



Youth Performing Arts School  
Department of  
Theatre Design and Production  
Departmental Handbook  
2018-2019

## The Design & Production Program

Despite a job market that has declined in many fields, theatre designers and technicians find themselves steadily in demand. The Youth Performing Arts School (YPAS) is the only school in Kentucky to teach technical theater for high school credit.

The Department of Design and Production is an academically oriented, four-year program. The curriculum is structured to provide rigorous classroom, laboratory, and production training in such areas as theatrical drafting, stage lighting and sound, the design and execution of scenery, costumes, and more.

Practical staging experience is provided by modern, well-equipped costume and scene shops along with extensive lighting and sound systems. YPAS mounts fully staged productions each year in its 886-seat Polly St. Claire proscenium-style theater and in the smaller Robert W. West Theater, a "black-box" theater. Each production is built and run by the students, with the more experienced students organizing and managing their own production crews. Commitment and self-discipline are stressed; students quickly develop a sense of responsibility and take pride in producing excellent work.

Design and Production students are drilled twice each year on proper interview techniques in order to enhance their ability to compete in both collegiate and professional job markets. After four years in the department, each major will have amassed a production portfolio and a solid, professional-quality résumé.

All of these factors provide Design and Production students a sizable advantage in securing a place in the university program of their choice. Graduating Design and Production majors are recruited each year by colleges and universities from around the country at the YPAS Career Day. Approximately 95 percent of all Design and Production majors who complete the program go on to college.

## Important Contact Information

YPAS Phone number: 485-8355

YPAS Address: 1517 South 2<sup>nd</sup> ST Louisville, KY 40208

Manual Phone number: 485-8241

Manual Attendance Phone (Absences): 485-7910 ext. 8044

Manual Address: 120 W. Lee ST Louisville, KY 40208

Principal: TBD

Assistant Principal: [Bryan Crady](#)

Assistant to the Principal: [Melissa Case](#)

Counselor: [Kevin Fowler](#)

Secretary: Ms. Traci Leveque

Bookkeeper: Mrs. Amie Dennison

School Website: <http://www.ypas.org>

Department Website:

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

Department Facebook page:

<https://www.facebook.com/YPASDesignProduction>

Faculty:

[Eric Allgeier](#) (Department Head): Scenery & Props

[Amy Berry](#): Costumes

[Jen Groseth](#): Lights & Sound

## Design & Production Supply List

### Mandatory Items:

6"-8" Adjustable-end Wrench (6" preferred)

Matte Knife (retractable)

Hard Soled Shoes (steel toe preferable)

Steel Tape Measure (25')

Safety Goggles

Sewing Shears (specialty scissors for fabric)

Needles (package)

Seam Ripper

Cloth Tape Measure

Pencil

USB Drive (8GB minimum)

## Department of Design & Production

### Schedule of Classes

	Level 1	Level 2	Level 3	Level 4	All Levels
<b>Class One</b> 8/20-11/20	Stagecraft	Sound	Design Concepts	TBD	Play Report #1 Portfolio Class
<b>Class Two (Part 1)</b> 11/26-12/21	Costume Construction	Props & Paint	Arts Media	TBD	Concert Review Interviews
<b>Semester Break</b>					
<b>Class Two (Part 2)</b> 1/7-3/1	Costume Construction	Props & Paint	Arts Media	TBD	
<b>Class Three</b> 3/4-5/30	Lighting	Costume History	Drafting	TBD	Play Report #2 Interviews Proficiency Tests

### Generic Grade Breakdown for Design & Production (R4& W4)

Category	Components	Percent of Total
Student Mastery	Reviews, Tests, Projects	50%
Student Progression	Assignments, Quizzes, Homework	30%
Student Engagement	Participations, Notebooks, In class activities	20%

### Generic Grade Breakdown for Stagecraft (*After School Lab*)

Category	Components	Percent of Total
Student Mastery	Crew 1 & Crew 2; Reflections	60%
Student Progression	Interviews, Portfolios, Cover letters, Resume,	20%
Student Engagement	Application Per show dress rehearsal and strike participation	20%

## Crew Grade Breakdown

### All Levels

Student Engagement 30%

Lab participation; attendance;

Student Progression 10%

Task completions; collaboration with others;

Student Mastery 60%

Completion of portfolio appropriate items; performance on run crew;

### Level One

Positions expected at this level: Carpenter, Electrician, Run Crew, and Stitcher

### Level Two

Positions expected at this level: Electrician, Stitcher, Carpenter, Run Crew, and Follow spot Operator

### Level Three

Positions expected at this level: Costume Shop Assistant, Light Board Operator, Master Electrician, Master Carpenter, Props Master, and Sound Operator

### Level Four (Seniors)

Positions Expected at this level: Master Electrician, Master Carpenter, Props Master, Sound Operator, Costume Shop Assistant, Assistant Costume Designer, Costume Designer, Set Designer, Lighting Designer, or Internship

\*\*Alternative Lab option is available for ONE show only. This option must be assigned/ agreed upon by the department faculty before the first lab for that show. See Alternative Lab research option in Handbook. For Juniors and Seniors, The Alternative Assignment will earn you a maximum grade of a B. To earn a higher grade you will have to complete a practical assignment in addition to the research option (as assigned by the lab teacher).

## Absence/ Make-up Policy

### Design and Production - periods R4 & W4

**Excused Absence** - Students may make up the missed assignment or a comparable assignment in the amount of time equal to the number of days absent, plus one. Assignments which are turned in after the allotted number of days will be docked one letter grade per day. The student is responsible for obtaining the assignment(s) from the teacher.

**Unexcused Absence** - Students will receive a daily grade of zero. Projects which are due on the date of an unexcused absence will be docked one letter grade for each day the project is late, due to the absence. Students with multiple unexcused absences will be counseled out of the program.

### Production Laboratory - period 5(after school lab)

**Excused Absence** - Students may make up the missed assignments in an "optional" laboratory situation and/or may be assigned a research project. Students who have a large quantity of excused absences in any one semester will be required to utilize the "research option". The work must be completed prior to the end of that semester, unless the student makes other arrangements with the teacher. The student is responsible for obtaining the assignment(s) from the teacher and/or for initiating the "research option".

**Unexcused Absence** - Students will receive a daily grade of zero. Students will be required to make-up double the amount of after school hours for unexcused absences. Three unexcused absences to daily laboratory sessions or one unexcused absence for strike will result in a failing grade for that unit of study. Students with multiple unexcused absences will be counseled out of the program.

NOTE: For an absence to qualify as "excused" for Design and Production (R4 & W4) and/or Production Laboratory (period 5) the student or the student's parent must (in addition to calling Manual High School to report an absence):

1. Call YPAS (485-8355) on the day of the absence, prior to 11:00 a.m., to inform any of the three Theatre Design and Production instructors of the absence. The student or parent should personally speak with one of the three instructors; messages can be left with the school secretary however an email to the instructor is preferred.
2. As per DuPont Manual high school regulations, upon returning to school, the student must bring a note written by the parent which explains the absence.
3. Failure to call AND submit an excuse note will result in an "unexcused" absence.

