ Date: _____



PARENT PASS

Parent Name: _____

School Code: _____ Date: _____



PARENT PASS

Parent Name: _____

School Code: _____ Date: _____



PARENT PASS

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.

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. *continued*

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.

continued

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.

continued

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.

continued

ROOM CHAIR POWERPOINT, CONTINUED

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.

continued

ROOM CHAIR POWERPOINT, CONTINUED

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 SIGN IN SHEET			ROOM NUMBER _____
	Code association	PRINT NAME	Round
1			reason to be in room
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			
21			

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:

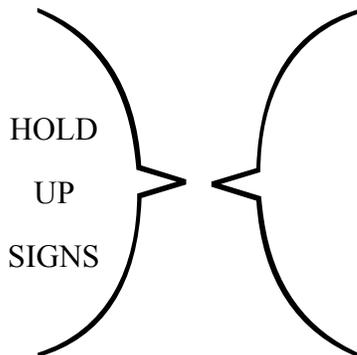
VISUALLY — “2 minutes left”

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”



continued

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 opened 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.
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.

**RULES COMMITTEE
RULES CONCERNS SHEET**

DATE _____

PAGE ____ OF ____

ROUND	EVENT	ROOM #	SCHOOL CODE	CONCERN/QUESTION	ACTION TAKEN

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

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.**

School Code _____ Round _____

Event _____ Room _____

Description of Possible Rules Violation:

Reporting Teacher _____

Date _____

School Code _____ Round _____

Event _____ Room _____

Description of Possible Rules Violation:

Reporting Teacher _____

Date _____

School Code _____ Round _____

Event _____ Room _____

Description of Possible Rules Violation:

Reporting Teacher _____

Date _____

School Code _____ Round _____

Event _____ Room _____

Description of Possible Rules Violation:

Reporting Teacher _____

Date _____

DTASC Disqualification Form

School Code _____ Event _____

Category _____

has been disqualified because _____

Date _____

Signed _____

Rules Chair

Signed _____

DTASC President

DTASC Disqualification Form

School Code _____ Event _____

Category _____

has been disqualified because _____

Date _____

Signed _____

Rules Chair

Signed _____

DTASC President

DTASC Disqualification Form

School Code _____ Event _____

Category _____

has been disqualified because _____

Date _____

Signed _____

Rules Chair

Signed _____

DTASC President

DTASC Disqualification Form

School Code _____ Event _____

Category _____

has been disqualified because _____

Date _____

Signed _____

Rules Chair

Signed _____

DTASC President

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.

• *continued*

OVERVIEW OF FESTIVAL COMMITTEE CHAIR RESPONSIBILITIES, CONTINUED

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 for Fall Festival

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 – tan
- When Judging / After Judging (2 sided) – ivory
- 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

see next page for Tech Judge packets

TECH JUDGE PACKETS for FALL FESTIVAL

To be updated:

How to make Tech Judge Packets for Fall (green, pink, purple)

*If the number of tech entries is more than 20, they will be split into 2 rooms. This has only happened at Varsity festivals. It means you need to make 6 packets for Varsity.

MAKING JUDGES PACKETS for Shakespeare Festival

Need:

- Manila envelopes
- Color labels
(Judge – A Division; Judge – B Division; Judge – C Division)
- 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

Label the envelope in the top right corner. **The color of the label is the color for the share sheets.**

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

- Judges Ribbon – blue (can be added later; KEEP THEM FLAT)
- General Procedures – tan
- When Judging / After Judging (2 sided) – ivory
- Ranking the Easy Way (2 sided) – gray
- Judge’s Evaluation Prompt Sheet – gray
- 20 Acting Share Sheets – **color depends on Division**
 - C Div – white
 - B Div – blue
 - A Div – yellow

Reminder:

- Yellow label on envelope – yellow share sheets
- Blue label on envelope – blue share sheets
- White label on envelope – white share sheets

How many to make:

- 150 for C Div (white)
- 100 for B Div (blue)
- 100 for A Div (yellow)

see next page for Tech Judge packets

TECH JUDGE PACKETS for SHAKESPEARE FESTIVAL

to be updated for all 3 tech events

*If the number of tech entries is more than 20, they will be split into 2 rooms. This has only happened at Varsity festivals. It means you need to make 6 packets for Varsity.

CRITERIA FOR JUDGES

Div. C—Judges must be at least 4 years out of high school.

Div. B—Must be out of high school; anyone under 22 must have teacher approval.

Div. A—High school seniors may judge, with teacher approval.

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.

JUDGES' TIPS, CONTINUED

• *continued*

JUDGES' TIPS, CONTINUED

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.

CONSTRUCTIVE COMMENTS:

- 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.

CONSTRUCTIVE COMMENTS:

- 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.

CONSTRUCTIVE COMMENTS:

- 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 clever 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!

CONSTRUCTIVE COMMENTS:

- 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.

CONSTRUCTIVE COMMENTS:

- 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 make-up 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.

RANKING

Rank as you go, using the margin of your ballot or the Notes section.

If you have a method for ranking that works for you, great.

Feel free to develop your own.

One method:

USE COMPARATIVE RANKING — — — — → AE

The 1st group is the best so far. In the margin, list their school code.

Is the 2nd group better or worse? Put their school code above the first code in the margin if they were better, below if they were worse.

(This group was definitely not as good as the first.) — — — — → AD

Is the 3rd group better or worse than the 2 you've already seen? Put their school code above, below or in between the first 2.

(This group was WAY better than either of the others.) — — — — → AC
AE
AD

Is the 4th group better or worse than each of the 3 you've already seen? Put their school code above, below or in between the first 3.

(This group was better than the second group but not as good as the first. The third group is still way ahead of the rest.) — — — — → AC
AE

Continue until you have seen and ranked all the groups.

AG
AD

Then number the groups with 1 being the top of the list and the best performance you saw, 2 being the next best, and so on, with the highest number being the worst group (i.e., if you saw 10 groups, the worst would be #10 on your list).

Now fill in the ranking number in the last column opposite each school's code. REMEMBER the order will NOT be the same as the order of performance.

— — — — → 1 AC
2 AZ
3 AE
4 AG
5 AJ
6 AD

See the other side of this sheet for a completely filled out ballot with these codes ranked as shown.

(Judges' Notes: details that will help you remember which group is which)

EXAMPLE of RANKED BALLOT

Acting Ballot



Drama Teachers Association of
Southern California

Event Number 7

Event Name Lo Group Drama

Room B-102

Round (1) 2 Semi-Finals Finals

Instructions

- Fill in Event and Room Number and circle the round.
- Copy the school codes in the order of performance the room chair has listed on the board.
- 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.
- On this ballot, assign a letter for the quality in each category. Use the following abbreviations:
S = Superior (Grade = A) **A = Accomplished** (Grade = B) **P = Proficient** (Grade = C) **F = Fair** (Grade = D) **N = Needs Work** (Grade = Fail) **X = No Show**
- 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.
- SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
- Place in the envelope, and bring it and your share sheets directly to Tabulations.

See other side
for this method
of ranking:

1 AC
2 AZ
3 AE
4 AG
5 AJ
6 AD

You must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	TECHNIQUE	CHARACTERIZATION	INTERACTION	STAGING	OVERALL EFFECTIVENESS	RANK	NOT APPROPRIATE
EX:	CWZ30		A	G	A	S	A	3	✓
1	AE 50	Crucible - all in black	A	A	A	P	P	3	
2	AD 50	Our Town - all girls	P	A	F	P	P	6	
3	AC 50	How Green/Valley - green shirts	S	S	S	S	S	1	
4	AT 50		X	X	X	X	X	X	
5	AG 50	Our Town - 3 boys, 3 girls	P	P	P	P	F	4	
6	AJ 50	Laramie Project; sexual gestures	P	P	P	P	P	5	✓
7	AZ 50	Member of Wedding	S	A	A	S	A	2	
8									
9									
10									
11									
12									
Judge's Name (print) <u>John Doe</u>			Judge Number <u>327</u>						
Judge's Signature <u>John Doe</u>			Cell Phone Number <u>818-555-6234</u>						

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]

• *continued*

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.

• *continued*

[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

• *continued*

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.

• *continued*

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.

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, Gai Jones gai.jones@sbcglobal.net

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, Gai Jones gai.jones@sbcglobal.net

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, Gai Jones gai.jones@sbcglobal.net

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, Gai Jones gai.jones@sbcglobal.net

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, Gai Jones gai.jones@sbcglobal.net

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, Gai Jones gai.jones@sbcglobal.net

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, Gai Jones gai.jones@sbcglobal.net

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, Gai Jones gai.jones@sbcglobal.net

 DRAMA TEACHERS ASSOCIATION OF SOUTHERN CALIFORNIA
About the Organization
Contact Us
DTASC Calendar
Festivals
Handbook
Organization Forms
School Productions Calendar
Links
DTASC Home
California Educational Theatre Association
California State Thespians



Judges Submissions

Each DTASC coach is required to submit a minimum of 3 qualified judges for the upcoming festival.

Division C: Judges must be at least 4 years out of high school.

Division B: Judges must be older than 18 years of age.

Division A: High school seniors may judge.

Desirable Qualities for every Judge

- Must be able to write constructive comments; ones which are suitable for the student, mother, and teacher; *Some students are as young as 10 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 Judge's 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 change rooms if the Judge knows any performer in the room;
- Must be able to sign ballots/Share Sheets 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.

Please list the correct/up-to-date Contact Information for Submissions.

Name	<input type="text"/>
Address	<input type="text"/>
City	<input type="text"/>
Zip	<input type="text"/>
E-mail	<input type="text"/>

Invitations are extended by email only.

Qualifications	<input type="text"/>
----------------	----------------------

Name	<input type="text"/>
Address	<input type="text"/>
City	<input type="text"/>
Zip	<input type="text"/>
E-mail	<input type="text"/>

Invitations are extended by email only.

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

DTASC Judge Contact Information With Missing, No or Incorrect Information
(21 years of age +) **or Onsite Registration**
*** Circle one: **8AM-1PM** or **8AM-6PM(end of judging sessions)**
Print all information: Circle one: Acting or Tech category
Name: _____
Cell Phone if Tabs needs to contact you today about your ballot
() _____
Email print...print each symbol: _____

DTASC Judge Contact Information With Missing, No or Incorrect Information
(21 years of age +) **or Onsite Registration**
*** Circle one: **8AM-1PM** or **8AM-6PM(end of judging sessions)**
Print all information: Circle one: Acting or Tech category
Name: _____
Cell Phone if Tabs needs to contact you today about your ballot
() _____
Email print...print each symbol: _____

DTASC Judge Contact Information With Missing, No or Incorrect Information
(21 years of age +) **or Onsite Registration**
*** Circle one: **8AM-1PM** or **8AM-6PM(end of judging sessions)**
Print all information: Circle one: Acting or Tech category
Name: _____
Cell Phone if Tabs needs to contact you today about your ballot
() _____
Email print...print each symbol: _____

DTASC Judge Contact Information With Missing, No or Incorrect Information
(21 years of age +) **or Onsite Registration**
*** Circle one: **8AM-1PM** or **8AM-6PM(end of judging sessions)**
Print all information: Circle one: Acting or Tech category
Name: _____
Cell Phone if Tabs needs to contact you today about your ballot
() _____
Email print...print each symbol: _____

DTASC JUDGE CONTACT INFORMATION (out of high school/not 21 years of age)

Judging for B or A Divisions only

***Circle which Judging Sessions for today**

8AM-1PM or 8AM-6PM

***Circle which Category Types**

Acting or Tech Categories

Print all information:

Name _____

Cell Phone for today() _____

Email: (Print each symbol) _____

Name of DTASC teacher who recommended your judging qualifications.

DTASC JUDGE CONTACT INFORMATION (out of high school/not 21 years of age)

Judging for B or A Divisions only

***Circle which Judging Sessions for today**

8AM-1PM or 8AM-6PM

***Circle which Category Types**

Acting or Tech Categories

Print all information:

Name _____

Cell Phone for today() _____

Email: (Print each symbol) _____

Name of DTASC teacher who recommended your judging qualifications.

DTASC JUDGE CONTACT INFORMATION (out of high school/not 21 years of age)

Judging for B or A Divisions only

***Circle which Judging Sessions for today**

8AM-1PM or 8AM-6PM

***Circle which Category Types**

Acting or Tech Categories

Print all information:

Name _____

Cell Phone for today() _____

Email: (Print each symbol) _____

Name of DTASC teacher who recommended your judging qualifications.

Judges under the age of 21

We welcome judges who are under the age of 21 to judge the Middle School and Junior Varsity festivals; judges who are 21 years and older to judge the Varsity festivals.

We thank the DTASC teachers who recommend judges under the age of 21; it is the responsibility of the teachers to train judges before they arrive at the festival. They can practice writing constructive Share Sheets at their own schools. The teachers can evaluate the Share Sheets and give suggestions.

The judges should:

- Sign in for judging by 7:30 AM. Training is needed for each judging session.
- Study the Share Sheet before you arrive at the judging site.
- Arrive no later than 8AM.
- If you miss the judges' orientation, you may not get a judging assignment.
- Dress professionally. No bare midriffs; no inappropriate logos on shirts.
- Bring 2 writing implements.
- Leave cell phones on silence (but check them between rounds and at lunch in case Tabs needs to reach you).
- Be professional with all judges.
- Remember how young the performers are and judge with compassion.
- Write positive constructive comments.
- Use legible writing; check your spelling.
- Put your real name on name tag.
- Leave all food outside of the judging room.
- Leave all recording/playing devices at home.
- Do not bring friends to wait for you while you judge.
- Do not talk with students before you judge them; the schools are by codes and students are not to tell their school names.
- Return to the Judges' Room immediately if you know any student in the performance room.
- Do not coach students after you have judged them or pursue them except to say "Congrats on a good performance."
- Listen to all instructors given by the Judge Facilitator and ask any questions before you judge.

Fill in appropriate examples of Judge matrices
and refer everyone to web site

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. Get some extra large markers if Tabs has to write out signs (or designate a committee member to bring them).
7. 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, #10 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 list of coaches' jobs & cell phones from Div VP during Round 1. (Rules will have the original sign-in sheets from registration.)
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.

C 12 TABULATIONS COMMITTEE

Middle School Division scores are ranked in every round.

Junior Varsity and Varsity Division scores are marked “Superior, Accomplished, Proficient, Fair, or Needs Improvement” in Rounds 1 and 2. They are ranked in Semi-Finals and Finals.

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

PROCEDURES

Get directions from the person in charge of your division.

CHAIRPERSON RESPONSIBILITIES

- A. Come to festival with all computer instructions, including troubleshooting.
- B. Make sure all work is double-checked, to avoid mistakes — IMPORTANT!
- C. Verify percentage of groups going on to semi-finals, and number of rooms, before each event sorts for semi-finals.
- D. For Varsity, assign one person to tabulate results for each event and two people to check ballots at the door. For JV and MS, divide the work according to personnel available.

INSTRUCTIONS

- A. Ties
 - 1. Two way tie for first, no second place
 - 2. Tie for second, no third place
 - 3. Three-way tie for first, all rated second place
- B. Disqualified scenes do not receive Sweepstakes points.
- C. When placing Event 3 (monologue) entries in Semi-final rounds, adjust them so students from the same school are not competing against each other.
- D. In case of ties in Finals/Semi-finals, go back to previous rounds to break the ties.
- E. Staple the ballots from each round together for each event.

MATERIALS TO BRING

- A. Pencils
- B. Pens
- C. Extra Paper and envelopes
- D. Printouts of sweepstakes points assignment.

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

<u>EVENTS</u>	<u>ROOMS</u> <u>IN USE</u>	<u>ENTRIES</u> <u>PER ROOM</u>	<u>TOTAL</u> <u>ENTRIES</u>	<u>TIME INVOLVED</u>
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

<u>EVENT</u>	<u># OF ENTRIES</u>	<u>TAKE</u>
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
NOTE: If there are more than 80 monologues, there will be 2 finals rooms for Monologues. The top 20 students are power-ranked into 2 rooms, with each room getting a complete set of trophies and honorable mention plaques.		
2-4 person scenes	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 scenes	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 scenes	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.

Varsity and Junior Varsity Acting Rounds

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

Accomplished – 2

Proficient – 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

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...

FINAL RESULTS

EVENT _____

FIRST PLACE _____

SECOND PLACE _____

THIRD PLACE _____

FOURTH PLACE _____

FIFTH PLACE _____

HONORABLE MENTION _____

FORM USED IN TABULATIONS

ROOM CHAIRPERSON'S SHEET

EVENT _____

ROUND _____

ROOM NUMBER _____

ORDER

CODE

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

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

C 14 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 2nd 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 SUPERVISOR GUIDELINES

D5 AD SHEET

TEACHER'S DTASC FESTIVAL CHECKLIST

- _____ 1. I registered online for the correct division(s) and events.
- _____ 2. I filled out and mailed the entry form with a check (for the full amount due) by the appropriate deadline. (On any personal checks that will be replaced by a school check, I wrote "Please Hold.")
- _____ 3. **I have paid this year's dues for myself and all adult directors that coach my students (\$30/year for each of us).**
- _____ 4. I went over all festival rules with my students. **(E1,E2,E3 for Fall; E1,E2,E4 for Shakespeare)**
- _____ 5. I made certain that all material we used came from authorized texts and approved lists **and adheres to specific event rules.** It is age and audience appropriate.
- _____ 6. I have obtained performance rights as necessary.*
- _____ 7. I signed up for a festival committee and I will serve on it.
- _____ 8. I submitted my three suggested qualified judges at the appropriate planning meeting or online or to the judge committee.
- _____ 9. I signed up 1–5 student room chairs, and gave them each a copy of the Room Chair information sheet from the DTASC Handbook, and reviewed it with them.
- _____ 10. I distributed Student Codes of Conduct to my students, discussed them with the students, and collected all the signed copies.
- _____ 11. I stressed to my students the importance of a good attitude at the festival. As a participant, they should win without arrogance and lose without apology. As a member of the audience, they should respect the performance and the auditorium as well as the entire school.
- _____ 12. I have explained to parents that they need to get Parent Passes at the Registration Table when they arrive in the morning.
- _____ 13. I have arranged for adult supervision of my students at all assemblies.
- _____ 14. **I will bring necessary items to festival as follows:**
 - a. I am bundling the following items to submit at the registration table when I arrive:**
 - 1) teacher code; 2) student codes; 3) scripts for all entries; 4) MASTER CUTTINGS List**
 - b. I will keep emergency contact information for my students with me at all times.**
- _____ 15. Before Rounds 1, 2 and Semi-Finals, I will check with the Judges Room to see if I am needed to judge (unless I have a committee job which takes all day).
- _____ 16. I will **remind** my students to make all necessary cell phone calls between rounds and before or after assemblies, **not during them. I will also remind my students to remain quiet outside the rooms when they leave their round.**
- _____ 17. I understand that at festival I am required to check in with Rules after each round (unless I am working in Tabs, Judges or Rules, as Rules can find me easily in those locations).

TEACHER CODE

I, _____, hereby warrant that I have adhered to all festival rules and regulations set forth by the Drama Teachers Association of Southern California.

As coach of _____, I accept the responsibility for the content and manner in which all of my students' scenes are presented and for my students' behavior at festival and in the awards assemblies.

Teacher's Signature (Required)

Date

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 (5½" x 8½" program)
Associate Membership.....	H5-2
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.....	H5-2
Nomination of Officers.....	H5-6
Participation Certificate.....	H4-3, H4-4
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.....	A4-1
Ballots (blank).....	H2-2, H2-4, H2-6, H2-8, H2-10
Board Members contact info.....	A2-1
Calendar.....	A1-1
Guidelines for Parent Supervisors.....	D4-1
How to Avoid Late Fees.....	D1-7
Lists of Plays.....	H1
Master Cuttings List.....	in Handbook section, under Forms
Participant Checklist.....	D2-2
Performance Rights.....	D1-7,8
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
Share Sheets (blank).....	H2-1, H2-3, H2-5, H2-7, H2-9
T-Shirt Order Form.....	C6-6

FOR JUNE BUSINESS MEETING

BEFORE MEETING (CHECK DEADLINES FOR EACH)

- Events Submissions..... H5-5
- Nomination of Officers..... H5-6
- Rules Submissions..... H5-4

continued

QUICK REFERENCE GUIDE FOR TEACHERS, CONTINUED

It's up-to-date if its ends with 9-15.pdf

FALL FESTIVAL

BEFORE FESTIVAL

- Ad sizesD5-1 (5½" x 8½" program)
- Teacher's DTASC Festival ChecklistD1-1
- Fall Event RulesE3, plus E1 and E2
- Guidelines for Parent SupervisorsD4-1
- Lists of PlaysH1
- 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 Festivalcheck online; must end in 9-15.pdf
- 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 (should 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
- 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 out**in 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)
- **Student emergency forms/trip slips (keep with you throughout the festival day)**

IF YOU HAVE TECH ENTRIES, BRING:

- Verification Form, Costume.....E3-27
- Verification Form, Graphics/Publicity (Fall)E3-28
- Verification Form, Sets/Lights (Fall)E3-26
- Reminder: each entry must have a notebook with the required information; see details inE3-23,24,25
- NOTE: Students need receipts available if judges want to see them.

POST FESTIVAL:

- Community Service CertificateH4-1
 - Participation CertificateH4-3
- (or get them from the Forms folder in the Handbook online: Certificates Fall.pdf)

continued

QUICK REFERENCE GUIDE FOR TEACHERS, CONTINUED

It's up-to-date if its ends with 9-15.pdf

SHAKESPEARE FESTIVAL

BEFORE FESTIVAL

- Ad sizesD5-1 (5½" x 8½" program)
- Teacher's DTASC Festival ChecklistD1-1
- Guidelines for Parent SupervisorsD4-1
- 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 SummariesC3-5
- 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 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 out**in 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)
- **Student emergency forms/trip slips (keep with you throughout the festival day)**

IF YOU HAVE TECH ENTRIES, BRING:

- Verification Form, Costume.....E4-31
- Verification Form, Sets/Lights/Graphics (Shakespeare).....E4-30
- Reminder: each entry must have a notebook with the required information; see details inE4-27,28,29

POST FESTIVAL:

- Community Service CertificateH4-2
 - Participation CertificateH4-4
- (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 \$8 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, Sets/Lights C Div can have 1–4 participants. If only 1 student is presenting the entry, the fee is \$8. If 4 students are involved in the presentation at the festival, the fee is \$32. A/B Div can have 1–6 students in the presentation. If 6 are presenting at the festival, the fee would be \$48.
- Audition Monologue: A school can have one or two entries in this category. If one student is entered, the fee is \$8. If two students are entered (each competing separately), the fee is \$16.
- Event 6 can have 3–10 students, so the entry fee would range from \$24 to \$80, 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 \$25; 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: Each school receives 10 programs per division entered, at no additional charge. Schools wanting more than that can buy additional programs at \$1 each. A limited number of programs will be available for sale at the festival at \$1 each.

COACHES' LUNCHESES: 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 \$30 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 either Fall or Shakespeare Festivals. Dues must be paid if a teacher wishes to enter students in a festival. Dues are paid once per school year.

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.

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).

Reminder: Late fees double for each successive festival.

HOW TO GET “PERFORMANCE RIGHTS”

adapted from the Educational Theatre Association

To obtain permission to use a song or scene protected by copyright, you must determine who owns the copyright on the material you intend to use, contact the owner, and request the right to use the work in the territory and format you intend, and—in some cases—pay the owner a fee.

FOR A SONG:

The Easy Way: If the songs are listed on the BMI/ASCAP website, your students are covered under the EdTA umbrella.

ASCAP

Go to: <http://www.ascap.com/ace/search.cfm?mode=search>

Once you're on the website, find the link at the top left which says “ACE Title Search” and click on it. On the second screen, find and click where it says “CLICK HERE TO SEARCH THE DATABASE.” On the third screen, type in the title of the song and click on the “Search” button. On the fourth screen, look at the information about your search. If your song is listed, you have performance rights.

BMI

Go to: <http://www.bmi.com/>

Once you're on the website, find where it says “Search BMI Catalog” and type in the title of the song. Click the “Go” button, click the “accept” button on the second screen and look at the information about your search on the 3rd screen. If your song is listed, you have performance rights.

The Hard Way: To obtain a song from a musical that is not listed on ASCAP nor BMI, you will have to contact the Royalty house that owns the musical. To find out who owns the show in question, go to this website where shows and their Licensing companies are listed alphabetically:

<http://www.musicals101.com/alphinde.htm>

MUSIC THEATRE INTERNATIONAL

MTI offers a simple link on their website to a pdf file that allows individual performance rights for single scenes/songs from their musicals. http://www.mtishows.com/ftp/Indiv_Rights_App_Permission_Form.pdf. Simply fill out the form, fax it in, and you will probably have a signed form faxed back to you within 48 hours.

SAMUEL FRENCH, INC

To obtain rights to a musical scene or song from Sam French, I recommend sending a letter on school letterhead via fax or snail mail to the New York office (not the Los Angeles office). In your letter, briefly state what you need and what it will be used for. Toward the bottom of the letter, provide a place for a licensing agent to sign. It will take several weeks to get a response, but I have had good luck so far. Eventually you should receive your letter back signed off.

TAMS-WITMARK

They are evil. This is from a letter sent to me in response to my request for performance rights for one song: “Tams-Witmark does not license or give permission to use single songs or monologues from our shows. We license the full-stage version only.”

continued

FOR A SCRIPT:

Believe it or not, obtaining performance rights for almost any song is easier than obtaining performance rights for almost any script.

BROADWAY PLAY PUBLISHING CO.

Simply go to this webpage and make sure your selection meets their requirements:

<http://www.broadwayplaypubl.com/compet.htm>

PLAYSCRIPTS, INC

Currently, Playscripts, Inc is waiving royalties 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 only.” (Note: Any other cuttings must receive prior approval from Playscripts.)

Simply go to this webpage and print it: <http://www.playscripts.com/faq.php3?id=46>

DRAMATISTS PLAY SERVICE

Students or schools may apply for permission to perform scenes in competitions by submitting the special online Scene application form: <https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp>
Note that not all DPS plays are available for such use. If your Scene application is immediately approved, you will receive a license invoice by e-mail. If your application requires review, you will receive notification within approximately two weeks by regular mail. Scene inquiries for titles not available on the special Scene application form or for musical performance rights should be sent to nonpro@dramatists.com. The standard fee for scene use is \$30 per performance, regardless of title.

DRAMATIC PUBLISHING

Simply go to the webpage: <http://www.dramaticpublishing.com/RoyApp.php>

Fill out the application – Note: There is a special box in the bottom left corner titled: “Competition/Cutting.” Make sure you fill out this section. Submit your application and wait for a response.

SAMUEL FRENCH, INC

Send a letter on school letterhead via fax or snail mail to the New York office (not the Los Angeles office). In your letter, briefly state what you need and what it will be used for. Toward the bottom of the letter, provide a place for a licensing agent to sign. It will take several weeks to get a response, but I have had good luck so far. Eventually you should receive your letter back signed off. If this plan doesn’t work, you’ll have to apply for a normal license and pay. The average cost for a performance rights to a single monologue is \$15.

ELDRIDGE

Royalty confirmation letters for competition or any other question about royalties should be e-mailed to info@histage.com.

PIONEER DRAMA SERVICE

Send them an email by going to this website and typing in your information.

<http://www.pioneerdrama.com/contactus.asp?ID=1>

TIPS:

Do this for your students. Do not trust that your students will follow through and obtain their performance rights on their own. This is not a job for a student and you do not want to risk endangering your school’s relationship with any royalty house.

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. I have agreed to all of the guidelines on the DTASC Festival Participant Checklist (page D2-2). My performance will not include overtly sexual gestures or any ethnic/racial slurs.
4. I will wear appropriate clothing to the festival, following DTASC rules (page E2-2).
5. 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.
6. I will not leave the campus at any time without the approval of my coach.
7. I will not bring or use any drugs, alcohol or tobacco. I understand that breaking this rule will **RESULT IN MY IMMEDIATE REMOVAL FROM THE FESTIVAL AND A REFERRAL TO MY SCHOOL'S ADMINISTRATION.**
8. 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.
9. I will not take pictures of any kind during a performance, or make any recordings.
10. I will pick up all of my trash and will not bring any food/drink inside any building on campus.
11. I will tell my parents they are at the festival to supervise. They can watch my performance only if there is space in the room.
12. 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.
13. I will treat all students, adults, teachers and DTASC personnel with courtesy and respect.
14. **THEATRE ETIQUETTE:** 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.
15. 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.
16. 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 plan to wear approved DTASC clothing when I perform, and will never subtract any clothing including my shoes during my performance.
- _____ 4. 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, or limited by the rules for that event) and up to 2 chairs in a monologue.
- _____ 5. I'm fully aware of my time limits: 5 minutes for monologues and 2–4 person scenes, and 8 minutes for other scenes.
- _____ 6. I don't plan to use any transition material which is not from the text.
- _____ 7. I'm not planning to use any theatrical makeup at the Festival unless I'm in the costume event.
- _____ 8. I do not plan to take any large radios to the festival.
- _____ 9. I will be quiet when I leave my festival room because other rooms I'm passing still have performances taking place.
- _____ 10. I will be careful about my language and behavior at all times and everywhere on campus throughout the festival day.
- _____ 11. 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.**
- _____ 12. 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. Estoy de acuerdo con todas los lineamientos establecidos para los participantes en el Festival DTASC (página D2-2). Mi participación no incluirá movimientos sexuales ni cualquier insinuación étnica o racial.
4. Utilizaré ropa apropiada para el festival, siguiendo las reglas DTASC (página E2-2).
5. 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.
6. No dejaré la escuela en ningún momento sin la aprobación de mi entrenador.
7. No traeré ni usaré ningún tipo de droga, alcohol o tabaco. Entiendo que romper cualquiera de estas reglas RESULTARÍA EN MI RETIRO INMEDIATO DEL FESTIVAL Y SER REFERIDO/A A LA ADMINISTRACIÓN DE LA ESCUELA.
8. 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.
9. No tomaré fotos ni grabaciones de cualquier tipo durante las presentaciones.
10. Recogeré toda mi basura y no traeré comida/bebida dentro de ningún edificio en la escuela.
11. Les recordaré a mis padres que ellos están en el festival para supervisar. Pueden mirar mi actuación sólo si hay suficiente lugar en el salón.
12. 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.
13. Trataré a todos los estudiantes, adultos, maestros y personal de DTASC con cortesía y respeto.
14. ÉTICA DE TEATRO: 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.
15. 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.
16. 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.

Estoy 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

NEW TEACHER'S GUIDE

The following pages will give you an overview of what happens in DTASC and where you can and should be involved.

It includes a list of essential pages from the handbook that you should print and keep available for reference or to make photocopies quickly.

It explains some things about DTASC. Items in bold are generally changes from previous policy.

You can always contact a board member with questions about DTASC activities. Most DTASC members are also available to answer questions, give advice, offer suggestions, etc.

Access the **DTASC web site** for current information, links to maps to help you get to DTASC events, the complete handbook, various forms, sign-up for judges, a page for posting your school's productions (instructions in the general meeting packet), and much more. Use either of these addresses:

www.dtasc.org

www.cetoweb.org/dtasc_pages

WELCOME TO DTASC!

PLEASE SET THESE DAYS ASIDE ON YOUR CALENDAR:

Fall General Meeting (Fall Festival Planning Meeting) late Aug/early Sept (varies)

Everything you need to know for the Fall Festival. Standing Committees meet briefly. Sign up for Festival Committees. Mandatory meeting if you plan to register students for the Fall Festival.

Fall Organizational Meeting at least 2 weeks before Fall Festival

Preparation for the Fall Festival: assembling judge packets, making school code tags, and a number of other jobs that need to be done for the festival. The more people working, the sooner we get done!

Varsity (C Division) Fall Festival last Saturday in October (unless it's Halloween)

Open to 9th thru 12th grade students. Even if you don't have students entered, come and judge. At the end of the day, we hold an Awards Assembly and present trophies and honorable mention plaques (1st thru 5th place & 5 HMs per category), plus Sweepstakes trophies and HM plaques for the top 10 schools.

Middle School (A Div) / Junior Varsity (B Div) Fall Festival first Saturday in November

Open to 6th thru 9th grade students, competing in 2 divisions. Even if you don't have students entered, come and judge. At the end of the day, we hold an Awards Assembly for each division and present trophies and honorable mention plaques (1st thru 5th place & 5 HMs per category—more HMs for Middle School), plus Sweepstakes trophies and HM plaques for the top 10 schools.

Salute 8–15 days after festival

The outstanding performances from the festival are performed once more, for parents and friends. Students receive individual certificates.

January General Meeting (Shakespeare Festival Planning Meeting) 3rd Sat in Jan

Everything you need to know for the Shakespeare Festival. Standing Committees meet briefly. Sign up for Festival Committees. Mandatory meeting if you plan to register students for the Shakespeare Festival.

Spring Organizational Meeting at least 2 weeks before Shakespeare Festival

Preparation for the Shakespeare Festival: assembling judge packets, making school code tags, and a number of other jobs that need to be done for the festival. The more people working, the sooner we get done!

Combined Shakespeare Festival Saturday close to April 24

Open to 6th thru 12th grade students, competing in 3 divisions. Even if you don't have students entered, come and judge. At the end of the day, we hold an Awards Assembly for each division and present trophies and honorable mention plaques (1st thru 5th place & 5 HMs per category), plus Sweepstakes trophies and HM plaques for the top 10 schools.

Note: For 2016, The Varsity (C Div) and Junior Varsity (B Div) Shakespeare Festival will be on April 16, and the Middle School (A Div) Shakespeare Festival will be held separately on April 30. The combined festival is getting too large for most campuses, and this will give some of the small campuses a chance to host the Middle School festival.

continued

PLEASE SET THESE DAYS ASIDE ON YOUR CALENDAR, CONTINUED

Salute 8–15 days after festival
The outstanding performances from the festival are performed once more, for parents and friends. Students receive individual certificates. **The groups selected may be those who won first place in their event, or may be chosen from the best of the Sweepstakes winners for that division. A committee is working on Salute, and your input would be welcome.**

Scholarship Auditionssame day & location as Middle School Shakespeare Festival
High school seniors perform or present their portfolios. We can always use more judges for this. If you're a high school drama teacher, please check sections F1 and F2 of the handbook to learn how your seniors can apply for either a DTASC or a Mario Lomeli Scholarship. NEVER send anything to DTASC that requires a signature from the person receiving it. **For 2016, the deadline is April 1st, which is a month earlier than usual. We are holding auditions in the afternoon at the Middle School Shakespeare Festival location. One reason for the change is the number of conflicts high school seniors have with auditions held after the middle of May.**

June Business Meeting2nd Sat in June
We select categories for next year's festivals, review the year, and make plans for the coming year. **In even numbered years, we elect officers. In odd-numbered years, we vote on rules changes.**

Recognition Luncheon following a **general** meeting
A chance to honor those who have been in DTASC for 10, 15, 20, 25, 30 years (or more), and also a good time to socialize.

OTHER THINGS YOU SHOULD KNOW

Committees

- DTASC has 2 kinds of committees: Standing Committees which run the organization, and Festival Committees which run things at the Festivals.
- Every DTASC member should be on at least one Standing Committee and also on at least one Festival Committee at each Festival.
- At the planning meetings, you will be able to sign up for the Festival Committee of your choice, and you will also meet with your Standing Committee.
- Standing Committees sometimes meet at other times or conduct business by email or conference call.
- Festival Committees sometimes have responsibilities before the festival as well as on the day of the festival. A number of Festival Committees can do all their pre-festival work at the organizational (org) meeting.
- DTASC is an all-volunteer organization; it requires the help of its members to keep functioning.

Rules

- DTASC rules attempt to:
 - » remind us that we are Theatre *Educators*, first and foremost
 - » create a level playing field for all students
 - » keep performances appropriate to student audiences in middle and high schools
- Rule changes are currently voted on every 2 years. The current rules were approved at the June 2015 business meeting.
- Rule violations at festival should be reported by the drama teacher to someone in Rules (see festival program for location). Please report immediately anything showing overt sexuality, demeaning any race/creed/gender/etc, or endangering students.

DTASC T-Shirts

- DTASC sells t-shirts at festivals. Sometimes they're available at meetings.
- If you and your students pre-order the t-shirts, they're less expensive than if you buy them at festival. You still pick them up at festival. Details for ordering them are in the packet handed out at the planning meeting.

Other things students can do besides perform (could involve students outside drama)

- Design a cover for a festival program (see C3–4); design must be at the org meeting; winning designer receives a plaque
- Design a t-shirt (especially a Shakespeare Festival t-shirt) (see C6–7,8,9); winning — designer receives a plaque and a free t-shirt
- Write a synopsis of one or both of the featured Shakespeare plays (see C3–5); entries must be at the org meeting; winning synopses are printed in the Shakespeare program; the writers get certificates

NOTE: All submissions become the property of DTASC. Anything that must be at the org meeting can be mailed with your registration packet.

DTASC HANDBOOK – PAGES TO PRINT

Please print the following pages and keep them in your DTASC notebook for easy reference (*some of these may be handed out at the meeting*):

Table of Contents for each section (A TOC, B TOC, C TOC, D TOC, E TOC, F TOC, G TOC, H TOC) — or at least “What You Should Know About the DTASC Handbook”

- A1 Calendar for current school year
 - A2 Current Board Member list with contact information
 - A4 Affiliated Orgs — Associate Members with contact information (available only from the DTASC web site, starting about 2 weeks after the general meeting)
 - C Check the TOC for C to find the committee you’re on for festival and print out your responsibilities
 - C2 Information about the organizational meeting – which you should try to attend
 - C3 Assignments for your students: Program Cover Design (page C3–4); Shakespeare play summaries (C3–5)
 - C9 Room Chair instructions, so the students you bring as room chairs will know what to do
 - All divisions: Room Chair Speech, page C9–3 and Room Chair PowerPoint Presentation: script on C9–4 thru C9–6; PowerPoint on CD and web
 - A/B Divisions: also pages C9–9 thru C9–12
 - C Division: also pages C9–7, C9–8, C9–12
 - D1 Teacher Responsibilities and Teacher Code; Quick Reference for Teachers; registration forms (how to); how to avoid late fees; how to get performance rights
 - D2 Student Code of Conduct (available in English and Spanish) and Participant Checklist
 - D3 New Teacher’s Guide
 - D4 Parent Guidelines
 - D5 Ad Sheet (page D5–1 only)
 - E1 Festival Rules for Participating Schools
 - E2 General Scene Rules for all DTASC Festivals
 - E3 Specific Rules for Fall Festival, including Tech (first page is a Table of Contents for E3; last page is an index to Fall Festival rules; page E3–6 is an overview of tech categories)
 - E4 Specific Rules for Shakespeare Festival, including Tech (first page is a Table of Contents for E4; last page is an index to Shakespeare Festival rules; page E4–6 is an overview of tech categories)
 - H1 Any lists of plays that are for the current school year
 - H2 Score Sheets and Share Sheets — so you can see what the judges are looking for
- Index

The entire handbook is available by the Fall General meeting on the DTASC web site. There is a pdf of the entire handbook, of each complete category from A to H, and of each section and sub-section. If you want to download it at the Fall meeting, bring a flash drive.

The date in the name of the pdf changes when the section is updated. Be sure you have the most recent versions. Check the CD or web site if there is a question, or email a board member.

A “Changes to Handbook” pdf has a detailed list of changes since the handbook was computerized in 2004 and went on CD in 2006. It also has changes by year.

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. Your school code 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. **Lunch:**
 - 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 & I'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

**Full page ad
\$100**

**5 1/4 inches wide
8 inches tall**

Reminder: Do not fold small ads.

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

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.

continued

PARTICIPATING SCHOOL RULES, CONTINUED

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.
4. No judge may judge the same event within the same division more than once unless absolutely unavoidable.
5. DIVISION C — must be at least 21 years of age
DIVISION B — must be high school graduates or older
DIVISION A — ~~must be at least a senior in high school AND must have signed teacher consent form if still a student~~ **For 2013–2014, Division A will adhere to the same guidelines as Division B. Change adopted thru June 2017.**

continued

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 by the director, students or parents (eg. abusive language or conduct worthy of censorship) toward an official of the festival****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. 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 #8, next page.) All disqualifications must be cleared by DTASC president.
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. 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.
5. 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.
6. 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.
7. 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.

continued

PARTICIPATING SCHOOL RULES, CONTINUED

8. 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.
9. Any disqualifications during the festival must be reported to Tabulations on a form signed by the DTASC president.
10. 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.

continued

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 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 \$8 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 \$8. If 4 students are involved in the presentation at the festival, the fee is \$32. A/B Div can have 1–6 students in the presentation. If 6 are presenting at the festival, the fee would be \$48.
- Audition Monologue: A school can have one or two entries in this category. If one student is entered, the fee is \$8. If two students are entered (each competing separately), the fee is \$16.
- Event 9 can have 3–10 students, so the entry fee would range from \$24 to \$80, depending on the number of students performing.

continued

PARTICIPATING SCHOOL RULES, CONTINUED

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 \$25; 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

Each school receives 10 programs per division entered, at no additional charge. Schools wanting more than that can buy additional programs at \$1 each. A limited number of programs will be available for sale at the festival at \$1 each.

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 \$30 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 either Fall or Shakespeare Festivals. Dues must be paid if a teacher wishes to enter students in a festival. Dues are paid once per school year.

LATE FEE

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

NOTES:

- a. Registration fees can be received by mail up to the day before the organizational meeting, or hand delivered to the organizational meeting by a designated time (normally the time the president, treasurer and registrars must be at the meeting). **DO NOT** send anything that DTASC must sign for.
 - b. Registration fees can be temporarily paid by a personal check made out to DTASC for the full sum that is owed, with a **HOLD** requested for the check. These checks will be held until a school check is received or until festival day. If replaced by a school check, the personal check will be shredded. If not replaced, it will be deposited the week after festival.
2. The late fee will double for 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.

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. 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), kissing on the mouth is not permitted. 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.**
4. 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.
5. Due to copyright laws, no videotaping or photographing of scenes in any round is allowed.
6. Sound effects are permissible, but only through the use of a participant's hands, feet, or mouth. No manufactured devices may be employed.
7. **The optional introduction, which by definition is at the beginning of the performance, cannot be longer than 100 words or cannot be longer than 30 seconds. It must end with school code, title and playwright, although they do not have to be in that order and there may be a few words following. However, they should signal a clear break to the judges that the intro is finished and the performance will begin. The intro is counted as part of your total time.**
8. 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.

continued

SCENE RULES FOR ALL DTASC FESTIVALS, CONTINUED

9. 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, make pronoun changes for clarity, remove profanity, or to complete the scene within time constraints. The playwright’s intent must be honored and actors may not play multiple roles unless it has been so designated by the playwright.
10. Unless the scene is specifically designated as a parody, author’s intent must be preserved in all scenes.
11. MUSICAL is a permanent 8-minute category for Fall Festival.
12. 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.
13. Participants must wear DTASC PERFORMANCE DRESS, including shoes as indicated in rule #14. 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 — any plain solid color, plainly-styled, knee-length or longer, with a neat, same-length hemline and may wear, if desired, leggings (any solid color) under skirts. (Dresses of any kind are not permitted for acting categories.)
 - 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.
14. Shoes are required. Special footwear (i.e. tennis shoes, ballet slippers), except tap shoes, is acceptable for all events.
15. No theatrical makeup is allowed in any **acting** event, but may be required in tech theatre costume categories.

continued

SCENE RULES FOR ALL DTASC FESTIVALS, CONTINUED

16. 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 curtsy 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 #17 for slight exception.)
- No clothing can be removed for any reason during a scene.

17. A skirt may be tucked to create pants. (This is the sole exception to Rule #16.)

18. 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 (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.



ACTING CATEGORIES

TEXT

1. No play by Shakespeare may be used in any category. Verse drama is acceptable.
2. Because event 6 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, and underscoring without lyrics is allowed.

(Definition of “professionally produced”: Performed by persons receiving pay.)

**REMINDER: Scenes must be appropriate for student audiences.
We are theatre educators.**

Ages:

**MIDDLE SCHOOL (A Div) — AGES 10-13
(G rating only please; parents are not all present & would not all approve PG)
JUNIOR VARSITY (B Div) — AGES 13-15
VARSITY (C Div) — AGES 15-18**

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. The entire presentation is not to exceed five minutes. One of the monologues must be from a modern play (1920 or after) and one must be from a classical play (before 1920). One of these monologues must be humorous, the other must be serious. The combination is determined by the participant or director. A capella singing is permitted in one of the monologues. Monologues cannot be student-written.
2. No material from Shakespeare may be used.
3. No more than two (2) chairs may be used.

continued

SPECIFIC RULES FOR FALL EVENTS 2015, CONTINUED

EVENT 4: RULES FOR NON-AMERICAN PLAYWRIGHTS – STRAIGHT SCENE

4. Must have 2 to 4 performers.
5. **Must be a maximum of 5 minutes.**
6. **May be from any time period. Playwright cannot have been born in the USA and cannot be writing in the USA.**
7. **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.**
8. **Must be a STRAIGHT scene from a single professionally produced or published play. It cannot be student written.**
9. **All DTASC Straight Scene rules apply. See E2–2, #9.**

EVENT 5: 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.**

EVENT 6: 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.**

SPECIFIC RULES FOR FALL EVENTS 2015, CONTINUED

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 where author's intent is humorous.**

EVENT 9: 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.**



TECHNICAL CATEGORIES

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. Presenters must submit a verification form signed by their sponsor indicating that the work was done by students.
5. Detailed guidelines are provided in this handbook; please follow them.

2015: DIV A/B/C – TECH THEATRE: CHARLIE AND THE CHOCOLATE FACTORY

1. **Designs must be for a STAGE version of CHARLIE AND THE CHOCOLATE FACTORY, not from the movie.**
2. Must meet all divisional requirements for each category.
3. Reminders and References for SETS & LIGHTS
 - A. **Middle School (A Division): ONE (1) SET ONLY**, for Sets & Lights (no light component, despite the category name). See pages E3–9, E3–9, and E3–10, plus the pages they cross-reference. **May spend only \$50 total, not including black box.** **A Division Coaches** should also refer to pages E3–5, E3–6, E3–7, and the Last Page.
 - B. **Junior Varsity (B Division): TWO (2) SETS REQUIRED**, plus a light plan, for Sets & Lights. See pages E3–11 thru E3–12, E3–13, and E3–14, plus the pages they cross-reference. **May spend only \$75 total, not including black box.** **B Division Coaches** should also refer to pages E3–5, E3–6, E3–7, and E3–28.
 - C. **C Division: THREE (3) SETS REQUIRED** with a light plan for each, for Sets & Lights. See pages E3–14 thru E3–16, E3–17, and E3–18, plus the pages they cross-reference. **No change to rule; may spend \$100 total, not including black box.** **C Division Coaches** should also refer to pages E3–5, E3–6, E3–7, and the Last Page.

QUICK OVERVIEW OF TECH CATEGORIES

For size requirements and details of what should be included, please refer to the appropriate page(s) in the handbook. Each **entry** is limited to \$100 cost except Sets/Lights.

All groups are required to have receipts to show if/when a judge requests them.

SETS/LIGHTS

Middle School (A Division):

- ONE set model
- a simple Overhead Ground Plan
- NO lighting component, in spite of the category name
- Notebook including Concept Paper
- Sets/Lights Verification Form
- 1–6 presenters; oral presentation
- \$50 limit, excluding black box

Jr. 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
- Notebook including Concept Paper
- Sets/Lights Verification Form
- 1–6 presenters; oral presentation
- \$75 limit, excluding black box

Varsity (C Division):

- THREE set models
- an overhead ground plan for EACH of the THREE sets
- a light plan for EACH of the THREE sets
- Notebook including Concept Paper
- Sets/Lights Verification Form
- 1–4 presenters; oral presentation
- \$100 limit, excluding black box

GRAPHICS/PUBLICITY

All Divisions:

- Must be from the designated play/genre
- Cannot use school name; make one up
- 4-page Program (no blank pages)
- Poster OR Flyer
- Proposed Publicity Budget (amount below)
- Notebook including Concept Paper
- Graphics/Publicity Verification Form

Middle School (A Division):

- 1–6 presenters; oral presentation; \$250.00

Jr. Varsity (B Division):

- 1–6 presenters; oral presentation; \$500.00

Varsity (C Division):

- 1–4 presenters; oral presentation; \$1,000.00

COSTUME/MAKE-UP

Middle School (A Division):

- 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
- indicate type of fabric and type of makeup
- fabric swatches required
- Notebook including Concept Paper
- Costume/Make-Up Verification Form
- 1–6 presenters; oral presentation

Jr. Varsity (B Division):

- 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
- indicate type of fabric and type of makeup
- fabric swatches required
- Notebook including Concept Paper
- Costume/Make-Up Verification Form
- 1–6 presenters; oral presentation

Varsity (C Division):

- 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
- indicate type of fabric and type of makeup
- fabric swatches required
- Notebook including Concept Paper
- Costume/Make-Up Verification Form
- 1–4 presenters; oral presentation

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 A Div.**

- 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. 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 \$100.00 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.**
- C. There is **NO lighting component for Division A**, in spite of the category's name.
- 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.
- G. **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. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3–26. 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 E3–23 for specific details about the Notebook and Concept Paper.

FALL FESTIVAL TECHNICAL CATEGORY

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. **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.
- 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.
- G. **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. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits. SEE PAGE E3–28. Copy for EACH entry.
 3. **Concept Paper.** See page E3–24 for directions. 1–2 pages max for Concept Paper.
 4. **Research** — to include actual research, plus sketches, problems solved, unused ideas, etc.

See page E3–24 for specific details about the Notebook and Concept Paper.

FALL FESTIVAL TECHNICAL CATEGORY

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. **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.
- C. **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.
- D. Any currently enrolled student at the school can participate in the creation and execution of the design.
- E. **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.
- F. **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. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3–28. 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 E3–25 for specific details about the Notebook and Concept Paper.

FALL FESTIVAL TECHNICAL CATEGORY

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. **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.**
- C. **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.**
- 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. **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. 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

B DIVISION SETS/LIGHTS, CONTINUED

- I. **MANDATORY: Notebook** with the following items in this order:
1. **Title page with School Code, JV Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).**
 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3–26. 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 E3–23 for specific details about the Notebook and Concept Paper.

FALL FESTIVAL TECHNICAL CATEGORY

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. **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.
- G. **MANDATORY: Notebook** with the following items in this order:
1. **Title page with School Code, JV Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).**
 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3–27. 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 E3–24 for specific details about the Notebook and Concept Paper.

FALL FESTIVAL TECHNICAL CATEGORY

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. **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.
- C. **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.
- D. Any currently enrolled student at the school can participate in the creation and execution of the design.
- E. **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.
- F. **MANDATORY: Notebook** with the following items in this order:
1. **Title page with School Code, JV Festival, Title & Author of Play (may use this year’s theme in place of title & author, if not using a specific play).**
 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3–28. 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 E3–25 for specific details about the Notebook and Concept Paper.

FALL FESTIVAL TECHNICAL CATEGORY

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. **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.**
- C. **Lights — See next page for details**
- 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. Technology (optional) — For the purposes of presentation, the use of latest theatre technology is encouraged. Entrant must bring own equipment.
- 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.
- H. **MANDATORY: Notebook** with the following items in this order:
1. **Title page with School Code, Varsity Festival, Title & Author of Play (may use this year’s theme in place of title & author, if not using a specific play).**
 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3–26. 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 E3–23 for specific details about the Notebook and Concept Paper.**

continued

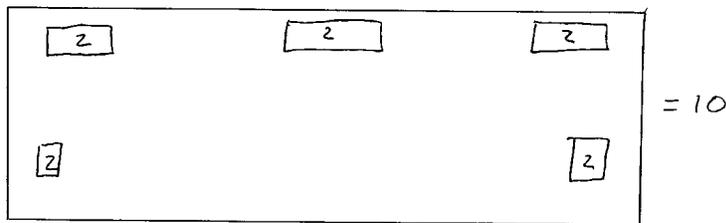
C DIVISION SETS/LIGHTS, CONTINUED

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 started. • Allow at least 5 class periods for creating the light design.