## General Design and Production Policies

1. Students are expected to be in their classrooms, appropriately dressed, and ready to work by 12:55 PM each day.
2. Students are expected to assemble in the appropriate lab areas, appropriately dressed, and ready to work by 2:30 PM each day.
3. Students are expected to be prepared for class and/or lab. (Students will have in their possession any notebooks, textbooks, supplies, and tools that may be required for that day's class or lab session.)
4. All Design and Production students are required to attend the Final Dress Rehearsal of any theatrical production. Each student (except Run Crew) must sign-out to verify their attendance.
5. All Design and Production students are required to attend STRIKE of any theatrical production. Each student must sign-out to verify their attendance.

## Call Board Policies

1. Students must check the call board each day before class. "Checking the call board" will not be considered a valid excuse for tardiness to class.
2. Students MUST initial all announcements in which their name appears, in acknowledgment of having read the announcement. Only initials will be permitted.
3. No one may post on the call board without the permission of the Technical Director.

## Run Crew Policy

1. Anyone on Run Crew for a production must wear all black for all dress rehearsals and performances. It is the student's responsibility to have a set of run crew clothing including: **solid black pants (no writing or images); solid black shirt (no writing or images); AND solid black shoes.** This includes any crew member in the booths, catwalks, and dressing rooms.
2. Only crew heads are allowed to have cell phones on their person during the rehearsals or performances. The cell phones are to be used for show emergencies ONLY. All other run crew members must leave their phones in the Tech office from 1/2 hour until the end of the rehearsal or performance.
3. Call time is the time you are to be in your area. Please do not enter the building before time on Matinee days and DO NOT BE LATE!
4. If something prevents you from being at a performance you must tell your supervising teacher in advance. An unexcused absence from run crew will result in an automatic failure of that Lab grade.
5. Run Crew members are expected to be in "places/ on headset" from 15 TO PLACES until bows. Intermission is to be used for emergency travel only.



## Strike

“Strike” is the name for the process of removing and storing all of the scenery, costumes, and lighting equipment at the end of a production.

For strike, all students will need to be appropriately dressed for SCENERY lab, no exceptions.

All D&P students must sign out with one of the D&P teachers after the end of strike is called.

## Visitor Policy

1. No visitors are allowed backstage or in any of the peripheral areas before, during, and/or after the call times for any performance. This holds true also for tech and dress rehearsals.
2. After the performers have returned their costumes to the costume shop, visitors may be entertained in the dressing room/green room areas. Only after the Stage Manager has determined that any necessary shifting of scenery and/or corrective work is completed and all necessary security precautions have been taken will visitors be allowed backstage.
3. Visitors are not allowed during after school labs, unless there is prior approval from the supervising teacher. Students (other than 8<sup>th</sup> grade shadows) from outside the Manual student body are prohibited from attending an after school lab (due to safety issues).

## Tutoring Policy

(as needed for after school Lab class)

In the event that any Design and Production student is earning a grade of “D” or “U” in any YPAS or Manual class, that student will be required to attend tutoring sessions until the problem has been rectified. For one hour after school, every weekday, the student will be asked to attend the appropriate tutoring session(s). After tutoring, the student will be allowed to participate in his/her regularly scheduled, ninth period YPAS class, production laboratory. Students who are assigned to the tutoring program will not be required to make up the laboratory time which they miss because of the tutoring; the tutoring is viewed as an alternate assignment for that student. The student will participate in the tutoring program until he/she is no longer earning a “D” or “U”.

**On rare occasions, such as the days of the resume/portfolio classes, students will not be allowed to go to tutoring.**

Students who feel they are falling behind in any classes and NEED tutoring, may also take advantage of this opportunity. It must be an approved tutoring session. Any student attending tutoring sessions must sign out every day with the crew head and/or supervising teacher. When the student returns to production laboratory at the end of the tutoring session, the student must return with a note signed by the tutoring teacher.

The Design and Production faculty will consider any cases of extenuating circumstances on an individual basis. Students who do not attend the assigned tutoring session(s) and/or students who fail to sign out/return with a signed note, will be referred to the assistant principal for cutting class.

## Lab Policies

As Lab is a class for which you receive a grade, the following basic rules and procedures will apply to all labs:

1. If you are absent you (or your parent) must call the YPAS office (in addition to the Manual Attendance office) before 12:50 pm on the day of your absence. Failure to do this will result in a double penalty of lab hours. Excessive absences without proper notification will result in disciplinary action.
2. Missing Lab for any other reason (other than illness) must have 24hours notice. When you miss lab you must make up the hours you miss. Unexcused absences (or without 24hrs notice) will incur double hour penalties.
3. Every show will have a guaranteed 9 hours of makeup possibilities. If you miss more than 9 hours of lab time you will be graded accordingly. It is up to the student to discuss with all D&P teachers if there are other opportunities for additional makeup hours. This is the student's responsibility.
4. Lab starts promptly at 2:30 pm. You must be ready to work at 2:30. For each 15 minute interval you are late you will be docked that amount from your time sheet (if you arrive at 2:32 pm you will owe 15 minutes)
5. All book bags, purses, and other personal items must be kept in a locker during the scheduled lab time. Additional lockers may be rented upon request (including a tool locker). Personal items found outside a locker will result in a referral.
6. Proper clothing is required at all labs. duPont Manual Dress Code is still in effect and will be enforced. ID's should be ON YOUR PERSON at all times.
7. Breaks are often given in the middle of lab. THESE ARE A PRIVILEGE, and may be taken away at any time at the discretion of the teacher.
8. There will be no food allowed in any area except the loading dock and canteen. This privilege may be removed if the loading dock/canteen area does not remain neat and free of drink/food remains.
9. If you will be late to any lab for any reason, you must speak directly to the teacher in charge. Any tardiness not reported properly will follow policy # 2, or result in a referral.
10. Safety procedures should be followed by all students at all times. In order to use the "pit" lift, the security chain must be utilized. All edges must be check for clearance. No horseplay on or around the "pit". All students not using the lift must stay behind the safety chain.
11. HARD HAT POLICY: Anyone in any theatre where there are persons or work happening overhead MUST be wearing the provided hard hat. No one (including staff, other students, or visitors) is exempt from this policy.

## Electrical Lab Policies

1. Lab schedules will be posted on the callboard at least one week prior to the start of a production. It is the responsibility of all crew members to keep up with any and all posted schedule changes. Changes in the schedule will be accompanied by 24 hours notice whenever possible.
2. Tardiness will not be tolerated. On the third tardy, lab hours will be docked 1 hour per 15 minutes late. Excessive tardiness will be considered a class cut and result in a referral.
3. The proper tools are required at every lab meeting. If at anytime your tools are missing you will not receive credit for that lab day.
4. The Master Electrician will keep a daily sign in sheet on which they are required to log attendance. Students should use 15 minute intervals when signing in or out (2:45 rather than 2:42). Failure to sign in or out may void the hours worked.
5. At the end of each lab session, no one will be permitted to leave until the Master Electrician (upon approval from instructor) gives approval.
6. At the discretion of the instructor, and/or upon the advice of the Master Electrician, any individual who has completed little or no work (or work of unacceptable quality) will receive no credit for that day's lab. A conference with the instructor will follow.
7. Electricians may not wear:
  - a. Heeled shoes or heeled sneakers
  - b. Flip flops
  - c. No Hanging jewelry
  - d. No skirts
8. Rough housing is forbidden.
9. "Run Crew" will be selected from the crew by the instructor. Based upon the amount and quality of work and the overall demeanor of each crew member during the building of the show. Followspot Operators, Master Electrician, and Sound Technician are automatically on "Run Crew" unless grades or behavior prevent it.
10. All crew members must be at strike. Failure to be at strike for any reason may result in a "U" for the production.

## Scene Shop Policies

1. Always observe all safety measures and instructions when working on any task that you are assigned and be aware of others around you and their safety as well. BE CAREFUL!
2. Keep tools in your tool drawer every day. This is part of your grade. These include: tape measure, goggles, utility knife and a pencil.
3. Leave all book bags and personal belongings in your locker. These items are not allowed in the shop during lab.
4. Wear the correct clothing. All normal school dress code rules apply as well as the following: wear hard-soled shoes (NO OPEN TOES), no loose or baggy clothing, no skirts, no dangling jewelry such as necklaces earring or bracelets, all long hair must be tied back, and you should be prepared to get all clothes dirty or painted. If you are not wearing correct clothing you CANNOT participate in lab and it will be viewed as an unexcused absence. Always have a change of clothes!
5. There is no eating or drinking in the shop except for water.
6. All technicians will report to scheduled labs at scheduled times. After school tutoring is allowed and encouraged. Tutoring is allowed for one hour immediately after school without penalty from lab. Sign out with the Master Carpenter and bring a note signed by the teacher of the tutoring session to be re-admitted to lab.
7. If you need to be excused from lab you must give notice 24 hours in advance. Or a note the next day in case of emergency. These hours must be made up at a later time. Unexcused lab hours are double and a decrease in grade may occur.
8. Lab changes will be posted on the call board 24 hours in advance.
9. Your lab grade will be based on attendance, your quality and quantity of work and being prepared for lab by being dressed properly and having the proper tools.
10. Lab sessions may be added if adequate progress is not made.
11. Do not put graffiti on the walls, tools, or anything in the shop.
12. If you are injured in any way immediately see the TD.
13. If you have not been "Checked out" on a tool you may not use it. See the TD to be checked out.
14. Do not rough house or play in the shop.
15. The fridge is available to students. The fridge is subject cleaning every Friday. If you leave your items in the fridge past Friday it can be thrown out. If it grows hair and crawls away it is your responsibility.
16. Tools may only be used during lab hours or with the TD's supervision.
17. No unauthorized personnel are allowed in the shop. Parents, friends etc. coming into the shop must be checked with by the TD.

18. Follow all instructions. If you do not understand something ASK!

## Costume Shop Lab Policies

1. Lab schedules will be posted on the callboard (and department website) at least one week prior to the start of a production. It is the responsibility of all crew members to keep up with any and all posted schedule changes. Changes in the schedule will be accompanied by 24 hours notice whenever possible.
2. Tardiness will not be tolerated. On the third tardy, lab hours will be docked 1 hour per 15 minutes late.
3. The proper tools (including pencils) are required at every lab meeting.
4. The Costume Shop Assistant will keep a daily sign in sheet on which they are required to log attendance. Students should use 15 minute intervals when signing in or out (2:45 rather than 2:42). Failure to sign in or out may void the hours worked.
5. At the end of each lab session, all students are responsible for the cleanup of the shop. No one will be permitted to sign out before the shop assistant or instructor has released the lab.
6. At the discretion of the instructor, and/or upon the advice of the shop assistant, any individual who has completed little or no work (or work of unacceptable quality) will receive no credit for that day's lab. A conference with the instructor will follow.
7. During fittings, personal comments from the crew towards those being fitted are utterly forbidden and may be considered as grounds for expulsion from the costume shop and crew.
8. Absolutely no food or drink in the Costume shop. If you are found with food or drink in these areas you will be docked one hour of lab.
9. Shoes must be worn at all times in the shop.
10. Rough housing in the shop is forbidden.
11. Visitors are not allowed in the shop at any time.
12. Talking, ipods, and or phone radios will be permitted in the shop as long as they do not interfere with the efficiency of the shop. If these items are found disruptive by the instructor this privilege will be removed. The radio station is chosen on first-come first-served basis (at instructor discretion).
13. "Run Crew" will be selected from the crew by the instructor. Based upon the amount and quality of work and the overall demeanor of each crew member during the building of the show.
14. All crew members must be at strike. Failure to be at strike for any reason may result in a "U" for the production.

## Concert Review Guidelines

A review combines reporting with personal opinion. Write your review as if your audience is the general reading public and you are a person who attends concerts for pleasure. As you write about the concert, deal with aspects of the concert that you consider most important or striking. Word choice, spelling, grammar, and punctuation are important. Write your review as an essay, not in question and answer format. Be honest and show that you seriously engaged in the music and the performance.

**Opening Paragraph:** Briefly describe the event using these questions:

WHO—who was performing?

WHEN—date, time?

WHAT—What was the event? What was the title of the concert?

WHY—What was the purpose?

WHERE—Where was the event held?

HOW—Types of concert and music  
(concert band, jazz band, choir)

**Body:** The bulk of the review might address some of these questions. Remember to use essay form (do not use columns!). **Questions about the performance:**

What about the experience was new or different for you?

What impressed you about this live music experience and why?

Which selection intrigued you the most? Explain what about the music intrigued you.

If the piece is a new work, what is your opinion about the writing of the composition?

What work did you find most enjoyable? Why?

If there was a selection you did not enjoy, why didn't you enjoy it?

What did the audience respond to the most? Least?

**Questions about the performers:**

What was your opinion about the performers' presentation of the music?

How good are they as musicians?

How well did they work together?

Be sure to concentrate on musical matters, although brief discussions of other aspects may be included.

**Conclusion:** Your conclusion should summarize your overall impression of the concert. Share your reactions and opinions. What did you like, what did you dislike and why? Finally, give the performers a pat on the back or suggestions for improvement, and give your readers good reasons for going (or not going) to the next concert.