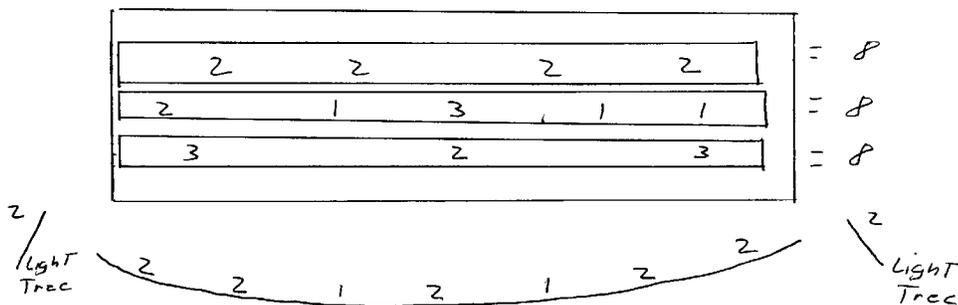
C. THREE (3) light designs required, one for each set. Simple, 1/4" scale overhead ground plans required.

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-Proscaenium (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

C DIVISION SETS/LIGHTS, CONTINUED

RATIONALE

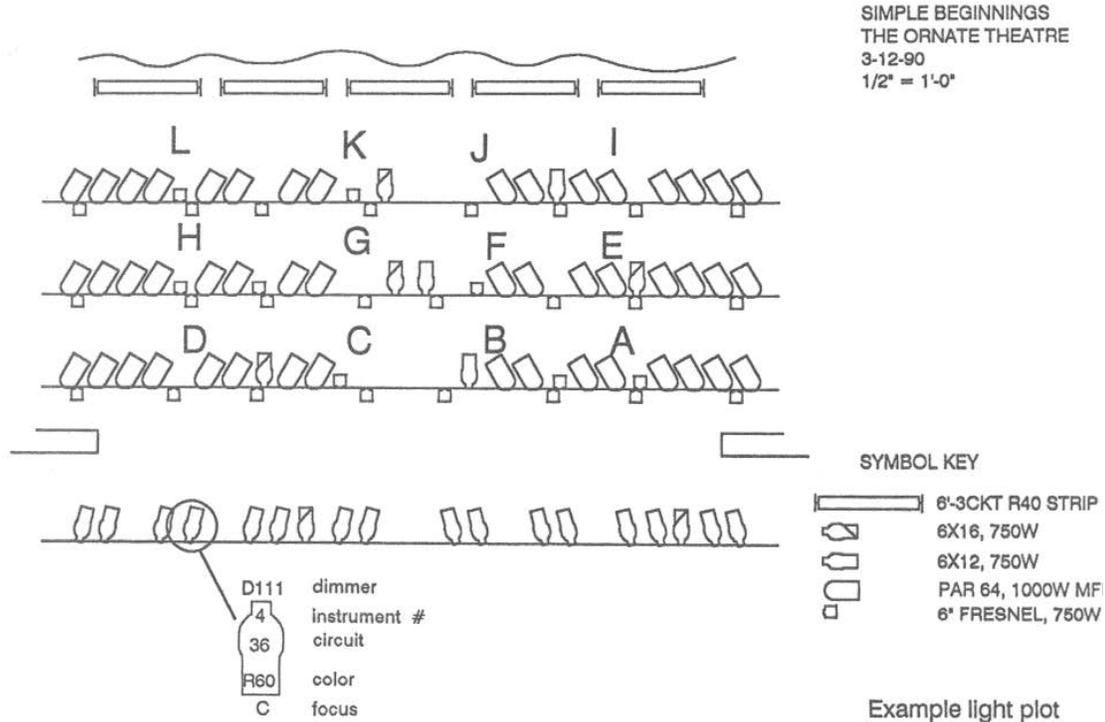
- 1,500 watts per circuit will allow for ample use of “Specials,” as well as allow for a much more practical light design.
- 1,500 watts per circuit will allow for 250 watt strip lamps on a standard 3 lamp per strip, ganged together with a second strip light.
- Adding floor pockets will make “Practical” 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 Light Plot



This theatrical light plot is the plan used to hang the show's lighting.

Sample Instrument Schedule (abbreviated) (includes color medium schedule)

Instrument Schedule

(All Layers)

8/28/2005 15:53

Venue: McFarlin Auditorium

Show: Repertory

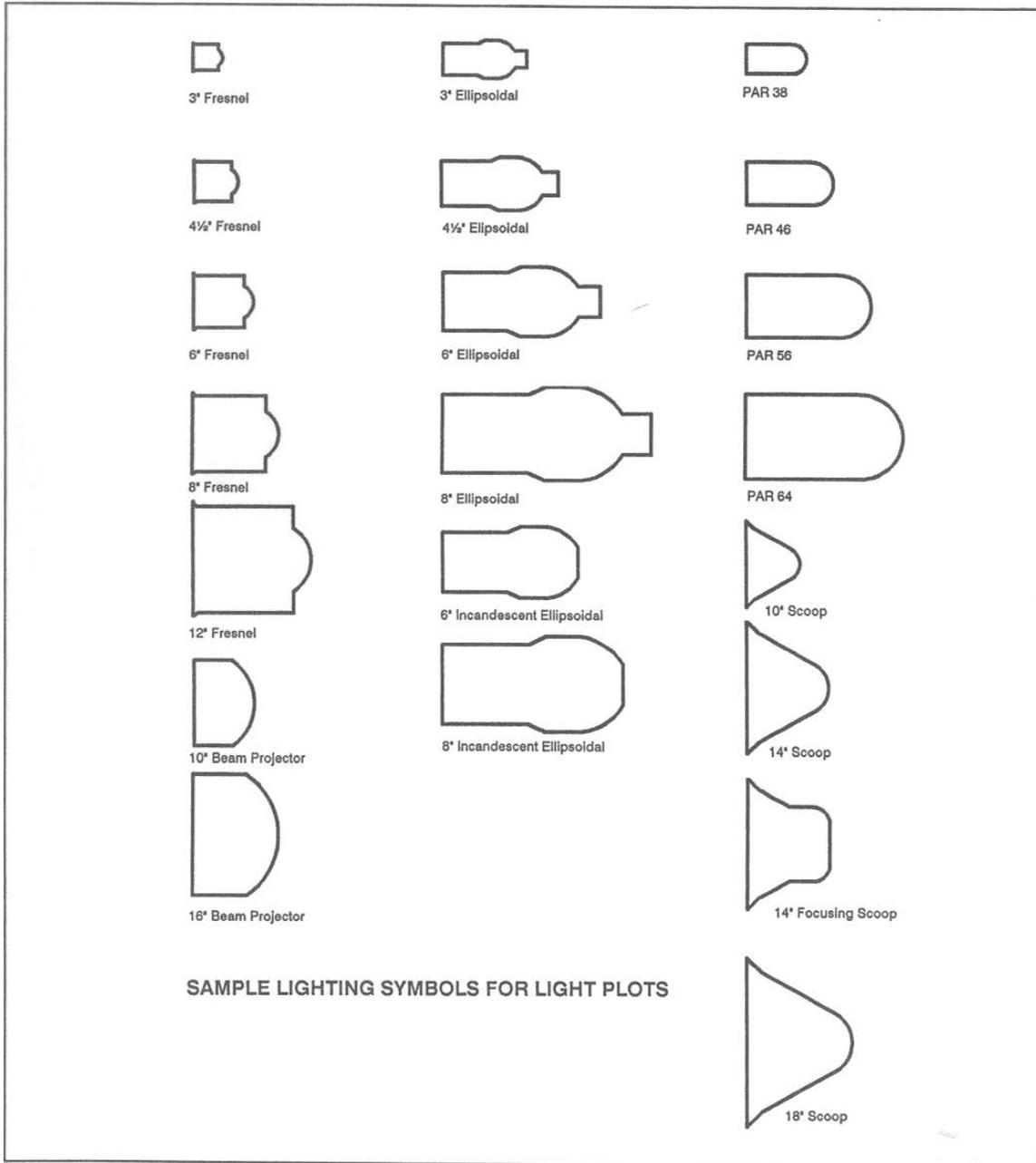
Designer: Jeannine Stegin

Assistant: Rhonda Miller

1st Electric

Unit	Channel	Dimmer	Type	Lens	Wattage	Purpose	Colour	Gobo
1	19	48	Source 4	36 Degree	575	L1 WARM P R58		
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		
5	118	52	Source 4	26 Degree	575	SPECIAL R51		
6	14	53	Strand Cent		750	US PINK W/ R35		
7	16	54	Strand Cent		750	US BLUE W R78		
8	18	55	Strand Cent		750	US AMBER R9		
9	117	56	Source 4	26 Degree	575	SPECIAL R51		
10	14	57	Strand Cent		750	US PINK W/ R35		

Common Lighting Symbols



FALL FESTIVAL TECHNICAL CATEGORY

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. **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
- C. A maximum of **\$100.00 total** may be spent for the fully realized costume(s).
- D. **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.
- 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.
- G. **MANDATORY: Notebook** with the following items in this order:
1. **Title page with School Code, Varsity Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).**
 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3–27. 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 E3–24 for specific details about the Notebook and Concept Paper.

FALL FESTIVAL TECHNICAL CATEGORY

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. **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.
- C. **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.
- D. Any currently enrolled student at the school can participate in the creation and execution of the design.
- E. **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.
- F. **MANDATORY: Notebook** with the following items in this order:
1. **Title page with School Code, Varsity Festival, Title & Author of Play (may use this year's theme in place of title & author, if not using a specific play).**
 2. **Signed form from coach** declaring project was all student designed and produced, and all costs were kept within designated limits.
SEE PAGE E3-28. 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 E3-25 for specific details about the Notebook and Concept Paper.

SET/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. TEACHER'S SIGNATURE SHEET (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. TEACHER'S SIGNATURE SHEET (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
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 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. TEACHER'S SIGNATURE SHEET (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 and signed for the set/lights 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 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 VERIFICATION FORM

One copy of this sheet must be filled in and signed for the set/lights 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 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

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: _____

I verify that the accompanying costume was designed and fabricated by student(s) enrolled in the above school indicated by code. I further verify that said costume has never placed in any DTASC competition prior to this date and that it does not exceed the cost of one hundred dollars (\$100).

Note: \$100 per entry, regardless of number of fully realized costumes

Signature of Creator/Designer

Signature of Director/Sponsor

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: _____

I verify that the accompanying costume was designed and fabricated by student(s) enrolled in the above school indicated by code. I further verify that said costume has never placed in any DTASC competition prior to this date and that it does not exceed the cost of one hundred dollars (\$100).

Note: \$100 per entry, regardless of number of fully realized costumes

Signature of Creator/Designer

Signature of Director/Sponsor

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 it does not exceed the cost of one hundred dollars (\$100).

Signature of Creator/Designer

Signature of Director/Sponsor

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: _____

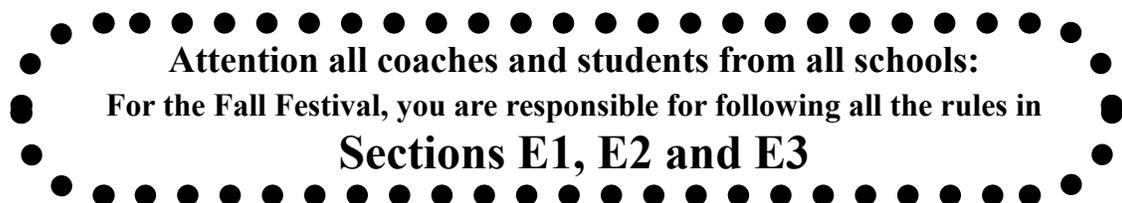
I verify that the accompanying budget/publicity design was conceptualized and created by student(s) enrolled in the above school indicated by code. I further verify that this design has never placed in any DTASC competition prior to this date and that it does not exceed the cost of one hundred dollars (\$100).

Signature of Creator/Designer

Signature of Director/Sponsor

FALL FESTIVAL RULES – INDEX FOR FALL 2015

Acting Categories.....	E3–2 thru E3–4	Meet My Crazy Family, Rules for	E3–3
Audition Monologue, Rules for	E3–2	Monologue, Audition, Rules for	E3–2
Behavior	E2–1 thru E2–3	Musical, Open, Rules for	E3–4
Chairs	E2–3	Non-American Playwrights, Rules for..	E3–3
Clothing Rules	E2–2	Notebook & Concept Paper:	
Color Medium Schedules.....	E3–18, E3–19	Sets/Lights.....	E3–23
Comedy, Large Open, Rules for.....	E3–4	Costumes/Makeup.....	E3–24
Concept Paper:		Graphics/Publicity.....	E3–25
Sets/Lights.....	E3–23	Open Musical, Rules for	E3–4
Costumes/Makeup.....	E3–24	Quick Overview for Tech Categories....	E3–7
Graphics/Publicity.....	E3–25	Props	E2–2, E2–3
Costumes/Makeup		Ripped from the Headlines, Rules for... E3–3	
Division A	E3–9	Rules for	
Division B	E3–13	Audition Monologue.....	E3–2
Division C	E3–21	Large Group Open Comedy	E3–4
Notebook & Concept Paper	E3–24	Large Group Open Drama.....	E3–4
Verification Form	E3–27	Open Musical	E3–4
Drama, Large Open, Rules for	E3–4	Meet My Crazy Family.....	E3–3
Enforcement of Rules	E1–2	Non-American Playwrights	E3–3
Event 0, 1, 2, Rules (Tech).....	E3–5	Ripped from the Headlines	E3–3
Event 3, Rules (Monologues)	E3–2	Tech Categories, General	E3–5
Events 4–6, Rules (Small Group)	E3–3	Sets/Lights	
Events 7– 9, Rules (Large Group)	E3–4	Division A	E3–8
General Rules	all of E1 and E2	Division B	E3–11 thru E3–12
Graphics/Publicity		Division C	E3–15 thru E3–20
Middle School (Div A).....	E3–10	Notebook & Concept Paper	E3–23
Junior Varsity (Div B).....	E3–14	Verification Form	E3–26
Varsity (Div C).....	E3–22	Straight Cut: Event 3.....	E3–3
Notebook & Concept Paper	E3–25	Suggestive Behavior	E2–1
Verification Form	E3–28	Technical Categories	E3–5
Group Comedy, Rules for	E3–4	Tech Categories, General	E3–5
Group Drama, Rules for.....	E3–4	Tech Categories, Quick Overview	E3–7
Introduction.....	E2–1	Text Rule.....	E3–1
Light Plot/Instrument Schedules/Color		Verification Form	
Medium Schedules.....	E3–18, E3–19	Sets/Lights.....	E3–26
Lighting Symbols.....	E3–20	Costume	E3–27
		Graphics/Publicity.....	E3–28


Attention all coaches and students from all schools:
For the Fall Festival, you are responsible for following all the rules in
Sections E1, E2 and E3

SPECIFIC RULES FOR SHAKESPEARE EVENTS 2016

TABLE OF CONTENTS FOR E4

Acting Events	E4-2 thru E4-4
Event 3, Audition Monologue	E4-2
Event 4, That Way Madness Lies (Straight)	E4-3
Event 5, Shakespeare's Musical	E4-3
Event 6, Sibs from Another Crib	E4-3
Event 7, Large Group Drama (<i>Macbeth</i>)	E4-4
Event 8, Large Group Comedy (<i>Tempest</i>)	E4-4
Event 9, Shakespeare's Lesser Plays	E4-4
Technical Events	E4-5 thru E4-31
MS/JV (A/B) Div Tech Theme	E4-5
Varsity (C) Div Tech Theme	E4-5
Quick Overview of Tech Categories	E4-6
Basic Information for ALL divisions	E4-7
Costume Categories Special Information	
Extra Entries	E4-8
Notes to Coaches	E4-9
Costume Guidelines	E4-10
Helpful Hints	E4-11
JV (B) Div Sets/Lights/	
Graphics	E4-14 thru E4-15
JV (B) Div Court Costumes	E4-16
JV (B) Div Character Costumes	E4-17
MS (A) Div Sets/Lights/Graphics	E4-11
MS (A) Div Court Costumes	E4-12
MS (A) Div Character Costumes	E4-13
Varsity (C) Div Sets/Lights/	
Graphics	E4-19 thru E4-24
Sample Light Plot	E4-22
Sample Instrument Schedule	E4-22
Instrument Schedule	E4-23
Light Lab Sample Hook-Up	E4-23
Common Lighting Symbols	E4-24
Varsity (C) Div Court Costumes	E4-25
Varsity (C) Div Character Costumes	E4-26
Concept Papers	
Sets/Lights/Graphics	E4-27
Court Costumes	E4-28
Character Costumes	E4-29
Verifications	
Sets/Lights/Graphics	E4-30
Costumes	E4-31
Index	LAST PAGE

MS (A) DIVISION TEACHERS, PLEASE REFER TO:

Acting Events	E4-2 thru E4-4
Tech Events	E4-12 thru E4-14
Technical Event Directions	
Concept Papers	E4-27 thru E4-29
Costume Guidelines	E4-8 thru E4-11
Extra Entries	E4-8
Forms	E4-30 thru E4-31
General Info	E4-5 thru E4-7
Quick Overview	E4-6
Shakespeare Play Summaries	C3-5

JV (B) DIVISION TEACHERS, PLEASE REFER TO:

Acting Events	E4-2 thru E4-4
Tech Events	E4-15 thru E4-18
Technical Event Directions	
Concept Papers	E4-27 thru E4-29
Costume Guidelines	E4-8 thru E4-11
Extra Entries	E4-8
Forms	E4-30 thru E4-31
General Info	E4-5 thru E4-7
Quick Overview	E4-6
Shakespeare Play Summaries	C3-5

VARSITY (C) DIV TEACHERS, PLEASE REFER TO:

Acting Events	E4-2 thru E4-4
Tech Events	E4-19 thru E4-26
Technical Event Directions	
Concept Papers	E4-27 thru E4-29
Costume Guidelines	E4-8 thru E4-11
Extra Entries	E4-8
Forms	E4-30 thru E4-31
General Info	E4-5 thru E4-7
Light Plot/Instrument Schedules/Color Medium Schedules	E4-22, E4-23
Lighting Symbols	E4-24
Quick Overview	E4-6
Shakespeare Play Summaries	C3-5

**NOTE TO ALL:
PLEASE REFER TO E1 AND E2;
ALL THOSE RULES APPLY AS WELL.**

ACTING CATEGORIES

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.

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.

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 either, both, or neither of the featured plays. A capella singing is permitted in one of the monologues.
3. 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 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.)**

EVENT 5: RULES FOR MUSICAL 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. **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.**

EVENT 6: 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.**

continued

SPECIFIC RULES FOR SHAKESPEARE EVENTS 2016, CONTINUED

EVENT 7: RULES FOR LARGE GROUP DRAMA – MACBETH

1. Must have 3–6 performers.
2. Must be a maximum of 8 minutes.
3. **Must be from *Macbeth* (may be referred to as *The Scottish Play*).**
4. **Must be a scene of dramatic intent — no parodies.**

EVENT 8: FOR LARGE GROUP COMEDY – THE TEMPEST

1. Must have 3–6 performers.
2. Must be a maximum of 8 minutes.
3. **Must be from *The Tempest*.**
4. **Must be a scene that displays humor.**

EVENT 9: 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. (There will be at least 10 to choose from.) (Download link available from the web site.)**

NOTE: IF THERE ARE CHANGES TO REGISTRATION, please notify all of the following:

DTASC President, Treasurer, and Registrar for your division.
Get current email addresses from the web site.

If you only notify one of them, the change might not be made where it needs to be.

* “Rarely Performed” by DTASC. A list of plays for this category will be provided.

TECHNICAL CATEGORIES

GENERAL RULES FOR ALL TECH CATEGORIES

1. All tech categories can have no more than four (4) presenters for C Division, no more than six (6) presenters for A/B Divisions.
2. If participants do not present all the required elements for their specific technical category, their scores will be drastically affected.
3. Technical presentations shall not exceed eight (8) minutes in length.
4. Technical categories are to be entirely student designed and built. Presenters must submit a verification form signed by their sponsor indicating that the work was done by students.
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. Each entry in C Division Tech must be from one of the featured plays. A/B Tech may be specified or may be Open; i.e., from any Shakespeare play including the featured plays.
2. Must select one play 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.

SPECIFIC TECH RULES FOR SHAKESPEARE FESTIVAL 2016: ALL TECH THEATRE: MACBETH; THE TEMPEST

➔ **Must select one of the featured plays for each tech entry in ALL divisions.**

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 E4-11, E4-12, and E4-13, plus the pages they cross-reference.
3. **Junior Varsity:** See pages E4-14 thru E4-15, E4-16, and E4-17, plus the pages they cross-reference.
4. **Varsity:** See pages E4-18 thru E4-24, E4-25, and E4-26, plus the pages they cross-reference.

QUICK OVERVIEW OF TECH CATEGORIES

For size requirements and details of what should be included, please refer to the appropriate page(s) in the handbook.

SETS/LIGHTS/GRAPHICS

Middle School (A) Division:

- ONE set model (NO light plan)
- ONE poster OR flyer
- Notebook including Concept Paper
- Sets/Lights/Graphics Verification Form
- 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
- Sets/Lights/Graphics Verification Form
- 1–6 presenters; oral presentation
- Maximum \$75 for materials, not including black box

Varsity (C) Division:

- must be from the featured plays
- THREE set models
- an overhead ground plan for EACH of the THREE sets
- a light plan for EACH of the THREE sets
- ONE poster OR flyer
- Notebook including Concept Paper
- Sets/Lights/Graphics Verification Form
- 1–4 presenters; oral presentation
- Maximum \$100 for materials, not including black box

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
- Notebook including Concept Paper
- Costume Verification Form
- 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

CHARACTER 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
- Notebook including Concept Paper
- Costume Verification Form
- 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 2015–2016 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 notify all of the following:

DTASC President, Treasurer, and Registrar for your division.

Get current email addresses from the web site.

If you only notify one of them, the change might not be made where it needs to be.

NOTES TO COACHES ABOUT COSTUME ENTRIES

THE ENTRIES

1. 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 E4–29 for Court Costumes, page E4–28 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 bgoldyn@aol.com

OR

contact Walt McDowell at Chatsworth High School

818-678-3400 or wmcowel@lausd.net (note: only 1 L in wmcowel)

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 E4–9.
- 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 E4–10 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 E4–9.
- 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, “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.

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

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.

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

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 E4–9.
- 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 E4–10 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 E4–28 for specific details about the Notebook and Concept Paper.**

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

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 E4–9.
- 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.

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

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**
- 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.)
 - Artist rendering / front elevations in color may be included.
2. **Set Model**
- MANDATORY: **Scale of 1/2 inch = 1 foot**
 - Any suitable material may be used.
 - 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**
- Create one poster or flyer advertising this play.
 - 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:
- Title page with School Code, “Varsity” Festival, Title & Author of Play**
 - 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.
 - Concept Paper.** See attached for directions. 1–2 pages max for Concept Paper.
 - 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

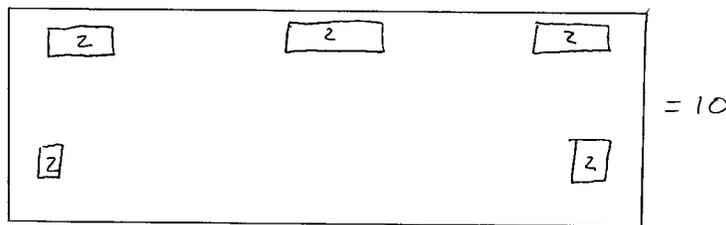
NOTE: Light design can begin once students have the dimensions and approximate design for the stage. The sets do not have to be completely finished when light design is started. • Allow at least 5 class periods for creating the light design.

C. MANDATORY: **THREE (3) light designs required, one for each set. Simple, 1/4" scale overhead ground plans** required.

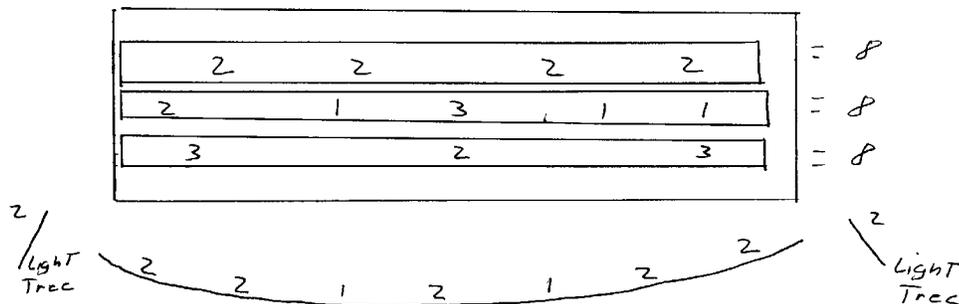
1. **Circuitry**

- 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
 - Ante-Proscaenium (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.

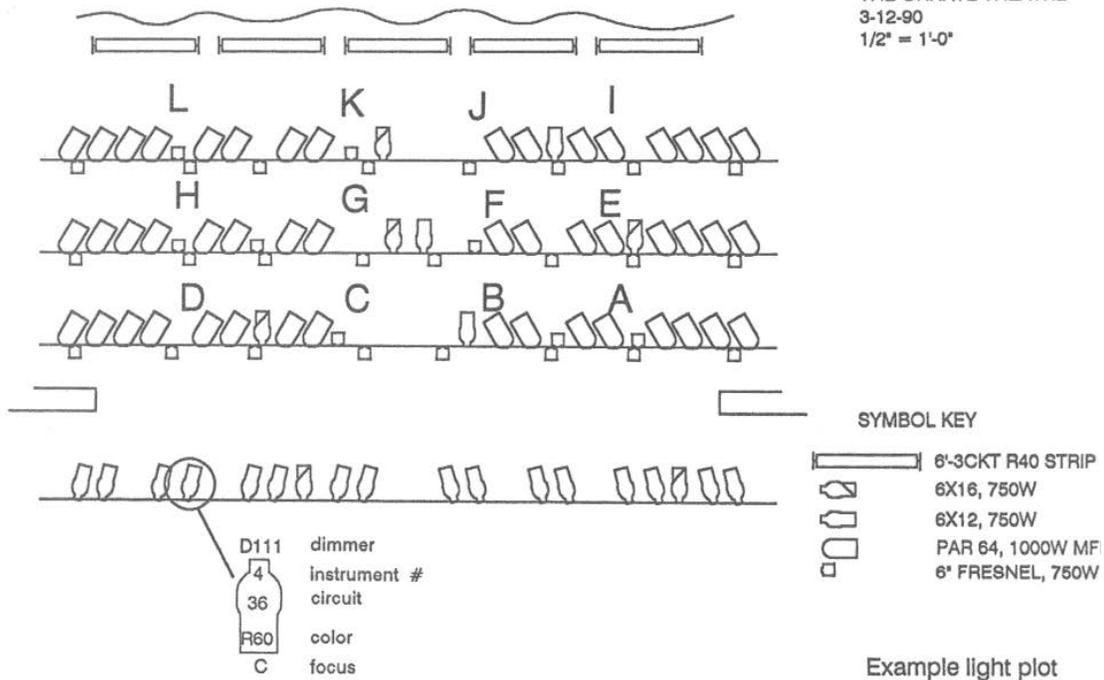
SUGGESTED INSTRUMENTS:

- 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 Light Plot

SIMPLE BEGINNINGS
THE ORNATE THEATRE
3-12-90
1/2" = 1'-0"



This theatrical light plot is the plan used to hang the show's lighting.