## Concert Review Rubric

CATEGORY	A	B	C	D	U
<b>FORMAT-LENGTH, FONT # SPACING</b>	Review is 1 complete page or more. Double Spaced and uses 12 pt appropriate font.	Review is almost 1 complete page. Double Spaced and uses 12 pt appropriate font.	Review is 3/4 page. Double Spaced and uses 12 pt appropriate font.	Review is 3/4 page. More than Double Spaced and/or uses large than 12 pt appropriate font.	Review is 1/2 page or less. There are extra spaces and/or inappropriate font.
<b>FORMAT-Title # byline</b>	The correct format for a Title and byline are used. Title is enticing and/or interesting.	There is a title and byline on the paper.	There is no title on the paper.		
<b>INTRODUCTION</b>	Introduction paragraph includes title, venue, and date of the concert. Name of Musicians/ ensembles/ conductors are included. Overall intro to concert setting is included.	Introduction paragraph includes two of the following: title, venue, and date of the concert. Name of Musicians/ ensembles/ conductors may be included. Overall intro to concert setting is somewhat included.	Introduction paragraph includes one of the following: title, venue, and date of the concert. Name of Musicians/ ensembles/ conductors are missing. Overall intro to concert setting is limited.	Introduction paragraph is missing title, venue, and date of the concert. Name of Musicians/ ensembles/ conductors are missing. Overall intro to concert setting is missing.	
<b>DESCRIPTION</b>	Brief discussions of each piece is included. Title of each piece and composer is listed (OR program is attached). Discussion of reaction to each piece is included.	Brief discussions of some pieces are included. Title of some pieces and composers are listed (OR program is attached). Discussion of reaction to some pieces are included.	Limited discussions of few pieces are included. Title of few pieces and composers are listed (OR program is attached).	Pieces are listed and not described. Discussion of reaction to pieces are missing.	
<b>EVALUATION</b>	Evaluation of concert is reflective and uses facts or reactions to the pieces as support. Audience response is mentioned and the overall judgment of the concert is listed and discussed.	Evaluation of concert uses facts or reactions to the pieces as support. Audience response is mentioned and the overall judgment of the concert is listed.	Evaluation of concert is limited. Audience response is not mentioned and the overall judgment of the concert is listed.	Evaluation of missing. Audience response is not mentioned and the overall judgment of the concert is listed.	
<b>CONCLUSION</b>	The impression of the concert is summarized in more than three sentences. Mention of upcoming attractions may be present. The conclusion leaves the reader with a feeling of completion.	The impression of the concert is summarized in three sentences. Mention of upcoming attractions may be present.	The impression of the concert is summarized in less than three sentences. The conclusion leaves the reader with a feeling of wanting more information	Conclusion is missing or just one sentence.	



## YPAS HOLIDAY BAND CONCERT

By [REDACTED]

House to half. The musicians enter the stage. The Youth Performing Arts School Holiday Band concert has begun. It was held late, 7:30, on Tuesday December 6, 2011. Curtis Essig, Jason Gregory, Todd Parker, Don Gottlieb, Angela Soren, Ron Jones, Lynn Steeves, Bob Spiegelhalter, and Chris Schmidt taught the students who performed, many of these instructors conducted.

Many songs were performed on this long night. Some fast, some slow, and some had many different moods. The first song, Thoughts of Love by Arthur Pryor, performed by the Chamber Ensemble, was a fun opening to the night of music with a very impressive trombone solo. Next was, Concertino by Carl Maria von Weber. This song was quite similar to Thoughts of Love, perhaps too similar. And the lead Clarinet was dressed in a tuxedo, but he needed to tighten his tie and button his top buttons. These are small complaints and the song on its own was very good, but the atmosphere of the concert at this point was not very professional.

Now there is a small change as the Chamber Ensemble leaves the stage and the Wind Ensemble enters, from the audience. The next three pieces were a tribute to the life of the late Clint Vaught, a teacher at the Youth Performing Arts School. Each song represented a certain aspect of his personality. La Vita by Yasuhide Ito was perhaps his fun, exciting side. This song felt like the climax of a movie's musical score. It was so dramatic, it almost resembled a B-movie. Elegy by Mark Camphouse probably represented Mr. Vaught's sweet, peaceful side. This was a relaxing, stress-free song that felt very loving. It even felt a bit nostalgic. Finally, Celebrations by John Zdechlik. As the name suggests, this song made me feel like I was celebrating a victory. I got the impression that this was Mr. Vaught's celebratory, optimistic side.

Suddenly, the lights shift down the stage. It is time for the Percussion Ensemble. Though this lighting transition was interesting, this was the most unprofessional of all the seating changes in the concert. Even the conductor, Todd Parker, was not wearing the uniform black tuxedo with a white shirt. Instead he wore a grey sport coat and a blue shirt. However, as unprofessional as they were, the songs they played were quite good. The first one, Gainsborough by Thomas Grauger, was a playful and almost tropical sounding tune. The Log Cabin Blues by George Hamilton Green was my favorite in the entire concert (with Thoughts of Love

as a close second.) It was a breath of fresh air from some of the other songs. It was fun, short, and catchy. The last and longest of the Percussion Ensemble was String Quartet, Op. 33, No. 3 by Franz Joseph Hayden. As boring as this title may sound to some, it actually pleasantly surprised me with a modern, stylish and tasteful attitude.

The Symphonic Band was the last of the groups to go. At this point in the evening, it is very late. The audience was getting antsy and ready to call it a night. La Belle Helene Overture by Jaques Offenbach was a big, strong, waker-upper. This song felt like a ballroom dance. Next was Bloom by Steven Bryant. This piece reminded me of When You Wish Upon a Star. Although it was a little slow and made me sleepy, it was understandable considering what time it was at this point. Chester by William Schuman was the last Symphonic Band piece. At first, the song was slow, but towards the middle, it surprised me with a splash of excitement.

Now, just when we thought it was all over, every member of the band crammed onto the stage. They played a familiar tune that made the entire audience, including myself, very warm and happy. That song was Sleigh Ride by Leroy Anderson, a fun-filled winter song Anderson came up with during a heat wave in 1946. The horse noises made by the brass section and the whip sound effects produced by the percussions made everyone laugh. It was good to leave the theatre feeling happy.

Over all, the holiday band concert had its ups and downs. It may have lasted a little too long, and it may have been a little unprofessional at times, but the songs performed were exceptionally well done by not only the composers, but the performers. I look back at the concert with an overall positive review. I look forward to more from the Youth Performing Arts School.