Sample Instrument Schedule (abbreviated) (includes color medium schedule)

Instrument Schedule

Venue: McFarlin Auditorium
Designer: Jeannine Steglin

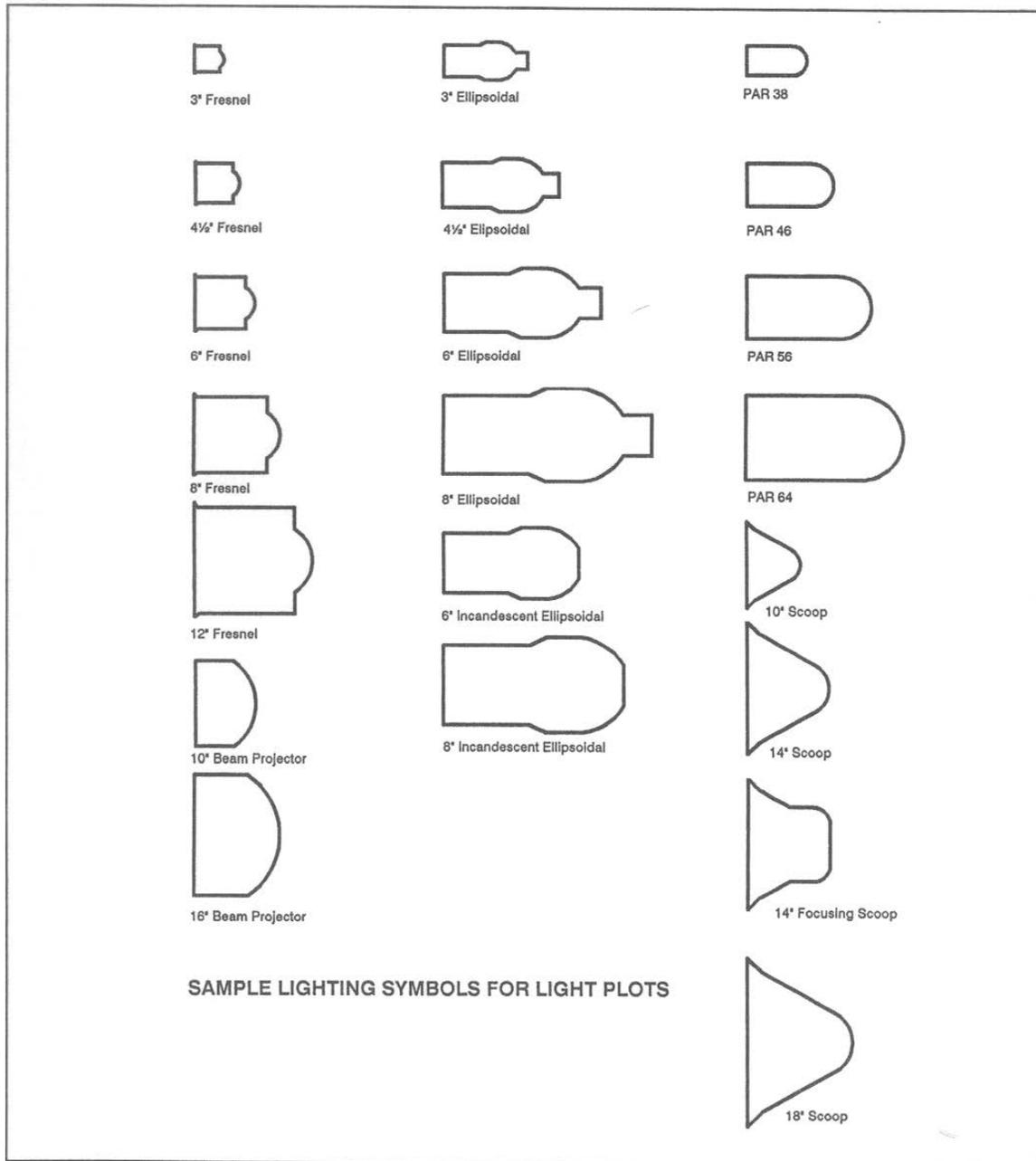
Show: (All Layers)
Assistant: Rhonda Miller

8/28/2005 15:53

1st Electric

Unit	Channel	Dimmer	Type	Lens	Wattage	Purpose	Colour	Gobo
1	19	48	Source 4	36 Degree	575	L1 WARM P R58		
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		
5	118	52	Source 4	26 Degree	575	SPECIAL	R61	
6	14	53	Strand Cent:		750	US PINK W R35		
7	16	54	Strand Cent:		750	US BLUE W R78		
8	18	55	Strand Cent:		750	US AMBER R9		
9	117	56	Source 4	26 Degree	575	SPECIAL	R51	
10	14	57	Strand Cent:		750	US PINK W R35		
11	16	58	Strand Cent:		750	US BLUE W R78		
12	18	59	Strand Cent:		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	15	64	Strand Cent:		750	US PINK W R35		
18	16	65	Strand Cent:		750	US BLUE W R78		
19	17	66	Strand Cent:		750	US AMBER R9		
20	112	67	Source 4	26 Degree	575	SPECIAL	R61	
21	13	68	Strand Cent:		750	US PINK W R35		
22	15	69	Strand Cent:		750	US BLUE W R78		
23	17	70	Strand Cent:		750	US AMBER R9		
24	111	71	Source 4	26 Degree	575	SPECIAL	R51	

Common Lighting Symbols



SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

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 E4–9.
- 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 E4–10 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.**

SHAKESPEARE FESTIVAL TECHNICAL CATEGORY

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 E4–9.
- 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. 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, “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. 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 Information

1. Historical period/cultural context
2. Settings and time period
3. Style/Status of court costume

B. 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. 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 how they support the play based on the characters, their actions, the time period, script requirements, and authentic research)
- 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.

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 cost for my division.

Signature of Creator/Designer

Signature of Director/Sponsor

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.

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 cost for my division.

Signature of Creator/Designer

Signature of Director/Sponsor

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: _____

I verify that the accompanying costume was designed and fabricated by student(s) enrolled in the above school indicated by code. I further verify that said costume has never placed in any DTASC competition prior to this date and that it does not exceed the cost of one hundred dollars (\$100).

Signature of Creator/Designer

Signature of Director/Sponsor

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: _____

I verify that the accompanying costume was designed and fabricated by student(s) enrolled in the above school indicated by code. I further verify that said costume has never placed in any DTASC competition prior to this date and that it does not exceed the cost of one hundred dollars (\$100).

Signature of Creator/Designer

Signature of Director/Sponsor

SHAKESPEARE FESTIVAL RULES – INDEX FOR SHAKESPEARE 2016

Additional Costume Entries.....	E4-7	Props	E2-2, E2-3
Audition Monologue, Rules for.....	E4-2	Quick Overview of Tech Categories.....	E4-6
Behavior.....	E2-1 thru E2-3	Rarely Performed Plays	E4-4
Chairs	E2-3	Registration Changes	E4-4, E4-8
Clothing Rules	E2-2	Rules for	
Color Medium Schedules.....	E4-22, E4-23	Audition Monologue	E4-2
Comedy, Large Group, Rules for.....	E4-4	Large Group Comedy.....	E4-4
Concept Paper:		Large Group Tragedy.....	E4-4
Sets/Lights/Graphics	E4-27	Rarely Performed Plays	E4-4
Character Costumes	E4-29	Shakespeare’s Musical.....	E4-3
Court Costumes.....	E4-28	Sibs from Another Crib.....	E4-3
Costume Entries		Tech Categories.....	E4-1
Guidelines	E4-9	That Way Madness Lies (Straight)...	E4-4
Helpful Hints.....	E4-10	Sets/Lights/Graphics	
Junior Varsity	E4-16, E4-17	Junior Varsity	E4-14 thru E4-15
Middle School.....	E4-12, E4-13	Middle School.....	E4-11
Notebook/Concept Paper ...	E4-28, E4-29	Notebook/Concept Paper	E4-27
Notes to Coaches.....	E4-8	Varsity	E4-18 thru E4-24
Varsity	E4-25, E4-26	Verification Form	E4-30
Verification Form	E4-31	Shakespeare’s Lesser Plays.....	E4-4
Drama, Large Group, Rules for	E4-4	Shakespeare Music Rule	E4-2
Enforcement of Rules	E1-2	Shakespeare’s Musical	E4-3
Event Rules	E4-2 thru E4-4	Shakespeare Play Summaries	C3-5
General Rules	all of E1 and E2	Shakespeare Text Rule	E4-2
Group Comedy, Rules for	E4-4	Sibs from Another Crib, Rules for	E4-4
Group Drama, Rules for.....	E4-4	Straight Cut: Event 4.....	E4-4
Guidelines and Hints, Costumes	E4-9, E4-10	Straight Cut: Standard Rule	E2-2
Introduction.....	E2-1	Suggestive Behavior	E2-1
Light Plot/Instrument Schedules/Color		Summaries, Shakespeare Plays.....	C3-5
Medium Schedules.....	E4-22, E4-23	Tech Information begins on	E4-5
Lighting Symbols.....	E4-24	Tech Categories, General	E4-2
<i>Macbeth</i>	E4-4; E4-5	Tech Categories, Overview	E4-6
Monologue, Rules for	E4-2	<i>The Tempest</i>	E4-4; E4-5
Musical, Rules for.....	E4-4	Text Rule.....	E4-2
Notebook & Concept Paper:		That Way Madness Lies (straight cut),	
Sets/Lights/Graphics	E4-27	Rules for.....	E4-4
Character Costumes	E4-29	Tragedy, Large Group, Rules for	E4-4
Court Costumes.....	E4-28	Verification Form	
Notes about Costume Entries	E4-7 thru E4-11	Sets/Lights/Graphics	E4-30
Overview of Tech Categories.....	E4-6	Costume	E4-31

**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

TABLE OF CONTENTS

Improvisation Guidelines	2	Retro Radio	E5–Fall 6
		AFI Top 100	E5–Fall 6
		Open Musical	E5–Fall 6
Fall Festival Highlighted Rules for Special Events	E5–Fall 1	Shakespeare Festival Highlighted Rules for Special Events	E5–Sh 1
Two Person — Open	E5–Fall 1	Lovers: For Better or Worse.....	E5–Sh 1
20th Century Screenplay.....	E5–Fall 1	Shakespeare’s Wise Fools	E5–Sh 1
Student Written for		Cross Gender Shakespeare.....	E5–Sh 1
Social Change	E5–Fall 1	Open Parody.....	E5–Sh 1
Anything Goes Musical	E5–Fall 1	2-Person Romantic Scene	E5–Sh 1
Student Written Biographic/Historical		Secondary Plots or Minor	
Event (Post 1900).....	E5–Fall 1	Characters	E5–Sh 1
Molière.....	E5–Fall 1	Last Minute Shakespeare	E5–Sh 1
Last-Minute DTASC.....	E5–Fall 1	Comedy & Tragedy in the	
Open Comedy	E5–Fall 2	Same Play.....	E5–Sh 1
Plays Based on Myths, Parables or		Shakespeare’s Women.....	E5–Sh 2
Folk Tales.....	E5–Fall 2	Wicked–Shakespeare’s Villains	E5–Sh 2
Absurdist Playwrights.....	E5–Fall 2	Listen to My Dream	E5–Sh 2
Student Adaptation of		Modern Play Based on	
Children’s Literature	E5–Fall 2	Shakespeare.....	E5–Sh 2
Greek Comedy or Tragedy.....	E5–Fall 2	Disguises	E5–Sh 2
2–4 Person Serious.....	E5–Fall 2	Working Class	E5–Sh 2
Plays by Women.....	E5–Fall 2	Shakespeare’s Romantic	
Open Musical	E5–Fall 3	Couples	E5–Sh 3
Theatre for Social Change	E5–Fall 3	Theme Collage	E5–Sh 3
Irish Playwrights	E5–Fall 3	Shakespeare’s Families	E5–Sh 3
AFI Top 100.....	E5–Fall 3	2-Person Shakespeare Humor ...	E5–Sh 3
Trapped (Student Written)	E5–Fall 3	CSI Shakespeare	E5–Sh 3
Open Humor.....	E5–Fall 3	Shakespeare the Musical.....	E5–Sh 4
Noel Coward Plays	E5–Fall 3	Small Group Comedy	E5–Sh 4
Open Drama	E5–Fall 3	Small Group Drama	E5–Sh 4
Pulitzer Prize-Winning Plays ...	E5–Fall 4	Shakespeare’s Kings	E5–Sh 4
Musical: The American		Parody	E5–Sh 4
Experience.....	E5–Fall 4	Large Group Drama — Open....	E5–Sh 4
Scenes From One Acts	E5–Fall 4	Large Group Comedy — Open..	E5–Sh 5
Horror, Supernatural and Fantasy		Shakespeare’s Grand Tour	E5–Sh 5
Plays.....	E5–Fall 4	Tragic Deaths	E5–Sh 5
World Theatre	E5–Fall 4	Shakespeare’s B Stories	E5–Sh 5
Open Musical	E5–Fall 5	Shakespeare Replay	E5–Sh 5
Open Comedy	E5–Fall 5	Quest for the Throne	E5–Sh 5
Classical Comedy.....	E5–Fall 5	Shakespeare’s Clowns & Fools..	E5–Sh 6
Dr. Seuss Adaptation.....	E5–Fall 5	Shakespeare’s	
Student Written for Social		Children’s Theatre.....	E5–Sh 6
Change	E5–Fall 5	Modern Shakespeare.....	E5–Sh 6
World in Music.....	E5–Fall 5		
All Female Cast.....	E5–Fall 6	Index	Last page

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) 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.

FALL FESTIVAL SPECIAL EVENTS, CONTINUED

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.*

FALL FESTIVAL SPECIAL EVENTS, CONTINUED

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.*

FALL FESTIVAL SPECIAL EVENTS, CONTINUED

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.*

FALL FESTIVAL SPECIAL EVENTS, CONTINUED

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.

FALL FESTIVAL SPECIAL EVENTS, CONTINUED

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.

FALL FESTIVAL SPECIAL EVENTS, CONTINUED

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.

FALL FESTIVAL SPECIAL EVENTS, CONTINUED

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.

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 Shakespeare 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.

SHAKESPEARE FESTIVAL SPECIAL EVENTS, CONTINUED

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 Shakespeare.
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.*

SHAKESPEARE FESTIVAL SPECIAL EVENTS, CONTINUED

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.*

SHAKESPEARE FESTIVAL SPECIAL EVENTS, CONTINUED

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.

SHAKESPEARE FESTIVAL SPECIAL EVENTS, CONTINUED

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.

SHAKESPEARE FESTIVAL SPECIAL EVENTS, CONTINUED

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.

SHAKESPEARE FESTIVAL SPECIAL EVENTS, CONTINUED

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.

E5 – RULES FROM PREVIOUS FESTIVAL EVENTS

INDEX

20th Century Screenplay.....	E5–Fall 1	Pulitzer Prize-Winning Plays.....	E5–Fall 4
2–4 Person Serious.....	E5–Fall 2	Quest for the Throne.....	E5–Sh 5
2-Person Romantic Scene.....	E5–Sh 1	Retro Radio.....	E5–Fall 6
2-Person Shakespeare Humor.....	E5–Sh 3	Scenes From One Acts.....	E5–Fall 4
Absurdist Playwrights.....	E5–Fall 2	Secondary Plots or Minor	
AFI Top 100.....	E5–Fall 3, 6	Characters.....	E5–Sh 1
All Female Cast.....	E5–Fall 6	Shakespeare Children’s Theatre.....	E5–Sh 6
Anything Goes Musical.....	E5–Fall 1	Shakespeare Festival Highlighted	
Classical Comedy.....	E5–Fall 5	Rules for Special Events.....	E5–Sh 1
Comedy & Tragedy in the		Shakespeare Replay.....	E5–Sh 5
Same Play.....	E5–Sh 1	Shakespeare the Musical.....	E5–Sh 4
Cross Gender Shakespeare.....	E5–Sh 1	Shakespeare’s B Stories.....	E5–Sh 5
CSI Shakespeare.....	E5–Sh 3	Shakespeare’s Clowns & Fools.....	E5–Sh 6
Disguises.....	E5–Sh 2	Shakespeare’s Families.....	E5–Sh 3
Dr. Seuss Adaptation.....	E5–Fall 5	Shakespeare’s Grand Tour.....	E5–Sh 5
Fall Festival Highlighted Rules for		Shakespeare’s Kings.....	E5–Sh 4
Special Events.....	E5–Fall 1	Shakespeare’s Romantic Couples.....	E5–Sh 3
Greek Comedy or Tragedy.....	E5–Fall 2	Shakespeare’s Wise Fools.....	E5–Sh 1
Horror, Supernatural and Fantasy		Shakespeare’s Women.....	E5–Sh 2
Plays.....	E5–Fall 4	Small Group Comedy.....	E5–Sh 4
Improvisation Guidelines.....	2	Small Group Drama.....	E5–Sh 4
Irish Playwrights.....	E5–Fall 3	Student Adaptation of	
Large Group Comedy — Open.....	E5–Sh 5	Children’s Literature.....	E5–Fall 2
Large Group Drama — Open.....	E5–Sh 4	Student Written Biographic/Historical	
Last Minute Shakespeare.....	E5–Sh 1	Event (Post 1900).....	E5–Fall 1
Last-Minute DTASC.....	E5–Fall 1	Student Written for Social	
Listen to My Dream.....	E5–Sh 2	Change.....	E5–Fall 1; Fall 5
Lovers: For Better or Worse.....	E5–Sh 1	Theatre for Social Change.....	E5–Fall 3
Modern Play Based on Shakespeare.....	E5–Sh 2	Theme Collage.....	E5–Sh 3
Modern Shakespeare.....	E5–Sh 6	Tragic Deaths.....	E5–Sh 5
Molière.....	E5–Fall 1	Trapped (Student Written).....	E5–Fall 3
Musical: The American		Two Person — Open.....	E5–Fall 1
Experience.....	E5–Fall 4	Wicked — Shakespeare’s Villains.....	E5–Sh 2
Noel Coward Plays.....	E5–Fall 3	Working Class.....	E5–Sh 2
Open Comedy.....	E5–Fall 2; Fall 5	World in Music.....	E5–Fall 5
Open Drama.....	E5–Fall 3	World Theatre.....	E5–Fall 4
Open Humor.....	E5–Fall 3		
Open Musical.....	E5–Fall 3, 5, 6		
Open Parody.....	E5–Sh 1		
Parody.....	E5–Sh 4		
Plays Based on Myths, Parables or			
Folk Tales.....	E5–Fall 2		
Plays by Women.....	E5–Fall 2		

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.)**
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://www.cetoweb.org/dtasc_pages/scholar_form.html
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.**

continued

- **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 MAY 1st**
- **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: _____

Instructor's Home Phone: _____

Instructor's email: _____

Institutes of Higher Learning Applied to: _____

Planned Major _____ and 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.**

1. 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

4. What have you gained from participation in DTASC festivals? 200 words maximum

Mark one:

_____ I will do a performance audition OR _____ I will present a technical portfolio.

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://www.cetoweb.org/dtasc_pages/scholar_form.html

APPLICATION MUST BE POSTMARKED OR EMAILED NO LATER THAN APRIL 1st.

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.

Auditions for 2016 scholarships will take place during the afternoon at the Middle School Shakespeare Festival.

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 ELIGIBILITY 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://www.cetoweb.org/dtasc_pages/scholar_form.html**
- **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://www.cetoweb.org/dtasc_pages/scholar_form.html

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

QUALIFICATIONS:

- 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.).
- 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://www.cetoweb.org/dtasc_pages/scholar_form.html

APPLICATION MUST BE POSTMARKED NO LATER THAN APRIL 1st.

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 into each space on your computer.)

Applicant Name: _____

Cell Phone (for scholarship communication 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 of Higher Learning:

Have you been accepted at any of these schools?

Yes ___ No ___ Haven't heard ___

Areas of Interest:

___ Performance

___ Acting

___ Musical Theatre

___ Other _____

Intended Major: _____ Intended Minor: _____

I have completed this application accurately, including the *Personal Reflections* and *Festival Participation* forms to the best of my knowledge.

Student Signature (Electronic signature is acceptable.)

Date

(application must be postmarked no later than April 1st)

**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 knowledge.

Signature of current high school Theatre Teacher (**Electronic signature is acceptable.**)

Date

continued

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 you have played or positions you held during your 6th–12th grade years. (200 words maximum)
2. Tell about the role or position of which you are most proud. Why did you pick this particular one? (200 words maximum)
3. List some of the Theatre awards that you have received during your 6th–12th grade years. (200 words maximum)
4. Tell about the award of which you are most proud. Why did you pick this particular one. (200 words maximum)
5. Write one paragraph explaining why you have decided to declare a major or minor in Theatre Arts. (200 words maximum)

continued

APPLICATION CHECK LIST

- 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 1st

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

2014–	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–

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 Literature
2006	Student Written (Bio/Hist.Event/ Post 1900)	Molière	Last Minute DTASC	Open Musical
2005	2 Person Open	AFI Top 100 Screenplays of 20 th Century	Student Written for Social Change	Open Musical (Any Source)
2004	2 Person 1960s Play	Student-Adapted Children’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 Screenplays	Musical Theatre

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 (A/B) DIVISION
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

2016	The Tempest	Macbeth
2015	Merry Wives of Windsor	King Lear
2014	Twelfth Night	Hamlet
2013	Much Ado About Nothing	Romeo and Juliet
2012	For Tech Theatre: Taming of the Shrew (Event 8: Open Comedy)	For Tech Theatre: Hamlet (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–

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. 12 th 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

G4 DTASC HOSTS, 2000–2014

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		
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
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

G4 DTASC HOSTS, CONTINUED

YEAR	SHAKESPEARE C DIVISION	SHAKESPEARE A/B DIVISION	FALL C DIVISION	FALL A/B DIVISION
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/CJ Foss, Los Angeles Valley College, Van Nuys	Jim Bell, Palos Verdes Peninsula HS, Rolling Hills Estates

STATISTICS FOR FALL FESTIVALS, 2006–20XX

Fall Festival	Division(s)	Host School	# Schools	A Div Regis. Students	B Div Regis. Students	C Div Regis. Students	Total # Registered Students	Tech Rms	Monologue Rooms	2-4 Person Rooms	3-10 Person Rooms	3-6 Person Rooms	Total rms for Rounds 1&2	For Rules, Tabs, etc.	Used for awards assemblies
2014	C	Temecula Valley HS	76	-	-	1928	1928	3	10	20	7	16	56	5	Gym
2014	AB		47	649	524	-	1173	1	8	14	5	13	41	5	Gym
2013	C	Calabasas HS	75	-	-	1855	1855	3	10	17	6	16	52	4	Gym
2013	AB	Cortines VAPA (CLAHS#9)	49	757	600	0	1356	1	7	15	5	12	40	3	Theater
2012	C	Citrus Hill HS	75	-	-	1938	1938	3	10	18	8	20	59	3	Gym
2012	AB	Woodrow Wilson MS	35	619	431	-	1050	3	7	12	5	10	37	4	Theater
2011	C	Cortines VAPA (CLAHS#9)	62	-	-	1749	1749	1	10	19	6	16	52	4	Theater
2011	AB	Dodson MS	43	601	399	-	1000	3	7	14	5	10	39	4	Aud
2010	C	Central LA HS#9	62	-	-	1617	1617	1	10	22	6	13	52	4	Theater
2010	AB	Millikan MS	43	668	404	-	1072	1	7	14	5	10	37	4	Aud
2009	C	Carson HS	68	-	-	1716	1716	3	10	16	7	15	51	4	Aud
2009	AB	Dodson MS	42	725	431	-	1156	3	7	15	5	10	40	4	Aud
2008	C	Calabasas HS	62	-	-	1435	1435	3	10	18	6	15	52	4	Gym
2008	AB	Dodson MS	36	641	334	-	975	3	5	12	5	10	35	4	Aud
2007	C	Reseda HS	65	-	-	1610	1610	3	10	17	10	16	56	4	Aud
2007	AB	Birmingham HS	36	472	399	-	871	1	5	13	5	9	33	4	Aud
2006	C	Valencia HS, Placentia	56	-	-	1486	1486	3	8	14	7	16	48	4	New Gym
2006	AB	Millikan MS	36	604	375	-	979	Gym	7	14	5	11	37	4	Aud, Gym