# Play Report Guidelines

## General:

- Play reports are to discuss and analyze a professional production and the technical aspects of that production. It is to be in essay format (NOT COLUMNS) and the focus should be on the analysis of technical aspects. The tone of your report should be very neutral. You are reporting what you saw, and discussing why, how, or if you would change anything. This report at no time should try to convince the reader to attend the production.
- Reports should be typed. Reports should be SINGLE SPACED. If you choose to double space, the length requirement is DOUBLED.
- You must SEE A PLAY. Only professional productions will be accepted. Do not see a high school production or a rock concert. If you are not sure if a show would count, ask an instructor.
- You must submit to TURNITIN.COM. If you fail to do so it is an automatic zero.

## Writing the report:

- Introduction: Your introduction should be a full paragraph (at least three sentences) and should prepare the reader for what you are about to tell them about the play. You want to grab their attention so they will want to read more. Again, keep in mind tone. Be neutral but draw people in with your observations and comments about the production. You should also include when and where you saw the performance.
- Plot synopsis: The plot of the play tells the reader what the play was about. It should be written act by act (not scene by scene). This should be a general plot of the play not everything that happens. Short and precise is the key to success. Remember, this report is to analyze the technical aspects.
- Characters: Describe the major (and maybe some minor) characters. Do not list the characters, describe who and what they are to the production. Discuss their personalities and what role they play (villain, love interest, sidekick, etc.)
- Elements: The major technical elements you can discuss are scenery (including props), lighting (inc. effects), sound, and costumes (inc. make-up). The important thing about the elements is that you tell what you saw during the production and why you think the designer made those choices. If you think of something better—write it! Just because this designer chose it does not mean it cannot be done differently. Did you like the choices they made? Why or why not?
- Grammar and spelling: You must proofread. Spell-check is not enough to catch all of your mistakes. Even the best writers have at least three other people read their work to check it before printing. Take the time to have someone read it.
- Conclusion: The end of the paper is the second most important aspect (the beginning being the first). You need to wrap up what you said in a paragraph (not a sentence). Were the technical aspects of this production worthy of your ticket fee? Did the technical aspect show favor upon the technicians and designers of the production?

## Play Report: Level One

CATEGORY	A	B	C	D/U
Length	Report is typed, single spaced, with 12-14 pt fonts. <b>The report is more than one page in length.</b>	Report is typed, single spaced, with 12-14 pt fonts. The report is one page in length.	Report is typed, double spaced, with 12-14 pt font. The report is less than one page in length.	Report is not typed. The report is less than one page in length.
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Synopsis'	The plot synopsis is detailed and demonstrates knowledge of the play. The character synopsis includes major and minor characters and their importance. The synopsis' take up no more than 1/2 page.	The plot synopsis is mostly clear and demonstrates knowledge of the play. The character synopsis includes most major and minor characters and their importance. The synopsis' take up a little more than 1/2 page.	The plot synopsis is complete but unclear. The character synopsis includes some major and minor characters but lacks their importance. The synopsis' take up more than 1/2 page.	The plot synopsis unclear and demonstrates little knowledge of the play. The character synopsis includes few characters The synopsis' take up most of the page.
Elements	Analysis of one major element (scenery, costumes or lighting) is present. Elements are analyzed on an act by act basis. The elements are discussed using opinions and comments about the decisions made.	Analysis of one major element (scenery, costumes or lighting) is present. Elements are analyzed mostly on an act by act basis. The elements are discussed using opinions and comments about the decisions made..	One major element is briefly discussed OR more than one element is discussed. There is little to no comments as to why the decisions were made.	Elements are not analyzed act by act basis. There is little to no opinion about the decisions made.
Tone	The report is neutral in tone presenting the information in a clear rational manner.	The report is mostly neutral in tone. There are parts that may have too much emotion or overreaction.	The report tries to get the reader to "come see the play"	
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distracts the reader from the content. Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content. Writer makes 1 or 2 errors in capitalization or punctuation, but the paper is still easy to read.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content. Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes more than 4 errors in grammar or spelling that distracts the reader from the content. Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupts the flow.
Conclusion (Organization)	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.

## Play Report: Level Two

CATEGORY	A	B	C	D/U
<b>Length</b>	Report is typed, single spaced, with 12-14 pt fonts. <b>The report is more than two pages in length.</b>	Report is typed, single spaced, with 12-14 pt fonts. The report is two pages in length.	Report is typed, double spaced, with 12-14 pt font. The report is less than two pages in length.	Report is not typed. The report is one page in length.
<b>Introduction (Organization)</b>	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
<b>Synopsis'</b>	The plot synopsis is detailed and demonstrates knowledge of the play. The character synopsis includes major and minor characters and their importance. The synopsis' take up no more than 1 page.	The plot synopsis is mostly clear and demonstrates knowledge of the play. The character synopsis includes most major and minor characters and their importance. The synopsis' take up a little more than 1 page.	The plot synopsis is complete but unclear. The character synopsis includes some major and minor characters but lacks their importance. The synopsis' take up more than 1 page.	The plot synopsis unclear and demonstrates little knowledge of the play. The character synopsis includes few characters. The synopsis' take up most of the two pages.
<b>Elements</b>	Analysis of one major element (scenery, costumes or lighting) is present. Elements are analyzed on an act by act basis. The elements are discussed using opinions and comments about the decisions made. There is an in depth discussion of why the designer made 4 specific choices.	Analysis of one major element (scenery, costumes or lighting) is present. Elements are analyzed mostly on an act by act basis. The elements are discussed using opinions and comments about the decisions made. There is an in depth discussion of why the designer made 4 specific choices.	One major element is briefly discussed OR more than one element is discussed. There is little to no comments as to why the decisions were made.	Elements are not analyzed act by act basis. There is little to no opinion about the decisions made.
<b>Tone</b>	The report is neutral in tone presenting the information in a clear rational manner.	The report is mostly neutral in tone. There are parts that may have too much emotion or overreaction.	The report tries to get the reader to "come see the play"	
<b>Grammar &amp; Spelling (Conventions)</b>	Writer makes no errors in grammar or spelling that distracts the reader from the content. Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content. Writer makes 1 or 2 errors in capitalization or punctuation, but the paper is still easy to read.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content. Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes more than 4 errors in grammar or spelling that distracts the reader from the content. Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupts the flow.
<b>Conclusion (Organization)</b>	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.