STATISTICS FOR SHAKESPEARE FESTIVALS, 2006–20XX

Shakespeare Festival	Division(s)	Host School	# Schools	MS(A) Div Regis. Students	JV(B) Div Regis. Students	Varsity (C) Regis. Students	Total # Regis- tered Students	Tech Rms	Monologue Rooms	2-4 Person Rooms	3-10 Person Rooms	3-6 Person Rooms	Total rms for Rounds 1&2	for Rules, Tabs, etc.	Used for awards assemblies
2015	VJM	James Monroe HS	130 (75)	464	591	1343	2398	6	18	34	14	19	91	5	L Gym;Odin
2014	ABC	Chatsworth HS	95 (64)	494	497	1080	2071	Gym	15	23	9	16	63	4	SGm;ChHa
2013	ABC	Fullerton UHS	104 (69)	561	576	1255	2392	4	16	24	10	18	72	4	N&S Gyms
2012	ABC	Reseda HS	85 (62)	873	406	1081	2360	3	12	24	10	17	66	4	Aud, Gym
2011	ABC	Fullerton UHS	88 (64)	526	496	1080	2102	6	13	26	8	16	69	4	N&S Gyms
2010	ABC	SOCES	80 (58)	426	433	999	1858	2	11	25	8	15	61	4	Aud, MPR
2009	ABC	Reseda HS	86 (67)	518	343	1105	1966	3	14	26	9	18	70	4	Aud, Gym
2008	ABC	John Burroughs HS	73 (52)	330	376	869	1575	3	14	24	9	14	64	4	Aud, Gym
2007	C	California HS	36	-	-	949	949	3	6	9	5	8	31	4	Lg Gym
2007	AB	Chatsworth HS	25	394	314	-	708	Gym	6	12	4	8	30	3	Aud, Gym
2006	C	Colony HS	37	-	-	920	920	1	6	10	5	9	31	4	Theatre
2006	AB	St. Joseph HS, Lakewood	30	482	294	-	776	2	5	12	4	8	31	4	MPB, Aud

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

SECTION H – TABLE OF CONTENTS – 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 C 1 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

SECTION H – TABLE OF CONTENTS – 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	A Moon for the Misbegotten
Auntie Maine	
	No Time for Sergeants
The Bad Seed	
A Boy Growing Up	Once Upon a Tailor
Bus Stop	Ondine
Cat on a Hot Tin Roof	Picnic
The Cave Dwellers	The Pleasure of His Company
The Chalk Garden	Point of No Return
The Cocktail Party	The Ponder Heart
Come Back Little Sheba	The Potting Shed
The Country Girl	
The Crucible	Quadrille
The Dark at the Top of the Stairs	The Reluctant Debutante
Darkness at Noon	Romanoff and Juliet
The Desperate Hours	The Rope Dancers
Dial M for Murder	The Rose Tattoo
The Diary of Anne Frank	
The Entertainer	Separate Tables
	The Seven Year Itch
	The Shrike
The Fourposter	Six Characters in Search of an Author
	Someone Waiting
The Great Sebastians	Stalag 17
	Sunrise at Campobello
The Happiest Millionaire	Tamburlaine the Great
A Hatful of Rain	Tea and Sympathy
The Honeys	The Teahouse of the August Moon
	Tiger at the Gates
I am a Camera	Time of the Cuckoo
Inherit the Wind	Time Remembered
The Innocents	The Trip to Bountiful
	Two for the Seesaw
J.B.	
The Lark	A View from the Bridge
Long Day's Journey into Night	The Visit
Look Back in Anger	A Visit to a Small Planet
Look Homeward Angel	
A Majority of One	The Waltz of the Toreadors
The Matchmaker	Witness for the Prosecution
Middle of the Night	

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
1776
42nd Street

A Chorus Line
Annie
Applause
Assassins

Barnum
Bells Are Ringing
The Best Little Whore House in Texas
Big River
Boy Friend, The
Bye, Bye Birdie

Chicago
Company

Damn Yankees
Destry Rides Again
Dreamgirls

Finian's Rainbow
Fiorello!
Flower Drum Song
Funny Girl

George M!
Golden Boy
Grease
Guys and Dolls
Gypsy

Hair
Hello Dolly
How to Succeed in Business Without Really
Trying

Kiss Me Kate

Mack and Mabel
Mame
Me and My Girl
The Me Nobody Knows
The Most Happy Fellow
The Music Man
My One and Only

No, No Nanette

Oklahoma
On a Clear Day You Can See Forever

The Pajama Game
Porgy and Bess
The Producers
Promises, Promises

Quilters

Ragtime
Runaways

Seven Brides for Seven Brothers
She Loves Me
Singin' in the Rain
South Pacific
Sugar
Sunset Blvd.
Superman
Sweet Charity

Take Me Along
The Unsinkable Molly Brown

West Side Story
Wonderful Town
Working
You're a Good Man Charlie Brown

OSCAR WINNING ORIGINAL SCREENPLAYS

- 1927 Benjamin Glazer (Seventh Heaven)
1928 Hans Kraly (The Patriot)
1929 Frances Marion (The Big House)
1930 John Monk Saunders (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 Lerner (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 Almodóvar (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

Volpone

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 Ben Jonson and John Marston, contained satirical references to the Scots which landed the authors in jail. Rollo Duke of Normandy (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

Harold Pinter

Edward Albee

Christopher Durang

Eugene Ionesco

Tom Stoppard

Luigi Pirandello

Jean-Paul Sartre

Albert Camus

Jean Genet

Arthur Adamov

Friedrich Durrenmatt

Fernando Arrabal

Jean Tardieu

Dario Fo

David Mamet

Norman Frederick Simpson

Jack Gelber

Arthur Kopit

Slawomir Mrozek

Tadeusz Rozewicz

Vaclav Havel

John Guare

Caryl Churchill

Gao Xingjian

Jules Feiffer

Antonin Artaud

Boris Vian

Peter Weiss

MODERN PLAYS BASED ON SHAKESPEARE

Actor's Nightmare (one section of it)

Boys from Syracuse

Cahoot's Macbeth

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

Rosencrantz and Guildenstern Are Dead

The Golem, Methuselah and Shylock

Two Gentlemen of Verona (modern translation)

Want's Unwished Work

West Side Story

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)
Sebastian Barry (b. 1955)
Samuel Beckett (1906–1989)
Brendan Behan (1923–1964)
Dermot Bolger (b. 1959)
Dion Boucicault (1820–1890)
Colm Byrne (b. 1971)
Marina Carr (b. 1964)
Austin Clarke (1896–1974)
Padraic Colum (1881–1972)
Roddy Doyle (b. 1958)
Gary Duggan (b. 1979)
Lord Dunsany (1878–1957)
St John Ervine (1883–1971)
Bernard Farrell (b. 1939)
Brian Friel (b. 1929)
Miriam Gallagher (b. 1958)
Oliver Goldsmith (1730–1774)
Lady Augusta Gregory (1852–1932)
Michael Harding (b. 1953)
Denis Johnston (1901–1984)
Jennifer Johnston (b. 1930)
Marie Jones (b. 1951)
John B. Keane (1928–2002)
Thomas Kilroy (b. 1934)
Hugh Leonard (1926–2009)
Walter Macken (1915–1967)
Martin McDonagh (b. 1970)
Frank McGuinness (b. 1953)
Conor McPherson (b. 1971)
M. J. Molloy (1917–1994)
George Moore 1852–1933)
Jimmy Murphy (b. 1962)
John Murphy (1929–1998)
Tom Murphy (b. 1935)
T. C. Murray (1873–1959)
Sean O’Casey (1880–1964)
Joseph O’Connor (b. 1963)
Mark O’Rowe (b. 1970)
Lennox Robinson (1886–1958)
Billy Roche (b. 1949)
G. Bernard Shaw (1856–1950)
Peter Sheridan (b. 1952)
George Shiels (1881–1949)
Richard Brinsley Sheridan (1751–1816)
John Millington Synge (1871–1909)
Colin Teevan (b. 1968)
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)

Kiss Me Kate (1947—Baltimore)

Guys and Dolls (1950—NYC)

Damn Yankees (1955—Washington DC)

The Music Man (1957—Iowa)

West Side Story (1957—NYC)

Gypsy (1959—Seattle and other cities)

Bye Bye Birdie (1960—Sweetapple, Ohio)

Funny Girl (1964—NYC)

Sweet Charity (1966—NYC)

Hair (1969—NYC)

Company (1970—NYC)

Grease (1972—Rydell High School)

A Chorus Line (1975—NYC)

On the Twentieth Century (1978—Chicago)

42nd Street (1980—NYC)

Dreamgirls (1981—Detroit)

Big River (1985—Mississippi River)

City of Angels (1989—Los Angeles)

Sunset Boulevard (1994—Hollywood)

In the Heights

Memphis

Ragtime

Tintypes

Thoroughly Modern Millie

Assassins

Parade

All American

Take Me Along

Promises, Promises

Company

High School Musical

Little House on the Prairie

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** **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 (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 must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	TECHNIQUE	CHARACTERIZATION	INTERACTION	STAGING	OVERALL EFFECTIVENESS	RANK	NOT APPROPRIATE
EX:	CWZ30		A	G	A	S	A	3	√
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						



**Drama Teachers Association
of Southern California**

Event Number

Event Name

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.

Multiple empty lines for writing comments.

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

Accomplished

Proficient

Fair

Needs Work

Interaction

For Monologue – interaction with audience/invisible other.

For Group Scenes – listening/reacting and ensemble work.

Superior

Accomplished

Proficient

Fair

Needs Work

Staging

Including use of bodies to create strong stage pictures.

Superior

Accomplished

Proficient

Fair

Needs Work

Overall Effectiveness

The work of the creators and the appropriateness for the category; professionalism in presentation.

Superior

Accomplished

Proficient

Fair

Needs Work

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	Accomplished	Proficient	Fair	Needs Work
<p>The performers could be heard and understood throughout the scene.</p> <p>The performers were physically engaged throughout the scene.</p> <p>Pacing significantly enhanced variety and nuance of scene.</p>	<p>The performers could be heard and understood during most of the scene.</p> <p>The performers were physically engaged during most of the scene.</p> <p>Pacing was beneficial to the scene.</p>	<p>The performers could be heard and understood sometimes.</p> <p>The performers were sometimes physically engaged in the scene.</p> <p>Pacing was appropriate to the scene.</p>	<p>The performers could not be heard and understood during much of the scene.</p> <p>The performers were physically engaged at times during the scene.</p> <p>Pacing was inappropriate or only somewhat evident.</p> <p>The performers struggled with memorization.</p>	<p>The performers could not be heard and understood.</p> <p>The performers were not physically engaged in the scene.</p> <p>Pacing was sluggish or too fast.</p> <p>The scene was not memorized.</p>

Characterization

Superior	Accomplished	Proficient	Fair	Needs Work
<p>The performers created vocal characters which brought life to the text.</p> <p>The performers employed their bodies in a variety of ways to illuminate the characters.</p> <p>The business of the performers brought understanding of mood & theme beyond the text.</p>	<p>The performers created vocal characters related to the text.</p> <p>The performers engaged their bodies in relation to their characters.</p> <p>The business of the performers matched the characters.</p>	<p>The performers made choices about vocal character.</p> <p>The performers made choices about their physical characters.</p> <p>The business of the performers was mostly connected to the characters.</p>	<p>The performers' vocal characters were not related to the text.</p> <p>The performers' physical characters lacked specificity.</p> <p>The performers did not connect the business to the text.</p>	<p>The performers' recitation of lines did not connect the text to the characters.</p> <p>The performers' physical characters lacked clarity and consistency.</p> <p>The performers' business was disconnected from the text.</p>

Interaction

Superior	Accomplished	Proficient	Fair	Needs Work
<p>The interactions and reactions of the characters were consistent throughout the scene.</p>	<p>The interactions and reactions of the characters were consistent during most of the scene.</p>	<p>The interactions and reactions of the characters were inconsistent</p>	<p>The interactions and reactions of the characters were inconsistent throughout the scene.</p>	<p>The interactions and reactions of the characters were lacking.</p>

Staging

Superior	Accomplished	Proficient	Fair	Needs Work
<p>The performers used their bodies to create effective and/or creative stage pictures.</p> <p>The staging was creative, innovative, and helped engage the audience.</p>	<p>The performers created strongly composed stage pictures.</p> <p>The staging was clear, appropriate to the scene, and helped showcase the action.</p>	<p>The performers matched their movements to the stated action.</p> <p>The staging was adequate for the given action.</p>	<p>The performers were inconsistent in their stage pictures.</p> <p>The staging lacked connection to the action.</p>	<p>The staging was under-rehearsed.</p>

Overall Effectiveness

Superior	Accomplished	Proficient	Fair	Needs Work
<p>Professionalism: Easy to hear title & author of piece. Clearly held the moment to end. Transitions were very thoughtful, motivated, creative and smooth.</p> <p>The overall work of the creators was superior.</p> <p>The scene's action, characters and themes clearly derived from the text.</p> <p>The scene is an exemplary representative of the category.</p> <p>This scene should <i>definitely</i> move on and compete for further honors.</p>	<p>Professionalism: Easy to hear title & author of piece. Clearly held the moment to end. Transitions were reasonably thoughtful, motivated, creative and smooth.</p> <p>The overall work of the creators was excellent.</p> <p>This scene is a strong representative for the category.</p> <p>The scene's action, characters, and themes were connected to the text.</p> <p>This scene should <i>probably</i> move on and compete for further honors.</p>	<p>Professionalism: Could hear most of title & author of piece. Ending moment clear. Transitions seemed motivated, creative and smooth.</p> <p>The overall work of the creators was good.</p> <p>This scene fits the criteria of the category.</p> <p>The scene showed some understanding of the text.</p> <p>This scene <i>might</i> move on to compete further.</p>	<p>Professionalism: Hard to understand title & author of piece. Ending moment okay. Transitions could have been more motivated, creative and smooth.</p> <p>The overall work of the creators was fair.</p> <p>This scene did not fit the criteria of the category.</p> <p>The scene showed little understanding of the text.</p> <p>The scene should NOT move on to compete further.</p>	<p>Professionalism: Couldn't understand title & author of piece. Ending moment lacked confidence. Transitions need to be more motivated and smooth.</p> <p>The scene was disconnected from the text.</p> <p>The work of the creators needed more time to achieve their goal.</p> <p>The scene should NOT move on to compete further.</p>

Sets and Lights 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 (Grade = A) **A = Accomplished** (Grade = B) **P = Proficient** (Grade = C) **F = Fair** (Grade = D) **N = Needs Work** (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 must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH	CONCEPT	SET DESIGN	LIGHTING DESIGN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	G	A	S	A	3	✓
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									



**Drama Teachers Association
of Southern California**

Sets and Lights Share Sheet

Event Number

Event Name

Room

Round

1

2

Semi-Finals

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

Research

Knowledge of the chosen play and time period; notebook demonstrates thoroughness

Superior Accomplished Proficient Fair Needs Work

Concept

Required paperwork, color choices, appropriateness, overall display

Superior Accomplished Proficient Fair Needs Work

Set Design

Set—Practicality and professionalism of design/model

Superior Accomplished Proficient Fair Needs Work

Lighting Design

Lighting—Required paperwork, instrument choices, display

Superior Accomplished Proficient Fair Needs Work

Overall Presentation

Professionalism of presenters, overall preparation including notebook, clear speech

Superior Accomplished Proficient Fair Needs Work

Judge Number

Judge Name

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 (Grade = A) **A = Accomplished** (Grade = B) **P = Proficient** (Grade = C) **F = Fair** (Grade = D) **N = Needs Work** (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 must score in every category for every event

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	G	A	S	A	3	✓
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									

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 (Grade = A) **A = Accomplished** (Grade = B) **P = Proficient** (Grade = C) **F = Fair** (Grade = D) **N = Needs Work** (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 must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	CONCEPT	PROGRAM DESIGN	GRAPHIC/ POSTER DESIGN	PUBLICITY PLAN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	G	A	S	A	3	√
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									

Sets, Lights, and 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 must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH / CONCEPT	SET DESIGN	LIGHTING DESIGN	GRAPHICS DESIGN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	G	A	S	A	3	√
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									

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.

Divisions B and C

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.

Division A

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.

continued

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)

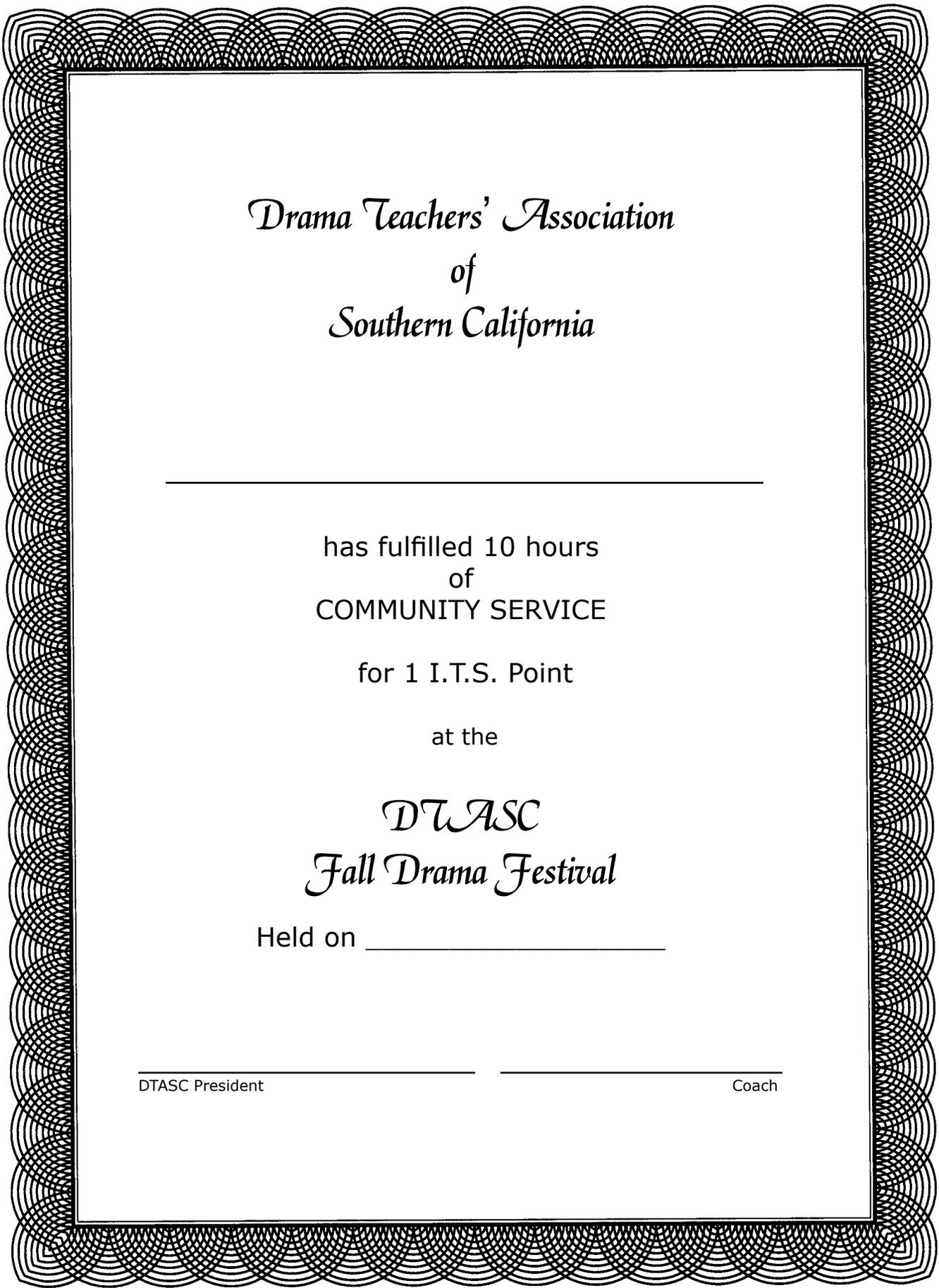
Placement in room	Sweepstakes Points		
	Monologue	5 min scene / Tech	8 min scene
1 st	9	11	13
2 nd	8	10	12
3 rd	7	9	11
4 th	6	8	10
5 th	5	7	9

** note: Tech category receives 1 point for entering

REMEMBER — It's just a festival...

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.



Drama Teachers' Association
of
Southern California

has fulfilled 10 hours
of
COMMUNITY SERVICE

for 1 I.T.S. Point

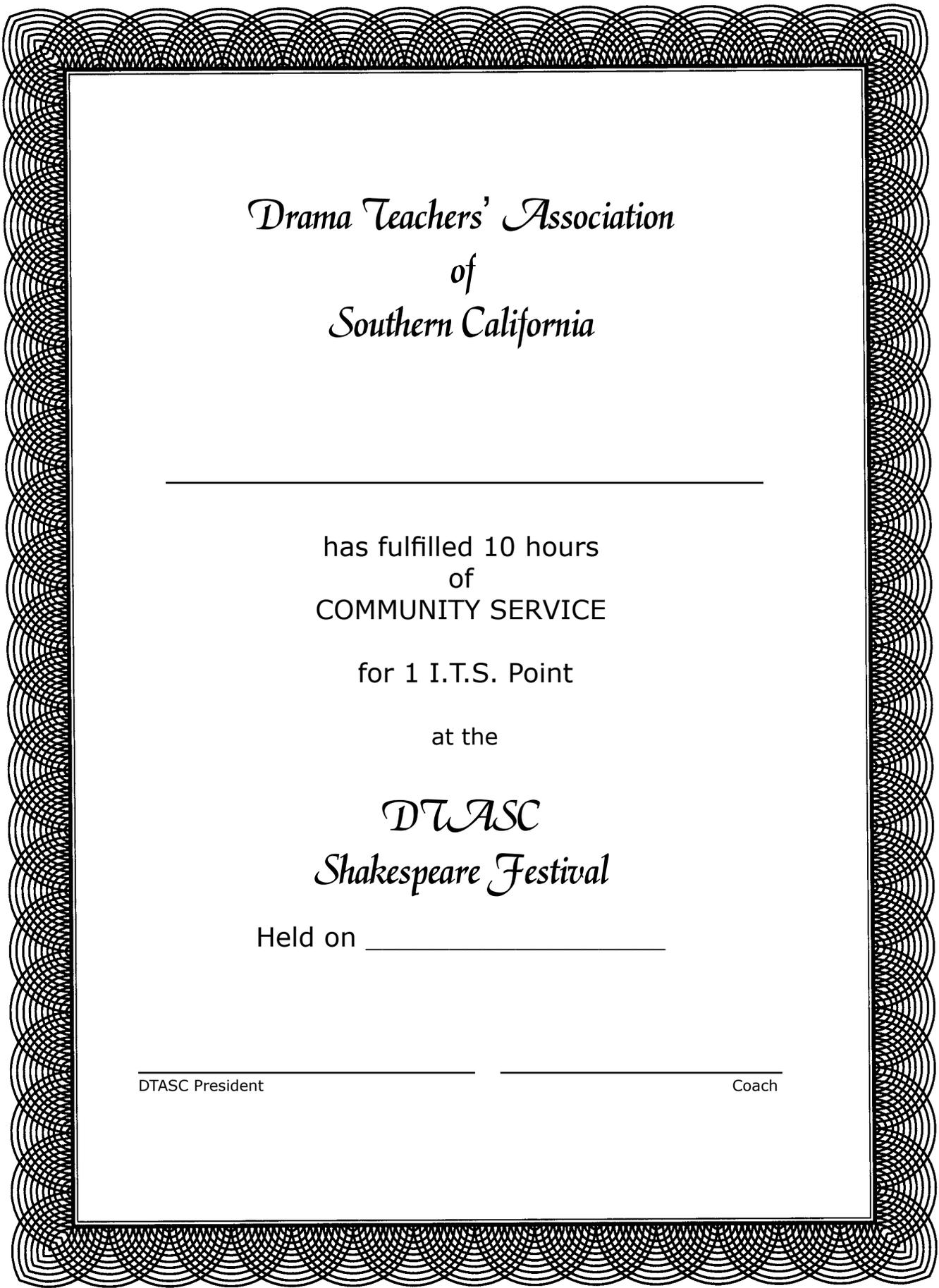
at the

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*

Recognizes

For participating in the

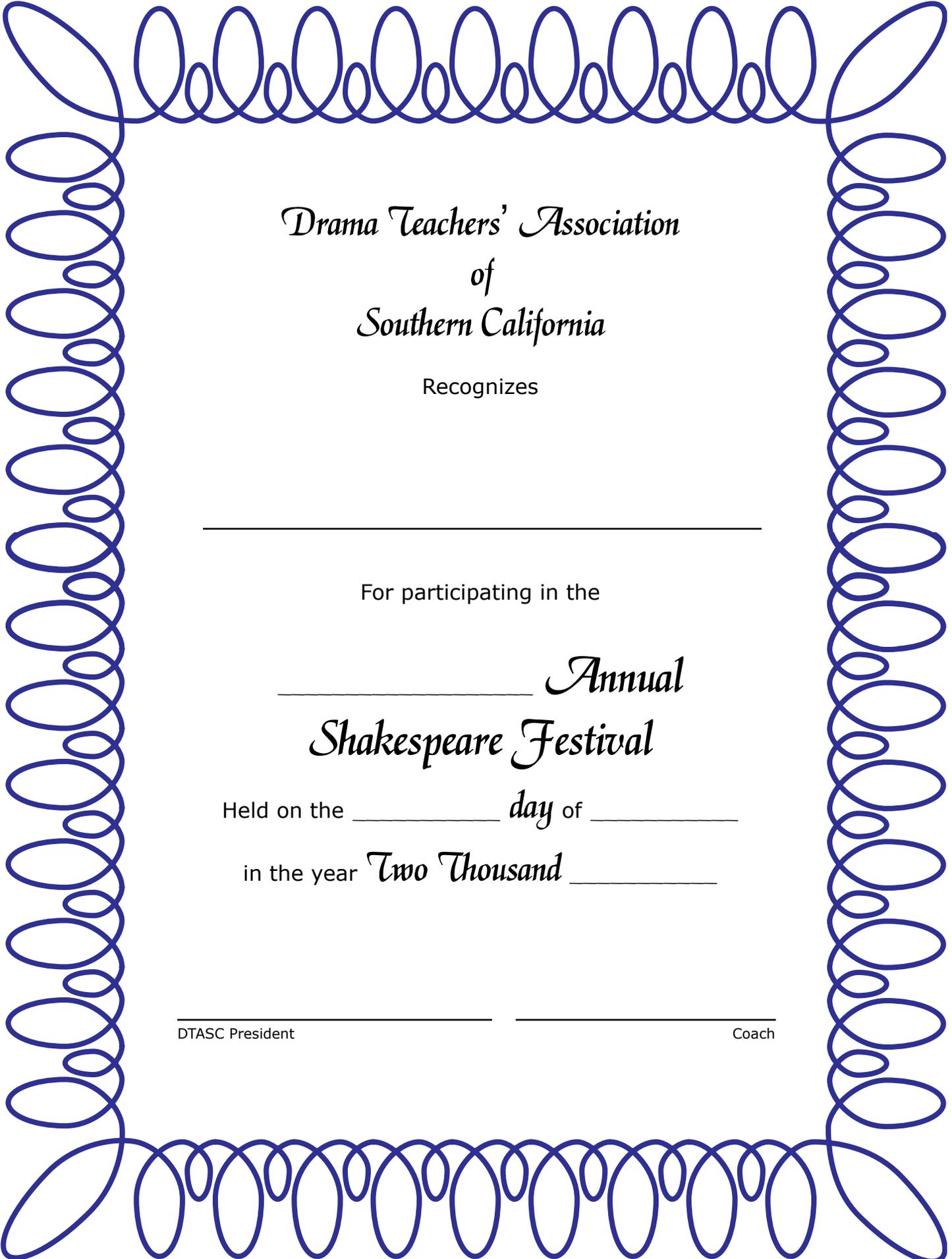
_____ *Annual*
Fall Drama Festival

Held on the _____ *day* of _____

in the year *Two Thousand* _____

DTASC President

Coach



*Drama Teachers' Association
of
Southern California*

Recognizes

For participating in the

_____ *Annual*
Shakespeare Festival

Held on the _____ day of _____

in the year *Two Thousand* _____

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 \$30.00 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 \$30.00 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 bottom as a reminder

Membership Requirements/Benefits

Active Members are current teachers in Southern California middle and secondary schools.

Membership extends from October to September 1

Each school must have at least one paid member. (\$30 for the primary member)

Each person from your school who directs students must join. (\$30.00 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.



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
---------------------	------	------

Tear 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 3 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 each of the 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 then will be offered ads for purchase in spring festival booklets;
- An associate company's representative may judge at the annual DTASC festivals;
- An associate company can send notices to DTASC members via the DTASC membership secretary;
- 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 to display at the information table

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.

Deadline is May 15th.

Mail to: Susan Eiden
13562 E. Starbuck St.
Whittier, 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
in 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 Elections by the end of the Shakespeare Festival in any even-numbered year.

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 DTASC Board:
Historian, Parliamentarian, Chair of Tabulations, Chair of Rules, Chair of Judges

ROOM CHANGE NOTICE

EVENT _____

ROUND _____

HAS MOVED TO

ROOM _____

September 2015 Fall Planning Meeting

	Name	School	Email
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			



The Drama Teachers Association of Southern California

SAMPLE LETTER FROM VICE PRESIDENT TO ADMINISTRATOR OF PARTICIPATING SCHOOL

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 Wunningham, 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 an 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 steal-
ing 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!

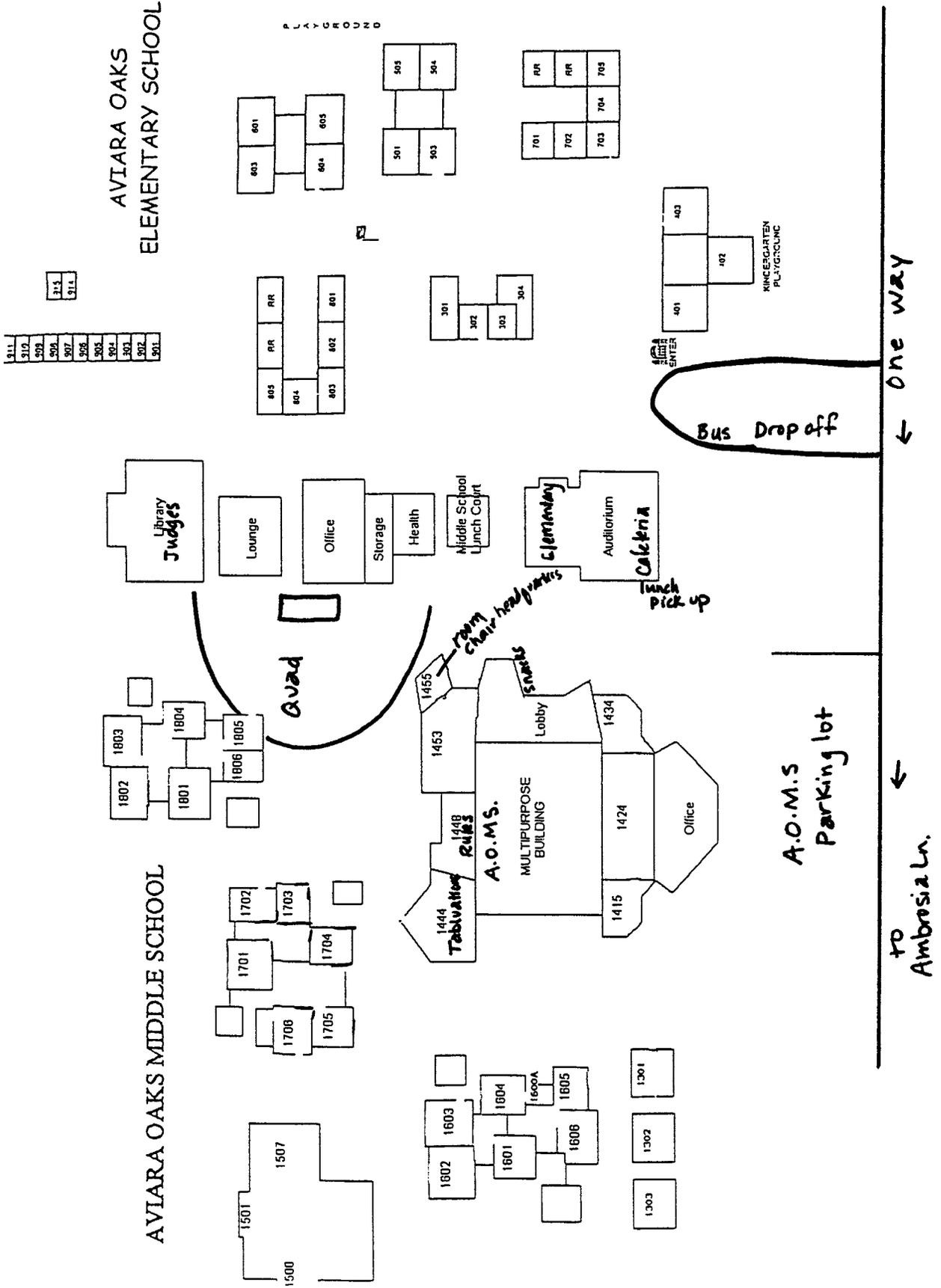
There's no teaching like show teaching and stats say that it's so
Getting kids engaged can be so thrilling, getting them to act, to
sing, to dance
Smiling as you watch the classroom filling, with students will-
ing, to take a chance.

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!

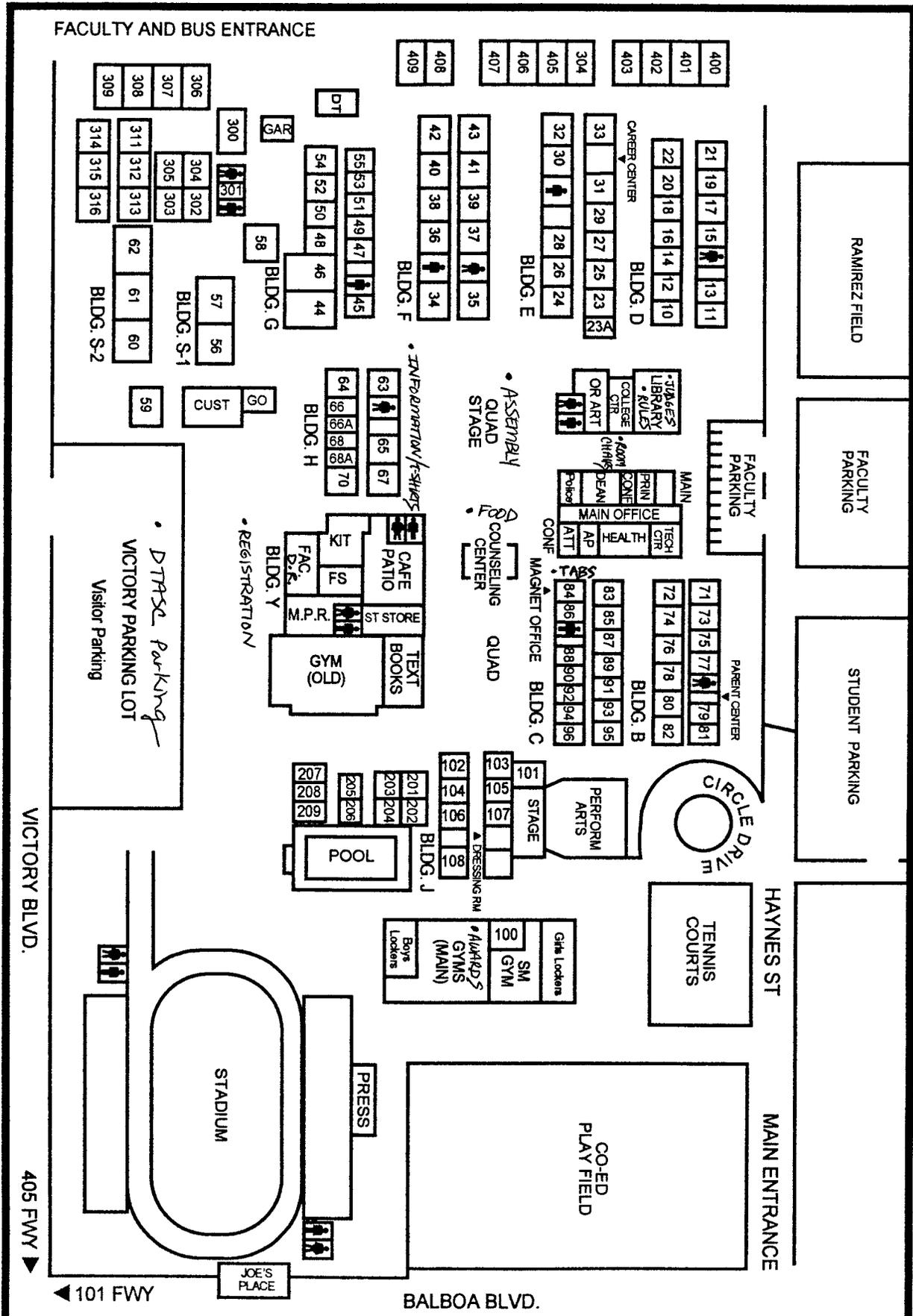
Source: Drama Data-Rama, Perpich Center For Arts Education

CAMPUS MAP OF AVIARA OAKS MIDDLE & ELEMENTARY SCHOOLS, CARLSBAD



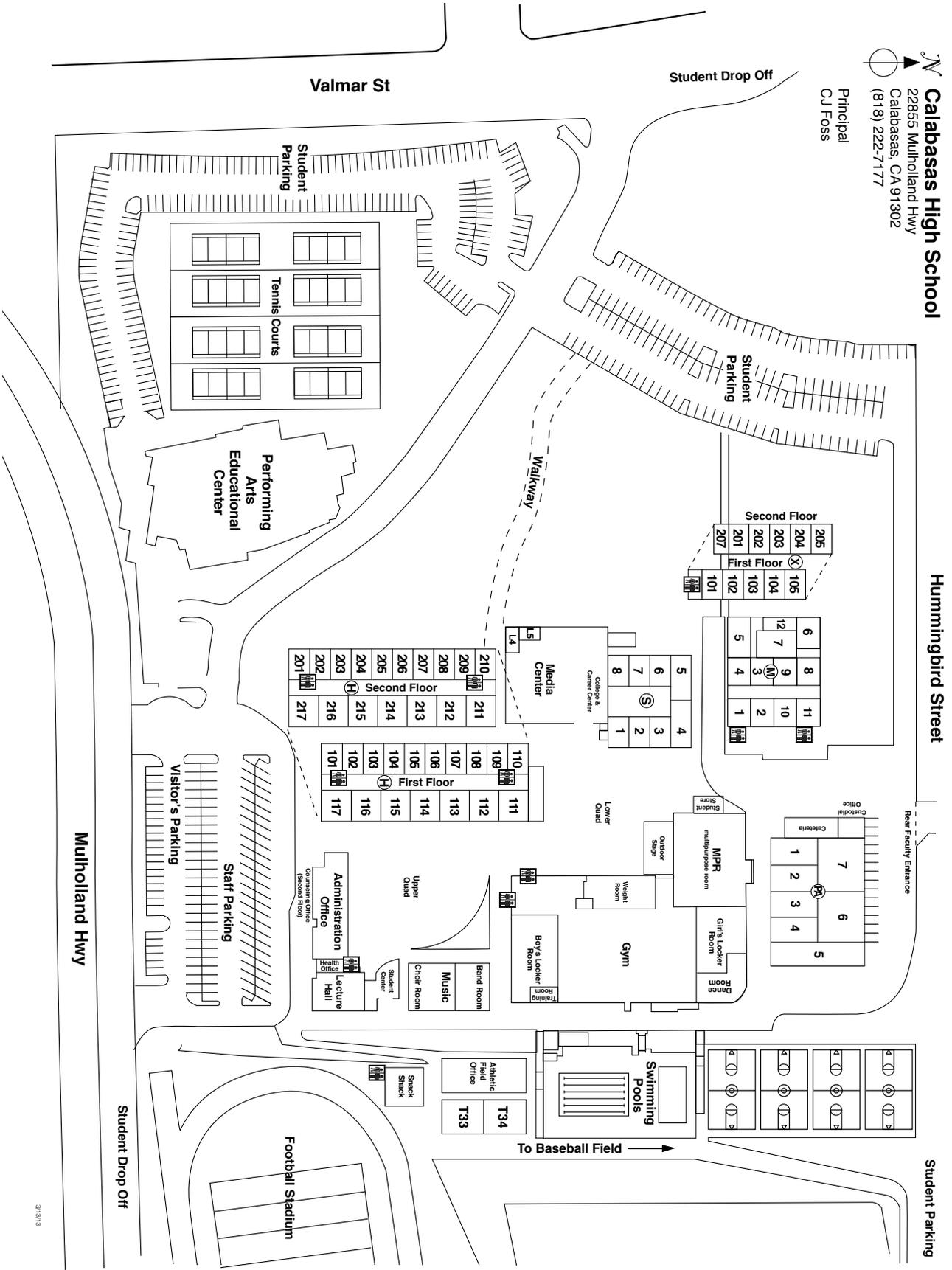
CAMPUS MAP OF BIRMINGHAM HIGH SCHOOL, VAN NUYS

Birmingham High School



CAMPUS MAP OF CALABASAS HIGH SCHOOL, CALABASAS

Calabasas High School
 22855 Mulholland Hwy
 Calabasas, CA 91302
 (818) 222-7177
 Principal
 CJ Foss