## Play Report: Level Three

CATEGORY	A	B	C	D/U
<b>Length</b>	Report is typed, single spaced, with 12-14 pt fonts. <b>The report is more than two pages in length.</b>	Report is typed, single spaced, with 12-14 pt fonts. The report is two pages in length.	Report is typed, double spaced, with 12-14 pt font. The report is less than two pages in length.	Report is not typed. The report is one page in length.
<b>Introduction (Organization)</b>	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
<b>Synopsis'</b>	The plot synopsis is detailed and demonstrates knowledge of the play. The character synopsis includes major and minor characters and their importance. The synopsis' take up no more than 1 page.	The plot synopsis is mostly clear and demonstrates knowledge of the play. The character synopsis includes most major and minor characters and their importance. The synopsis' take up a little more than 1 page.	The plot synopsis is complete but unclear. The character synopsis includes some major and minor characters but lacks their importance. The synopsis' take up more than 1 page.	The plot synopsis unclear and demonstrates little knowledge of the play. The character synopsis includes few characters. The synopsis' take up most of the two pages.
<b>Elements</b>	Analysis of two major elements (scenery, costumes or lighting) is present. Elements are analyzed on an act by act basis. The elements are discussed using opinions and comments about the decisions made. There is an in depth discussion of why the designer made 3 specific choices for each element.	Analysis of two major elements (scenery, costumes or lighting) is present. Elements are analyzed on an act by act basis. The elements are discussed using opinions and comments about the decisions made. There is an in depth discussion of why the designer made 2-3 specific choices for each element.	Two major elements are briefly discussed OR more than two elements are discussed. There is little to no comments as to why the decisions were made.	Elements are not analyzed act by act basis. There is little to no opinion about the decisions made.
<b>Tone</b>	The report is neutral in tone presenting the information in a clear rational manner.	The report is mostly neutral in tone. There are parts that may have too much emotion or overreaction.	The report tries to get the reader to "come see the play"	
<b>Grammar &amp; Spelling (Conventions)</b>	Writer makes no errors in grammar or spelling that distracts the reader from the content. Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content. Writer makes 1 or 2 errors in capitalization or punctuation, but the paper is still easy to read.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content. Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes more than 4 errors in grammar or spelling that distracts the reader from the content. Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupts the flow.
<b>Conclusion (Organization)</b>	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.

## Play Report: Level Four

CATEGORY	A	B	C	D/U
<b>Length</b>	Report is typed, single spaced, with 12-14 pt fonts. <b>The report is more than two pages in length.</b>	Report is typed, single spaced, with 12-14 pt fonts. The report is two pages in length.	Report is typed, double spaced, with 12-14 pt font. The report is less than two pages in length.	Report is not typed. The report is one page in length.
<b>Introduction (Organization)</b>	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
<b>Synopsis'</b>	The plot synopsis is detailed and demonstrates knowledge of the play. The character synopsis includes major and minor characters and their importance. The synopsis' take up no more than 1 page.	The plot synopsis is mostly clear and demonstrates knowledge of the play. The character synopsis includes most major and minor characters and their importance. The synopsis' take up a little more than 1 page.	The plot synopsis is complete but unclear. The character synopsis includes some major and minor characters but lacks their importance. The synopsis' take up more than 1 page.	The plot synopsis unclear and demonstrates little knowledge of the play. The character synopsis includes few characters. The synopsis' take up most of the two pages.
<b>Elements</b>	Analysis of three major elements (scenery, costumes and lighting) is present. Elements are analyzed on an act by act basis. The elements are discussed using opinions and comments about the decisions made. There is an in depth discussion of why the designer made 3 specific choices for each element.	Analysis of three major elements (scenery, costumes and lighting) is present. Elements are analyzed on an act by act basis. The elements are discussed using opinions and comments about the decisions made. There is an in depth discussion of why the designer made 3 specific choices for each element.	Three major elements are briefly discussed OR only two elements are discussed. There is little to no comments as to why the decisions were made.	Elements are not analyzed act by act basis. There is little to no opinion about the decisions made.
<b>Tone</b>	The report is neutral in tone presenting the information in a clear rational manner.	The report is mostly neutral in tone. There are parts that may have too much emotion or overreaction.	The report tries to get the reader to "come see the play"	
<b>Grammar &amp; Spelling (Conventions)</b>	Writer makes no errors in grammar or spelling that distracts the reader from the content. Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content. Writer makes 1 or 2 errors in capitalization or punctuation, but the paper is still easy to read.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content. Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes more than 4 errors in grammar or spelling that distracts the reader from the content. Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupts the flow.
<b>Conclusion (Organization)</b>	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.

## A Story without a Happy Ending

I saw the production at Kentucky Performing Arts Center. It was an afternoon and the whole theatre was packed. The set was a room that took up the whole stage and had curved in walls. It was shaped like a semi-circle. The room could be a bar, music shop, or a recording studio. With the lighting and the shape, the place looked cozy. Something that was really cool was that the audience was able to go up of stage and sit at the bar where a person would serve you drinks. When the actors began to go on stage, people went back to their seats, but the show didn't begin. The actors played songs. It set the tone for the production and even though the lights hadn't dimmed down the audience was entranced.

*Once* is a play that follows a man who has given up on his dreams. His girlfriend has moved to America and his music career has yet to get off the ground. He works with his dad on broken vacuums and simply accepts he is not meant to be famous. He plays a song he wrote in a music shop where a woman over hears. She decides the world needs to be hear his music and wants to help. So with her "broken" vacuum she get him to pay attention to her. She doesn't have a lot of money though so she offers to pay, for her now fixed vacuum, with a song. From then on they form a friendship and he meets a lot of interesting characters, who all happen to play instruments. The group of quirky people sound great together. They end up paying for a recording session and help him get one step closer to his dream.

The main characters are a guy and a girl. He is a native from Ireland while she is not. The girl is from Poland and her husband left her in Ireland. The guy is lonely and angry, while she is charming and understanding. Both are opposite, but help each other. She has made a lot of friends in Ireland that end up helping him get his songs recorded. Such as Billy, who is the music shop owner. He allows them to practice there. Then there are the girl's roommates who are a little weird. The group, after many practices, some how sound great together. Both the girl



and the guy compliment each other and keep the the group together. You can tell they like each other, but she has a husband and he has an ex-girlfriend he is going to try to win back. Even though both characters are meant to be together they don't say anything. She goes back to her husband, who wants to work stuff out and he goes to New York, back to a girl he use to write songs about.

From first scene to the last, the lighting has been what I would describe as "warm". It had amberish tones and really set the tone for each of the scenes. It showed how cozy the places they went to where suppose to be and when the characters had moments where they were alone, the light would zone in on them and then fade out. Almost as if to represent that they felt like they were the only ones there in the room. There is one scene in particular that really sums up the relationship between the two. They went to a hill that oversees the whole city. The two stand on a platform about ten feet up in the air. The whole stage is black except tiny yellow balls of light on the stage. I really liked how they showed them looking at the city. It was such an important scene to show the development of the characters that it had to be done just right and I believe it was. It really looked like they were staring down on the city.

The scenery was just really cool. It was a room on the stage. It was a semi-circle shape. It had mirrors all over the wall and a long bar tenders table. This room was the recording studio, bar, and music shop. When it became the girl's house or his room the background was blacked out and chairs were put in the middle of the stage. The spotlight shining on the chairs. It left the audience to picture what you would think the room would look like.

Overall, I was impressed by the the show itself. The actors did a great job representing the characters and the music was fantastic. The technical aspect was at the same level. The set fit the show and was able to cover all the different places where it took place. The costumes fit the characters and showed how each character was quirky. The lighting set the tone of the scene and helped the audience show how the characters felt about each other. I think they did a great job and there was nothing

that I would have changed. It was definitely worth the money. I would happily go see the production again. Once may not have had a happy ending, but it was worth the heartbreak.

## Research Option Guidelines Theatre Design and Production

The research option is provided as an alternate assignment for students who wish to participate in a competitive sport at Manual High School. As such, the research option will constitute the major portion of a student's grade for "Production Laboratory" class.

The student must request the research option before the first scheduled lab session for a production. The Theatre Design and Production staff will provide the student with a choice of scripts and a list of due dates for the various portions of the project.

The student will submit an *electronic copy* of each portion of the project to turnitin.com per the schedule of due dates. No excuses and no exceptions will be made.

If this deadline is not met or if the work is incomplete, the student will not be allowed to play in that week's game and considered INELIGIBLE for the sport. If the work submitted would not earn at least a "C", the work will be returned for revision. The perfected revision must be submitted to the supervising teacher with the next assignment due date.

Please note, the students who select the research option will not be exempt from Portfolio/Resume' classes or Strike. Attendance on these days is mandatory.

**Note:** Students may only utilize the research option one production per school year. Typically there are few sports that can fit into the one production limit. Utilizing this option should be a last resort (as you came to YPAS for the Design & Production program).

Rationale:

The research option is modeled closely after a method used at the undergraduate university level. The assignment is intended to familiarize students with the research tools common to theatrical design, and to provide them with an introduction to the formal elements of writing they will face as college freshmen. This option is intended to encompass the same hours as would be spent during the regular lab in the design and production department.

Format:

Points will be deducted for incorrect formats, typing, and spelling errors, smudges, tears, and anything else which distracts from the professional appearance of the finished document. All submitted items must be types. Students have access to computers at YPAS, Manual, and the public library. Lack of accessibility will not be permitted as a valid excuse.

The format of the research paper should follow the MLA format. The information on formatting page layout, quotations, and works cited, endnotes, and paper structure can be found in *The Modern Language Association Handbook* at your local library.

For this assignment, each page is to be typed, double-spaced, with 1" margins on all sides. Quotations, endnotes, and bibliography must be done in accordance with the *MLA Format*. Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. If you have any endnotes, include them on a separate page before your Works Cited page. Once assigned, you will receive the information necessary for submitting papers to [turnitin.com](https://www.turnitin.com) the class ID for this Assignment will be provided later. Please see the student handbook for the duPont Manual plagiarism policy.

The finished product is to be bound in a plain cover, with a title page created in accordance with the *Modern Language Association Style*.

Research:

You will want to seek out Primary sources to be used as research materials. A primary source is one that has a direct connection to the research subject. Secondary sources are ones that have been collected, condensed, and edited by someone else to save you time. Unfortunately this means your research can be no better than the intelligence of the person who has done the research. An encyclopedia is an excellent example of a secondary source. Most internet sites are secondary (or worse) sources of information. You may use no more than one encyclopedia and one internet site per section. You must use one primary source per section.

### Step One: Preparation

Students will read the play three times. The first, or "cold", reading will be for basic understanding. In this reading the student will determine the location of the play, the nature of the characters, in general "what the play is about." **Type half of one page concerning "what the play is about"**

At the second reading students should begin to prepare the "plot" of the play. A plot is simply a chart which notes the act and scene, the location in which it takes place, and the characters that appear in the scene. **Type the "plot" of the play.**

## Sample Plot

### *The Curious Savage* by John Patrick

Character	Act I Scene I Location: Night	Act I Scene II Location: the next day Living room	Act II Scene I Location: night after dinner	Act II Scene II Location: few nights	Act III Location: few minutes later. Living
Florence	X				
Hannibal	X				
Fairy Mary	X				
Jeffrey	X				
Mrs. Paddy	X				
Titus	X				
Samuel	X				
Lily Belle	X				
Ethel	X				
Miss Wilhelmina	X				
Dr. Emmett	X				

The third reading of the play should be for the “text” references. Text references are anything in the dialogue and/or stage directions which reflect on the visual elements of the play. The “text ” references will indicate any specific requirements for scenery, lighting, costumes, mood, time, season, location, character motivations, etc. “Suddenly, Fred is impaled by Me. Bastable’s umbrella, stage left” or “I say, Aunt Matilda’ is that a football helmet you are wearing?” are examples of things in the script which may influence choices made by the designer. **Type all of the “text” references.** Include Act and Scene numbers for each citation. Include page numbers for each citation. No less than one page.

### Step Two: Research and Report

- o Research and report on the **author of the play**. This report should report the time and place of the author’s origin, the main influences in his or her life, and titles of other plays written by the author. The report should note any common or similar themes which seem to run through the author’s work.

Having compiled a list of the author's better-known works, students will then have to research further and discover the plots of those plays. If the author has tended to center his/her work around a number of listed themes, the student should examine the facts uncovered about the author's life to determine what effect, if any, the author's personal life had on the content of the play. Whatever the conclusion, the student should support it with evidence drawn from the play and/or research materials. **Type the report on the author.** Quotations (and accompanying citations) are expected but may not make up more than 10% of the writing (it must be your words) A minimum of three sources is required. No less than one page, no more than two.

- o Using a minimum of three different research sources, cited in the bibliography, the student must prepare a **brief history of the major political or historical events** taking place at the time the author was writing the play. If the play is set in a different time period, the research must also include information on the events occurring during the time period of the script. Students should attempt to ascertain whether events in the author's world had any bearing on the play. If the play is set in another time period, is the author using it as a means of making comments about his/her own time? All conclusions must be supported with evidence from the play and/or research sources.

**Type the brief history of the major political and historical events in the year in which the action of the play is set.** Quotations (and accompanying citations) are expected but may not make up more than 10% of the writing (it must be your words) A minimum of three sources is required. No less than one page, no more than two.

- o Using no less than three sources, the student must report on the **clothing styles of the period and/or locale.** The report should include a general silhouette of the period for both men and women, the names and descriptions of common items of clothing, and the colors and fabrics common to the period. Illustrations should be given, either by drawing or by Xerox copy. All references to illustrations made in the report must be done in accordance with the style manual.

**Type the Clothing Styles Report** (in the year in which the action of the play is set.). The clothing styles included in the report must reflect clothing choices which would be made by the characters or by a costume designer. Quotations (and accompanying citations) are expected but may not make up more than 10% of the writing (it must be your words). A minimum of three sources is required. No less than two pages and no more than four.

**A minimum of 20 Clothing Style Illustrations is required.** The clothing illustrations included in the report must reflect clothing choices which would be made by the characters or by a costume designer. These images will be considered APPENDIX A. You may cite these images in your report above, but

you must number each image and cite image 1. (Image 1 Appendix A) Each illustration must be accompanied by a citation.