3/13/13

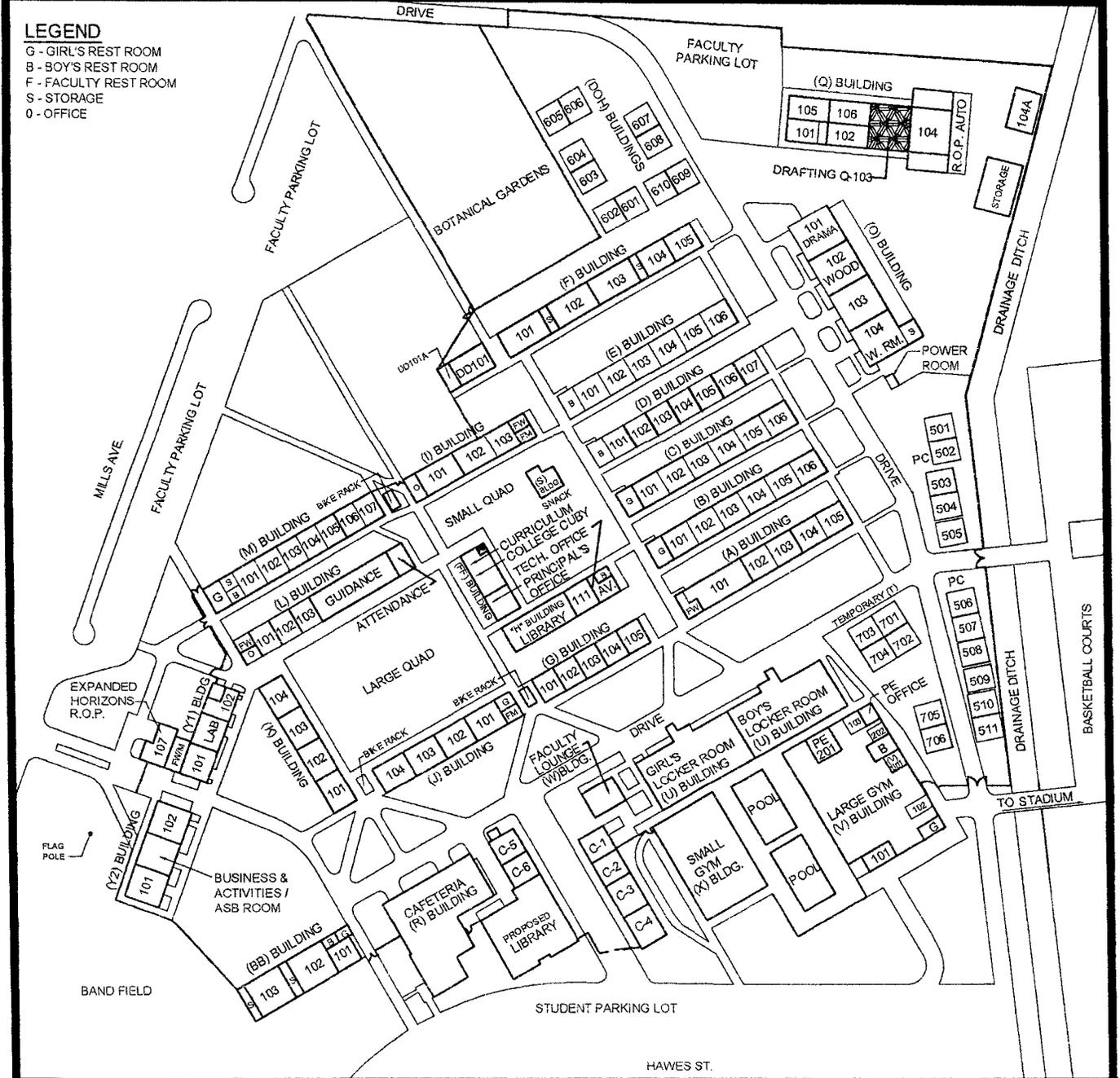
CALIFORNIA HIGH SCHOOL

9800 S. MILLS AVENUE WHITTIER, CALIFORNIA 90604

(562) 698 - 8121 EXTENSION 3000

LEGEND

- G - GIRL'S REST ROOM
- B - BOY'S REST ROOM
- F - FACULTY REST ROOM
- S - STORAGE
- O - OFFICE



DR. BY ARTHUR RODRIGUEZ 2/19/97

REVISED BY J. HILLS 2/18/00

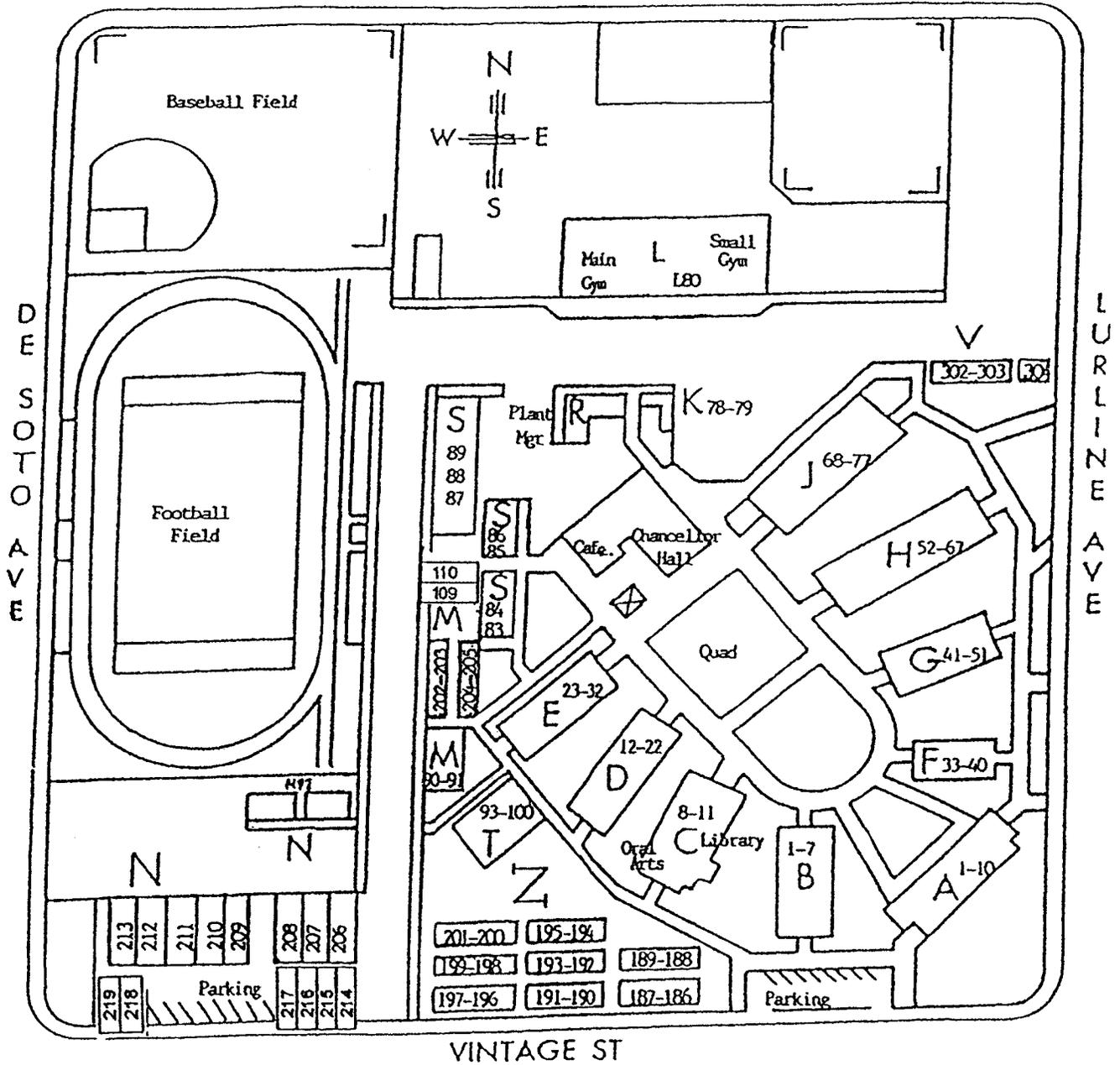
N. BENSON 9/20/00

A. PEREZ 2/6/05

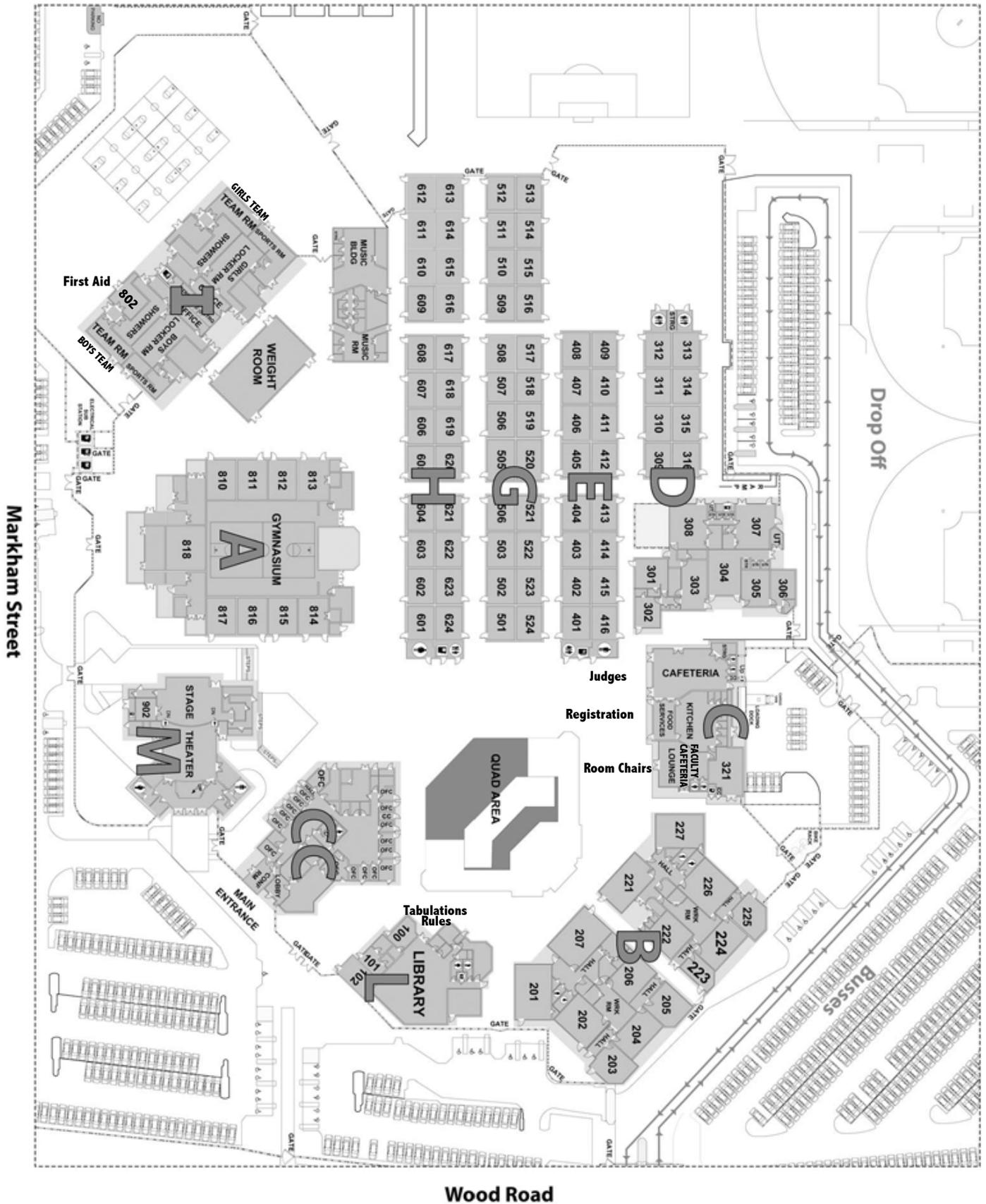
REVISED BY MR. ALVAREZ 8/28/06

CAMPUS MAP OF CHATSWORTH HIGH SCHOOL, CHATSWORTH

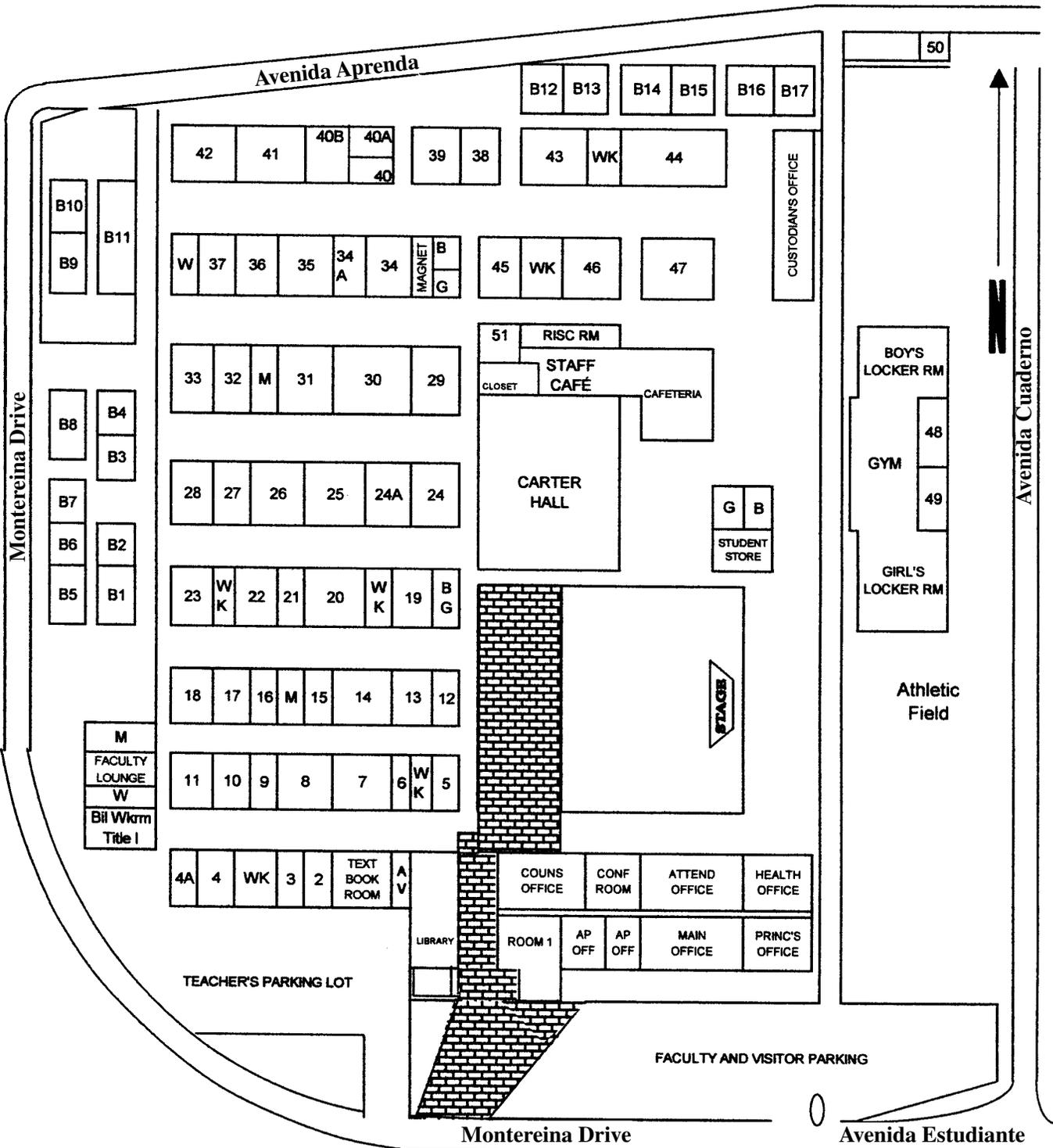
Chatsworth High School
LEMARSH ST



Citrus Hill High School



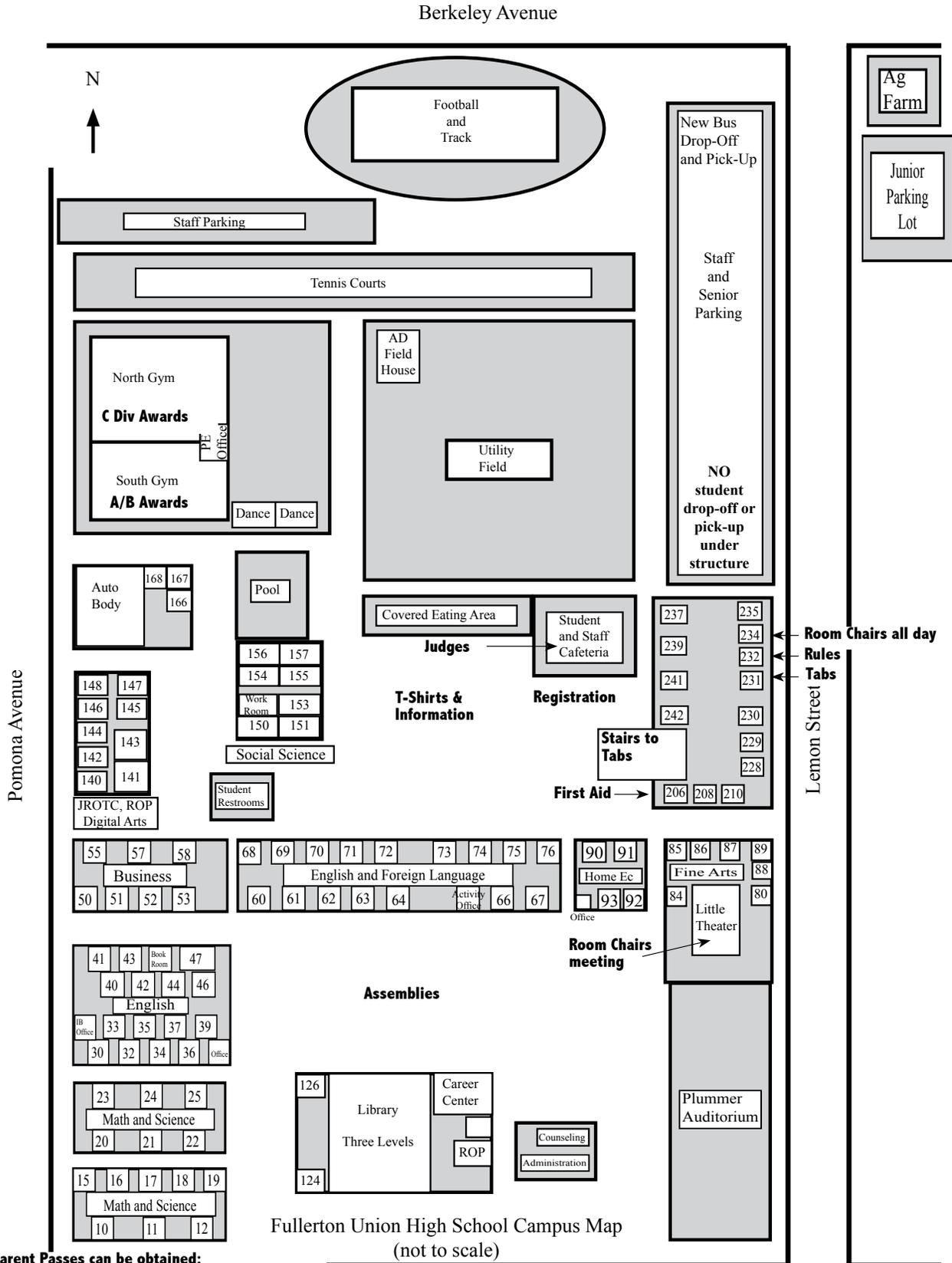
CAMPUS MAP OF DODSON MIDDLE SCHOOL, RANCHO PALOS VERDES



Dodson Middle School
28014 Montereyna Drive
Rancho Palos Verdes, CA 90275

Revised 2/12/03 lg

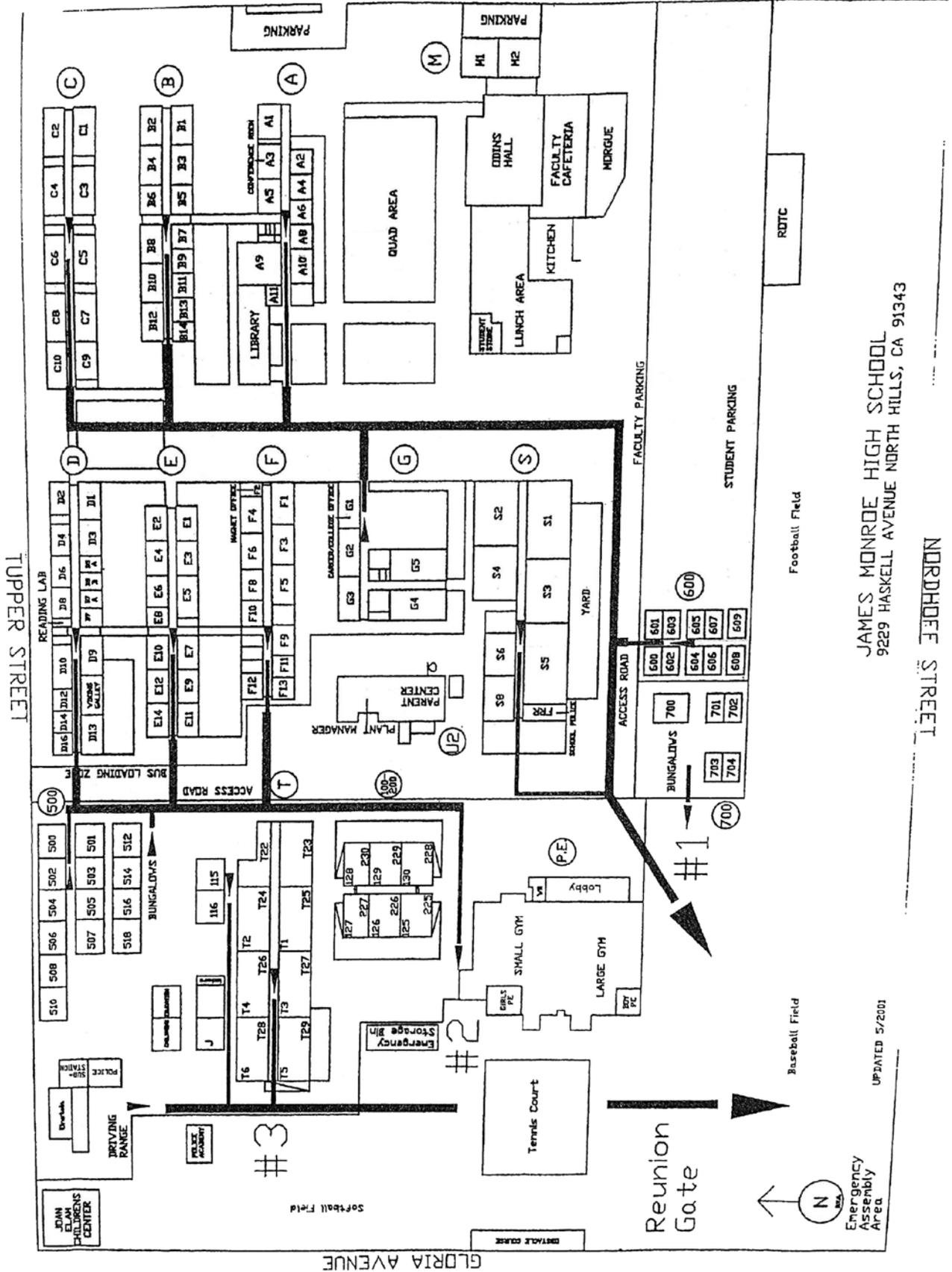
CAMPUS MAP OF FULLERTON UNION HIGH SCHOOL, FULLERTON



Parent Passes can be obtained:
 • before Round 1 — at Registration
 • rest of day — at Information/T-shirt Table

Room changes for C Div Event 2:
 Program says 19 - go to 22.
 Program says 25 - go to 62.

CAMPUS MAP OF JAMES MONROE HIGH SCHOOL, NORTH HILLS

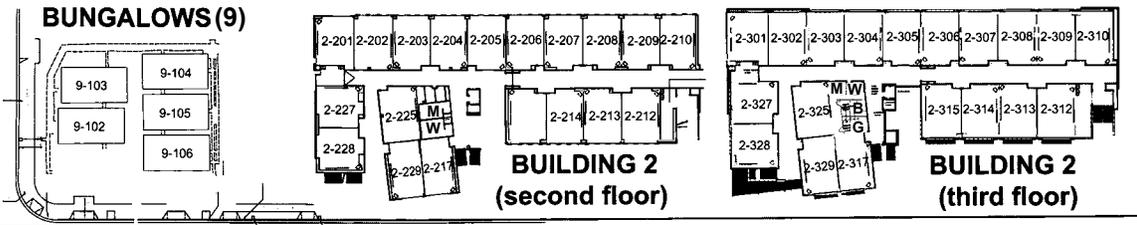


JAMES MONROE HIGH SCHOOL
9229 HASKELL AVENUE NORTH HILLS, CA 91343

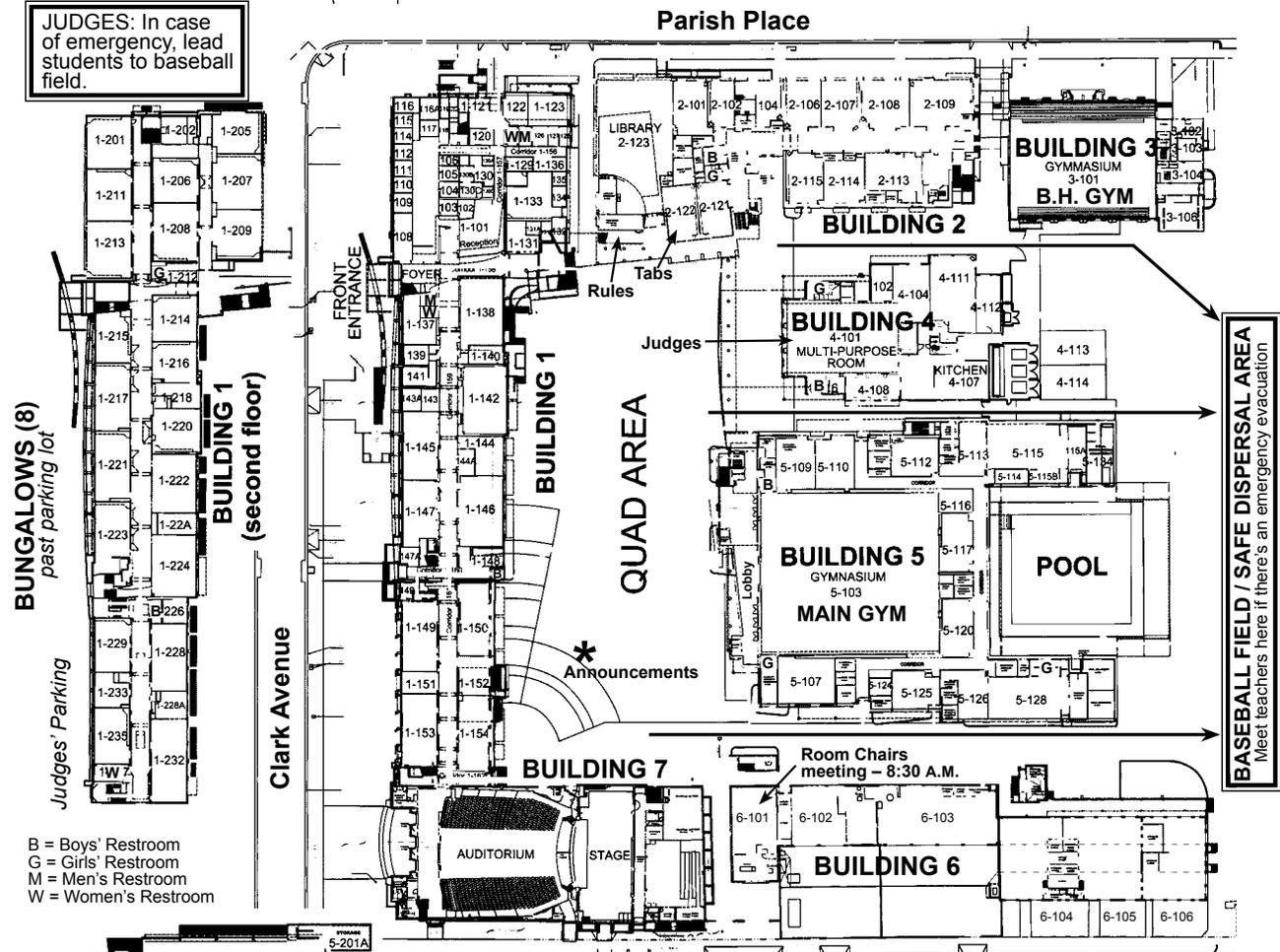
NORDHOFF STREET

JOHN BURROUGHS HIGH SCHOOL

MAP and EMERGENCY PLAN

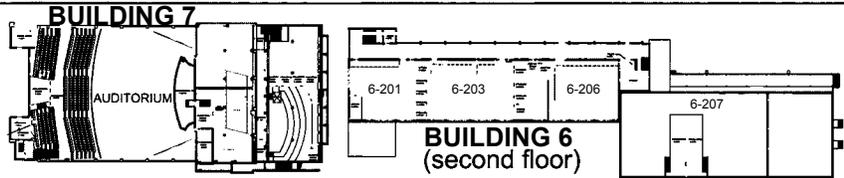
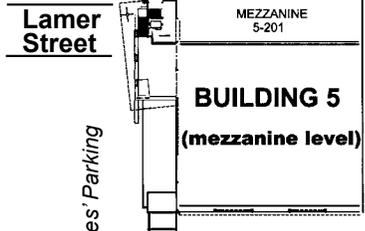


JUDGES: In case of emergency, lead students to baseball field.



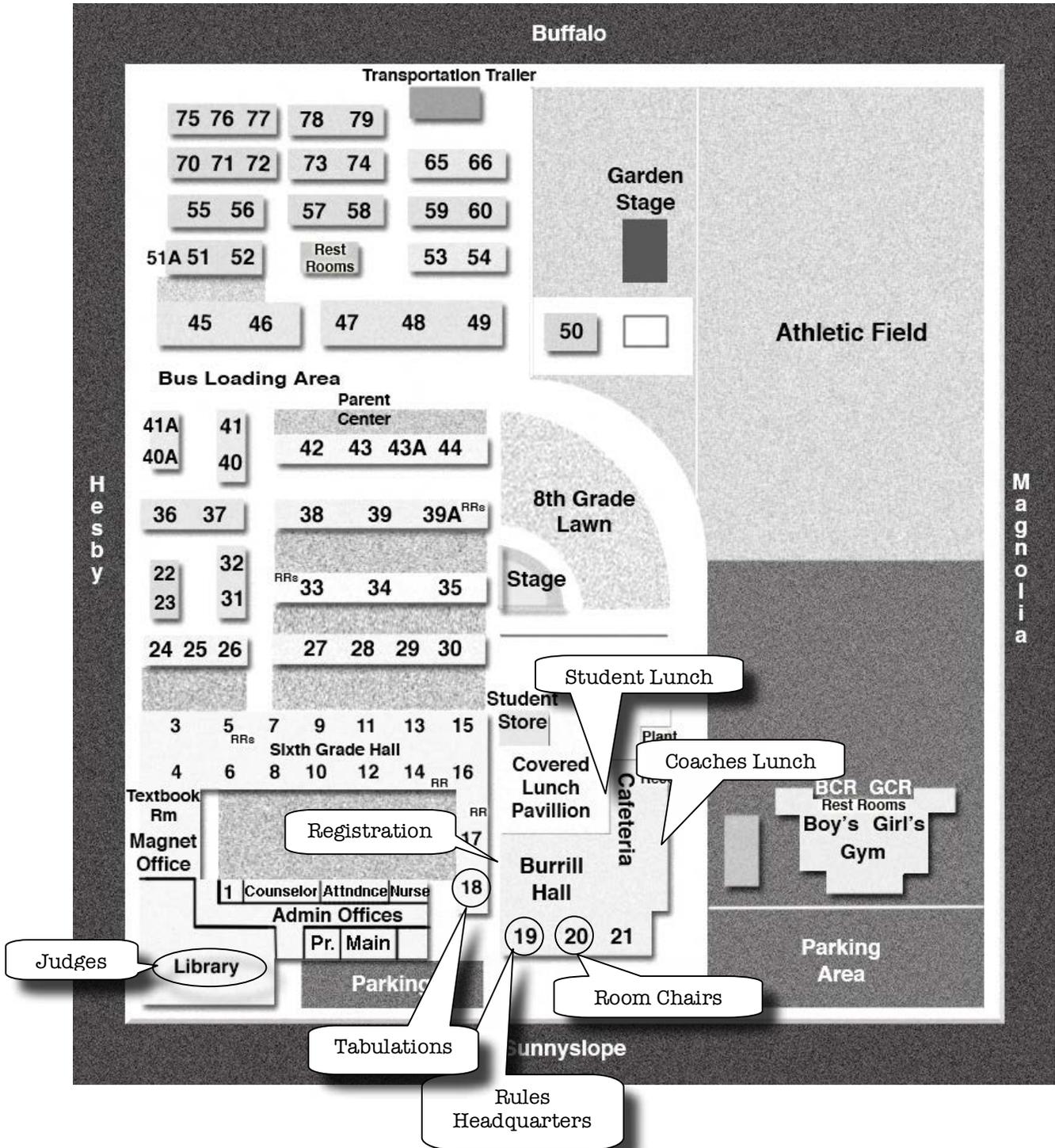
BASEBALL FIELD / SAFE DISPERSAL AREA
Meet teachers here if there's an emergency evacuation

B = Boys' Restroom
G = Girls' Restroom
M = Men's Restroom
W = Women's Restroom

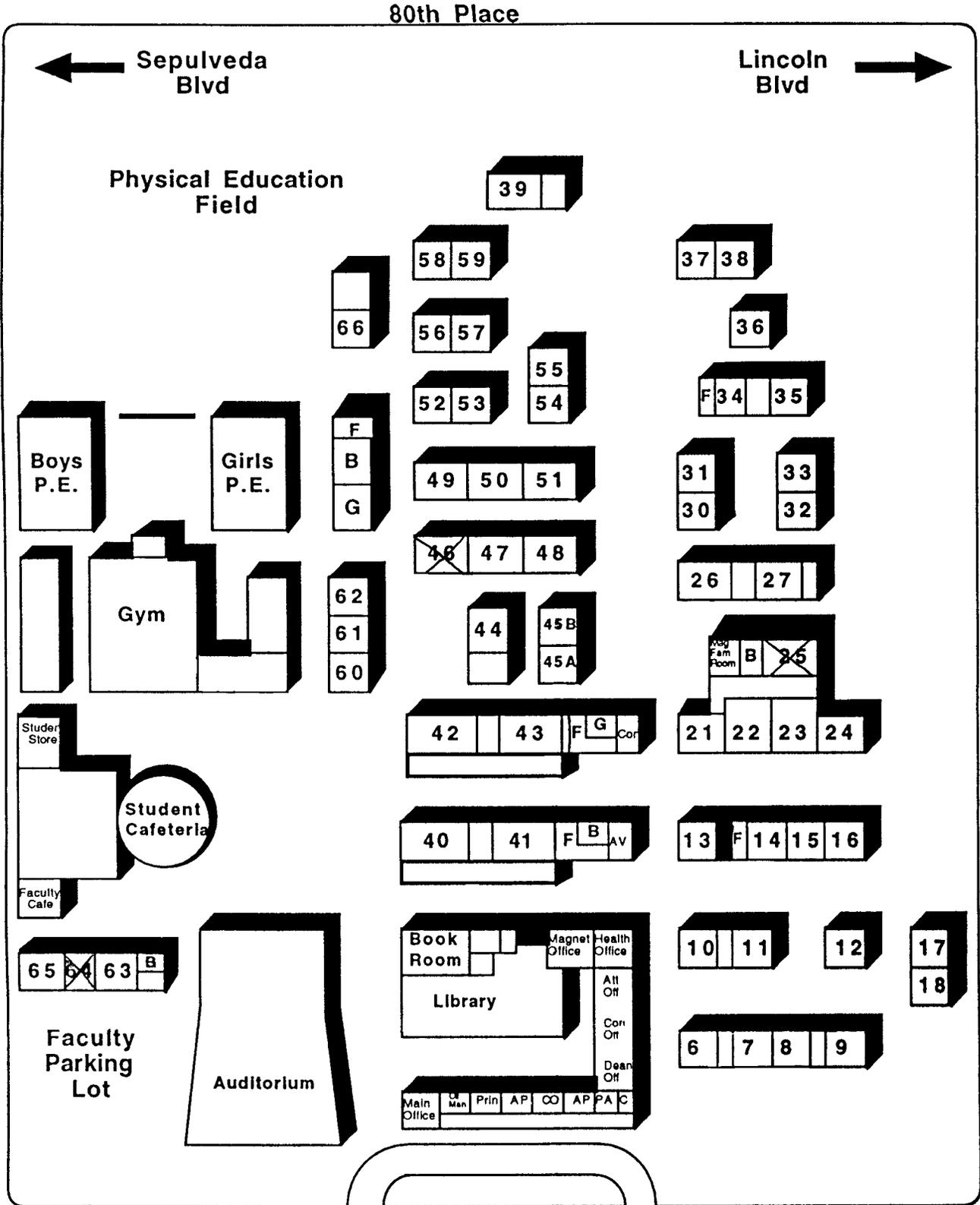


Explanation of Room Numbers: The first number is the building. The second number is the floor.
For Example: 6-101 = Building 6, 1st floor. 1-224 = Building 1, 2nd floor. 2-312 = Building 2, 3rd floor.
8-102 = Bungalows back of parking lot. 9-104 = Bungalows across Parish Place.
Please note: Elevators are for adults and handicapped persons only. Cross streets only at crosswalks.

Millikan Middle School

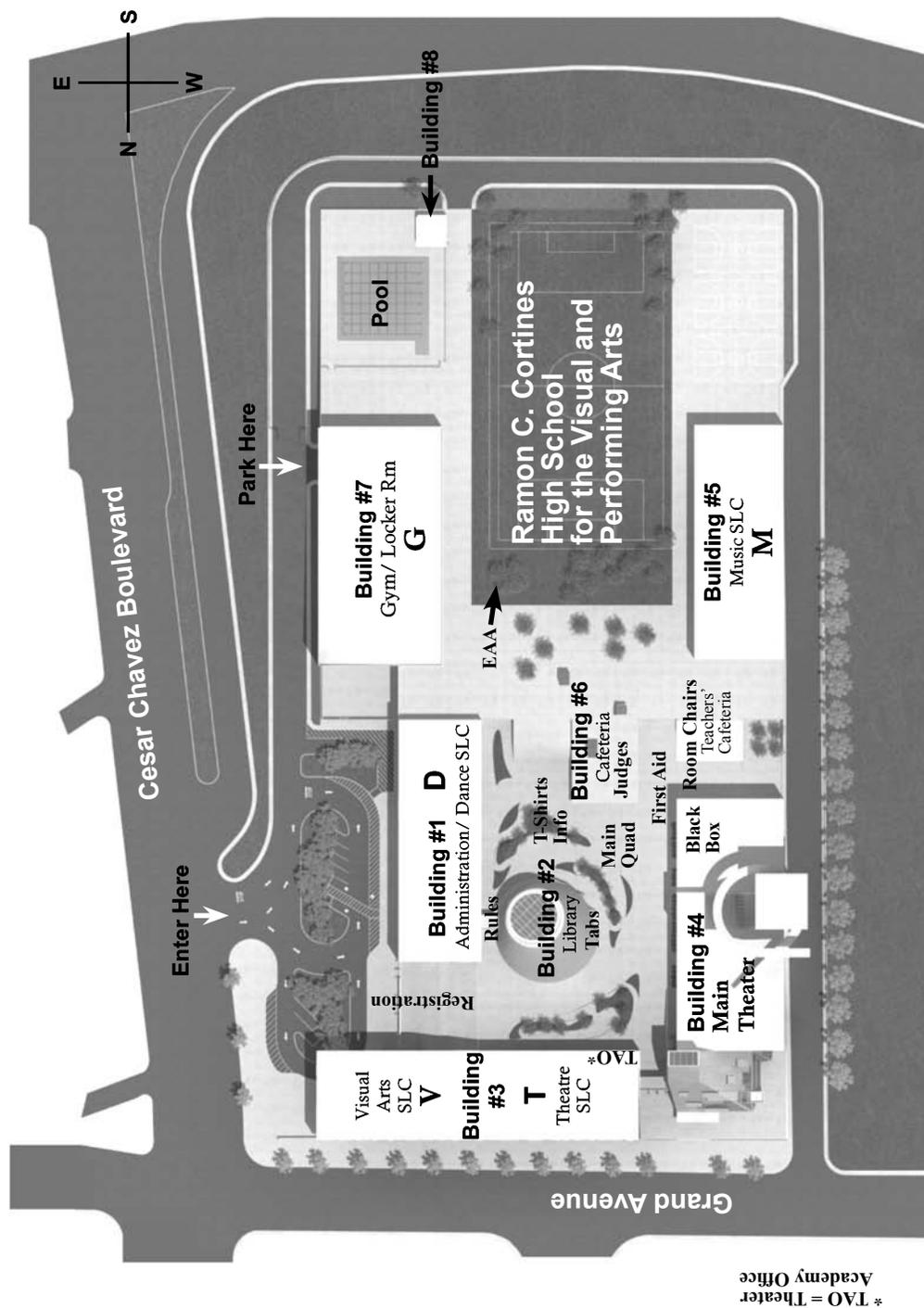


CAMPUS MAP OF ORVILLE WRIGHT MIDDLE SCHOOL, WESTCHESTER

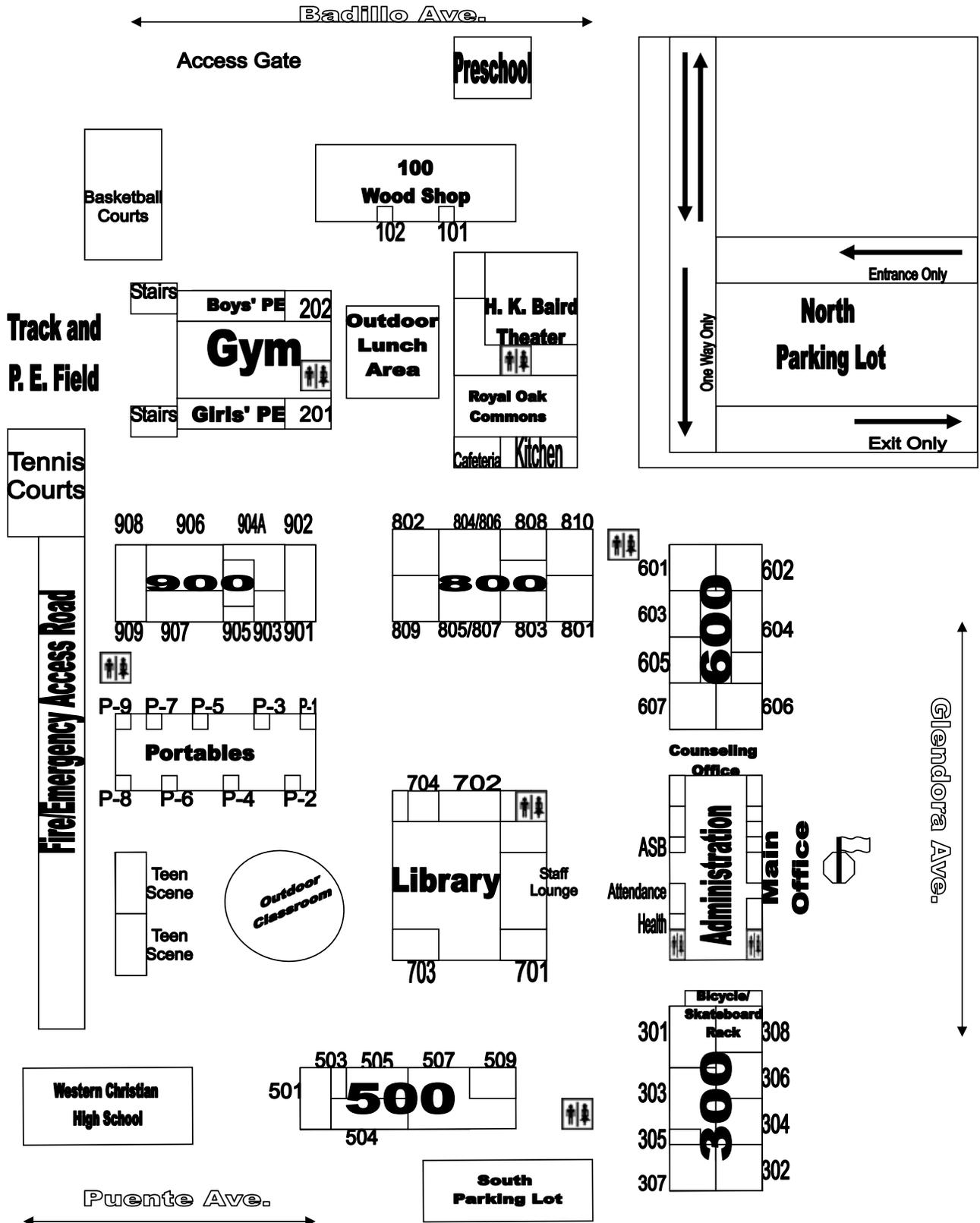


Orville Wright Middle School
6550 W. 80th Street Los Angeles California 90045

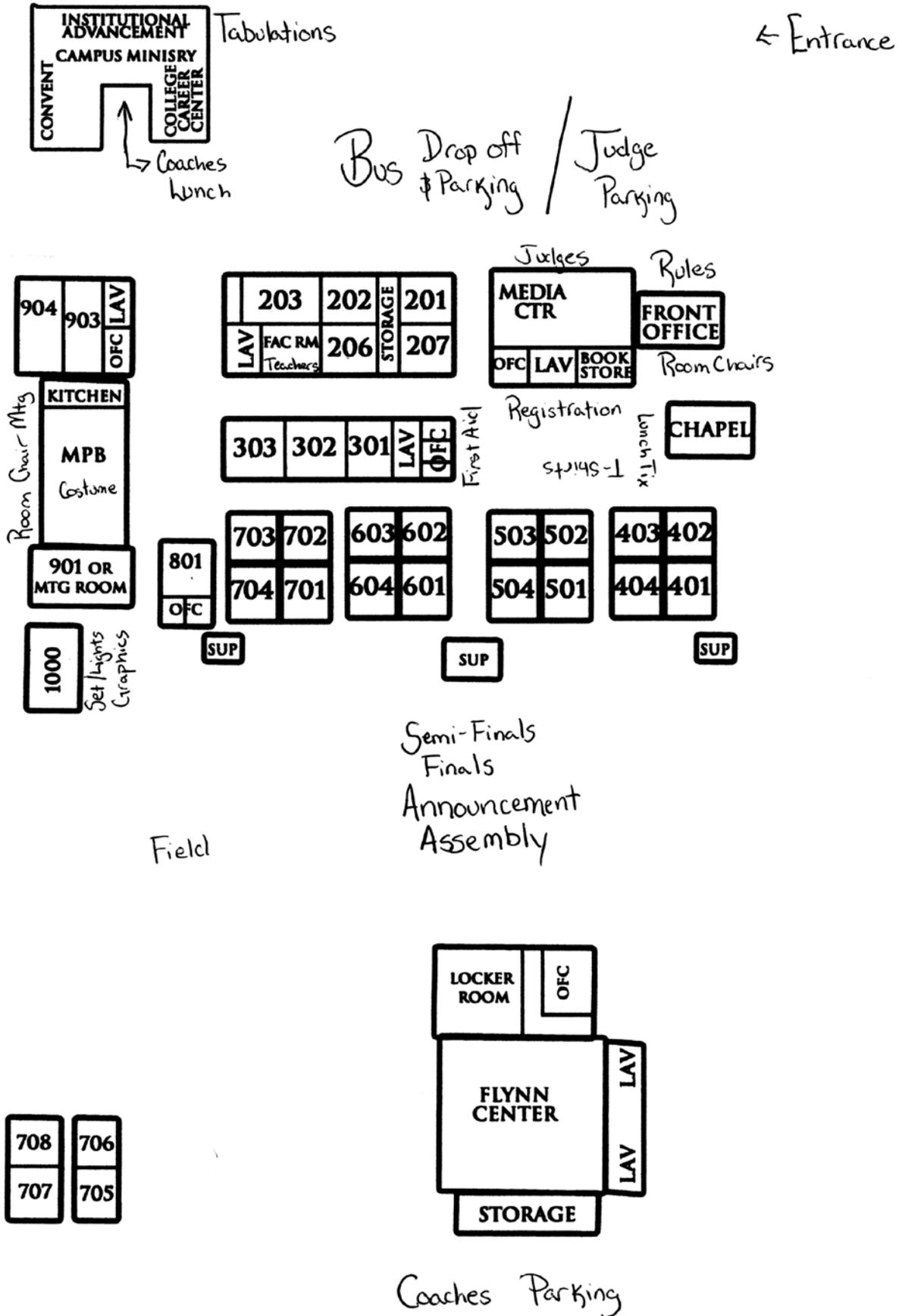
CAMPUS MAP OF RAMON C. CORTINEZ VAPA, LOS ANGELES



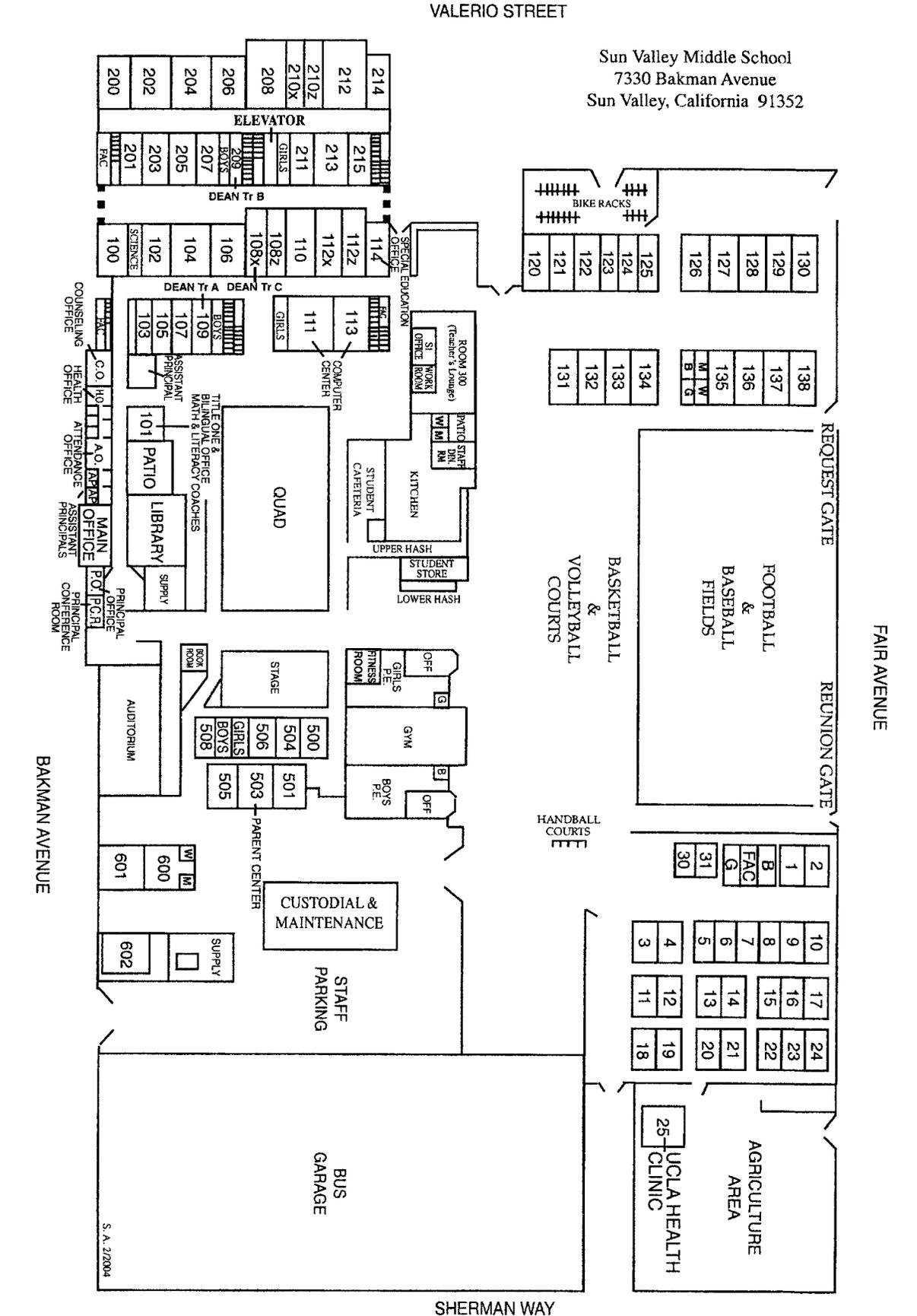
Royal Oak Middle School Campus



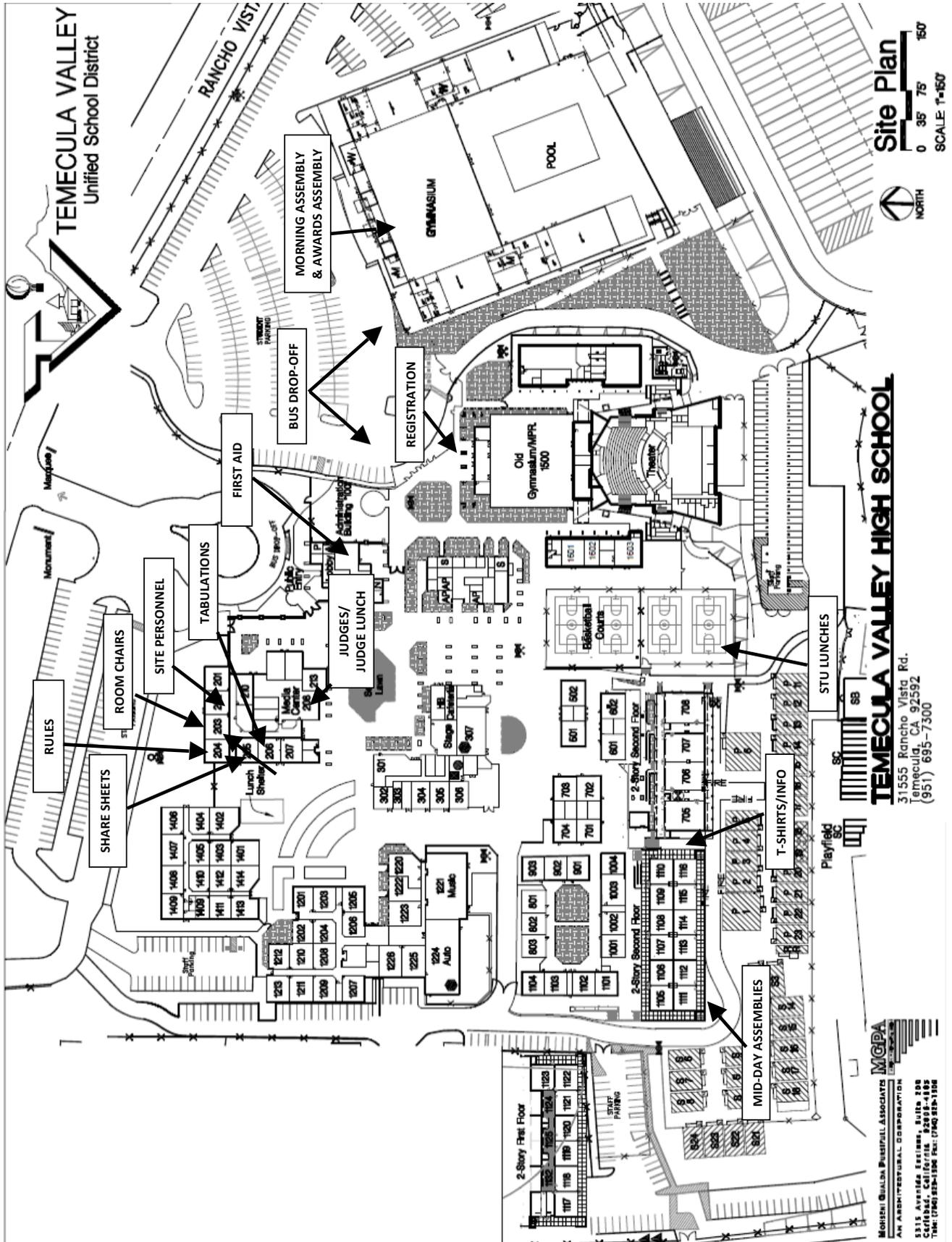
CAMPUS MAP OF ST. JOSEPH'S HIGH SCHOOL, LAKEWOOD



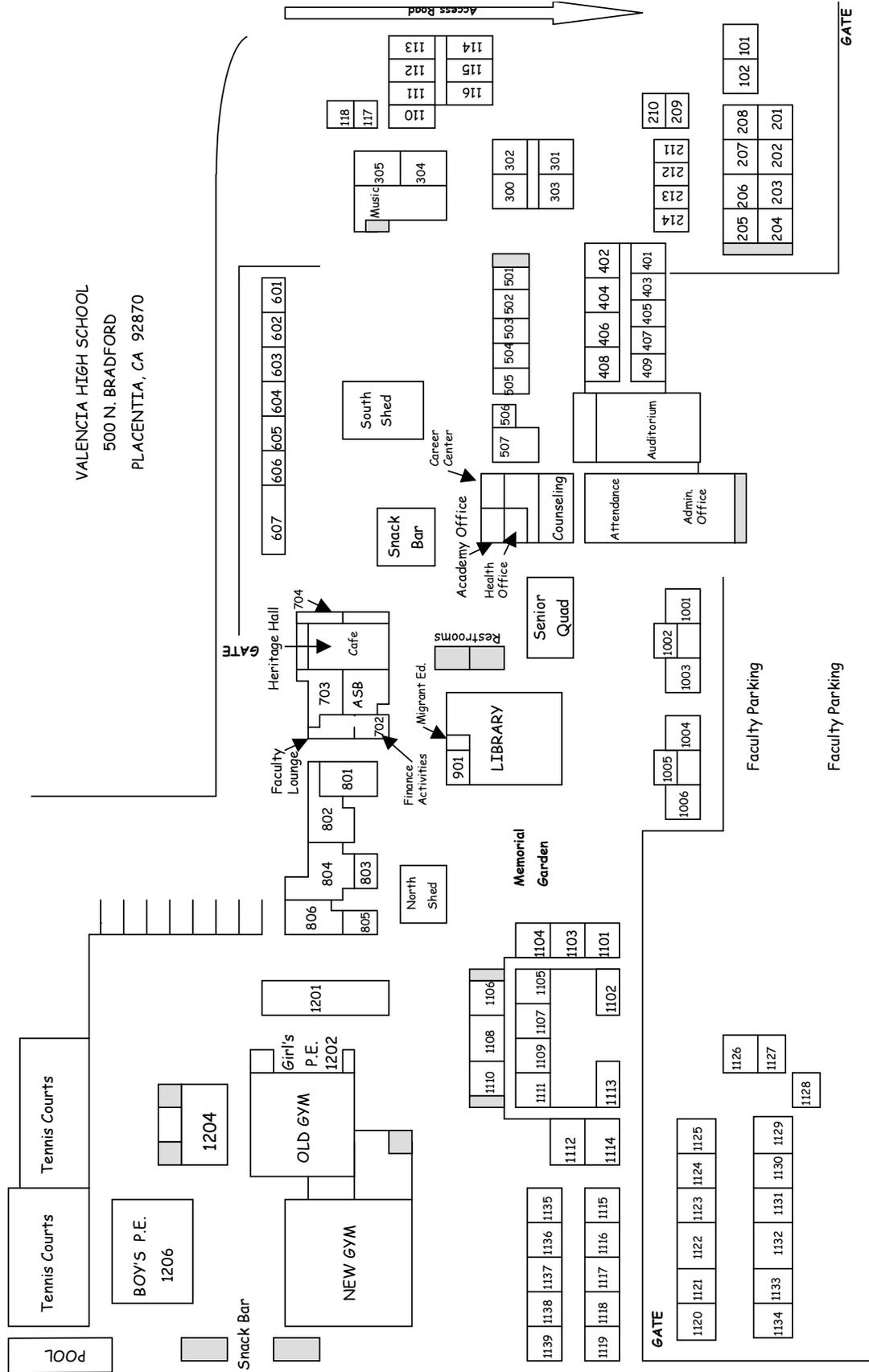
CAMPUS MAP OF SUN VALLEY MIDDLE SCHOOL, SUN VALLEY



CAMPUS MAP OF TEMECULA VALLEY HIGH SCHOOL, TEMECULA

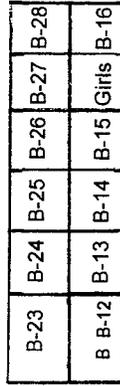
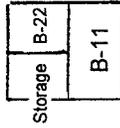
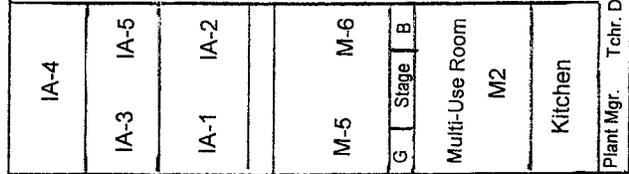
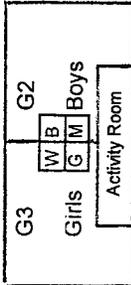
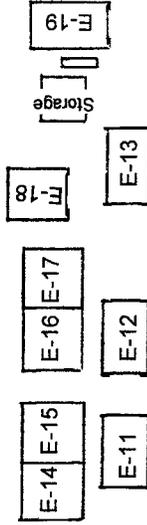
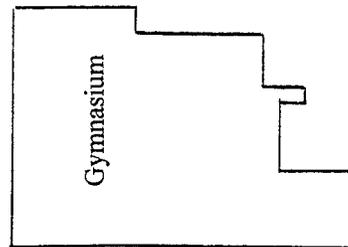


CAMPUS MAP OF VALENCIA HIGH SCHOOL, PLACENTIA

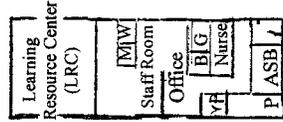
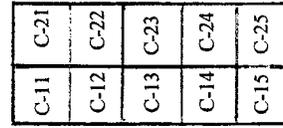
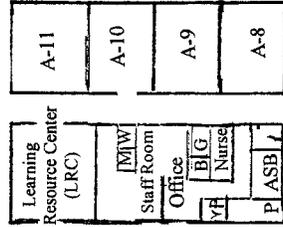


CAMPUS MAP OF VALLEY VIEW MIDDLE SCHOOL, SIMI VALLEY

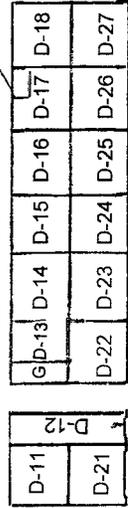
School Site Plan
VALLEY VIEW MIDDLE SCHOOL



Amphitheater



ADA Restroom



Valley View Middle School
3347 Tapo Street
Simi Valley, Calif. 93063
(805) 520-6820

Tapo Street