- o Repeat the above procedure, only this time prepare your report on the architectural styles common to the period/locale in which the play is set. **Type the architectural styles report** (in the year in which the action of the play is set). The architectural styles included in the report must reflect choices which would be made by the characters or by a scenic designer; the architectural styles must relate directly to the script. Quotations (and accompanying citations) are expected but may not make up more than 10% of the writing (it must be your words). A minimum of three sources is required. No less than two pages and no more than four.

A minimum of 20 architectural style illustrations is required. Each illustration must be accompanied by a footnote. The architectural styles included in the report must reflect choices which would be made by the characters or by a scenic designer; the architectural styles must relate directly to the script. These images will be considered APPENDIX B. You may cite these images in your report above, but you must number each image and cite image 1. (Image 1 Appendix B) Each illustration must be accompanied by a citation.

### Step Three: Analyze and Conclude

Using the research and information that the student has amassed to this point; he/she will be expected to make use of this information in the preparation of a "script analysis". This analysis should describe the action of the play from a designer's point of view. What is the sub-text of the play? Who are the characters, and what are their motivations (hidden or not)? What purpose did the author have in writing the play? Is he/she attempting to change our point of view? Broaden our perceptions? Look at the familiar in new ways? What "side" of the play's conflict does the author intend for us to take? Which characters (if any) are "good"? Which (if any) are "bad"?

For every conclusion that you draw about the play, its characters, and its creator, you must support it either with the reference material which you have uncovered or with quotes from the play itself (possibly both). All quotations must be handled in accordance with MLA format. Type "script analysis". Quotations (and accompanying citations) are expected but may not make up more than 10% of the writing (it must be your words). No less than three pages and no more than five.

#### **Step Four: Finishing Touches**

All of the above **"Type..."** will be submitted separately to turnitin.com. The final step will be compiling the pages into one complete paper.

First complete an outline for our paper (according to the sample provided). In your paper, you may use headings (in accordance with the MLA format) or you may choose to omit them.

Compile the paper sections into one large document. It should follow this order:

- o Cover Page
- o Outline
- o Body of Research paper
- o Works Cited
- o Appendix A
- o Appendix B

All should be printed (in color) and put in a report cover. The final copy will be given to the instructor according to the timeline provided.



## Cover Letters and Résumés

### FORMAT

There are specific formats for arts based cover letters and résumés. ONLY THESE FORMATS WILL BE ALLOWED. We will review the specifics during the Portfolio classes, however the following pages (and the links below) are the templates to use.

[Cover letter](#)

[Résumé](#)

### PAPER

Appropriate Résumé paper should always be used. Résumé paper is heavier and more textured than printer/copier paper. You can easily purchase this paper at Walmart, Target, or any office supply chain. One package should last you through your Junior year.

Your Name Here  
Complete Street Address  
City, State Zip Code  
(502) Phone #  
Email Address

Today's Date, Year

Name of person to whom you are writing  
Complete Street Address  
City, State Zip code

Dear ?:

Use the first paragraph of your letter to introduce yourself, explain how you heard about the available position, or note the reason for which you are writing the letter. Every paragraph should contain more than one sentence. Generally, the first sentence serves to introduce the remainder of the paragraph. The first paragraph should also include some indication of the position for which you are applying.

Use the additional paragraphs to expound upon your qualifications and job experience. Tailor the paragraph to fit the specific job for which you are applying. For example, if you are applying to work as an electrician, you should talk about some of the challenges you have previously faced and overcome as an electrician for previous productions. If you have never been an electrician, you would use this paragraph to explain how your related experiences (as a carpenter or tailor) have prepared you for the challenges you will face as an electrician.

In a cover letter, you should never re-state your résumé; the purpose of a cover letter is to entice the reader to examine your résumé. You should write about the experiences you have had that are not specifically listed on your résumé. Write about challenges you encountered and how you overcame them. Write about your problem-solving skills, "people" skills, or other technical skills. In each case, give specific examples to support your cause. Do not use the cover letter as a tool for "name-dropping"

Use the cover letter to make the prospective employer decide that you are a definite contender for any available position for which you are applying. The letter should define you as the perfect solution to a prospective employer's hiring dilemma.

Use the last paragraph to request an interview (on a specific date, if necessary) at which you will present your portfolio and/or other technical credentials. Always run "Spell Check" before you save and/or print the cover letter. Sign the cover letter in the space provided after "Sincerely".

Sincerely,

Sign your name (please delete this line of type before printing)

Type Your Name Here

Enclosure

# Your Name Here

Your Address Here

City, State

(502) phone #

email address

## Desired Position:

Name of Position Desired

## Education:

Name of School(s)

City, State

GPA: (only if it is above 3.0)

Expected Graduation Date:

Act/Sat Scores

## Educational Theatre Production Experience:

2004	Carpenter	<i>The Curious Savage</i>	Youth Performing Arts School
	Stitcher	Dance Concert 2004	
	Electrician	<i>The Outsiders</i>	
2003	Electrician	<i>Les Miserables</i>	
	Master Electrician	<i>The Good Woman of Setzuan</i>	

## References:

Name of Reference

Title

Name of Organization

Address of Reference

City, State ZipCode

(502) Phone #

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# Portfolios

## Technical Theatre Portfolios

Like all artists, dramatic artists of all kinds need a portfolio that showcases their talents in a neat, professional and visually compelling manner. For tech students, a portfolio must meet the additional challenge of bringing performances to life in a two-dimensional medium.

Portfolios should NOT be a black binder. An appropriate portfolio is a simple elegant black presentation folder (like an [Itoya Art Portfolio](#)). All D&P students will be given a starter portfolio. This is to be used for all interviews and should be stored in a safe, clean, and flat area.

Performance Portfolios may include:

- Resume and cover letter
- Photography
- Programs of performances (for titles for photo pages)
- Favorable reviews or excerpts of reviews
- Newspaper and magazine articles and photographs describing your work

Technical Directors Portfolios should include:

- Resume and cover letter
- Photographs of completed projects
- In process photos from the shop and pictures from the rear showing assembly
- Copies of production paperwork (budgets, schedules, estimates)
- Developmental Drawings (sketches or schematics to show process)
- Shop drawings, drafting (hand drafting and CAD)
- Awards or certificates
- Programs of performances you have worked on (as titles for pages of photos- do not include the entire program unless you designed it or else it will be seen as filler)
- Newspaper and magazine articles and photographs describing your work
- It is best to include a complete set of the items above for a project. Presenting an estimate, schedules, drafts, and photographs of the finished set are better than including bits and pieces of several different projects.

Production Managers and Stage Managers should include:

- Resume and cover letter
- Copies of production paperwork (contact sheets, calendars, memos, daily schedules)
- Any awards or certificates
- Any published articles

- Photographs are not as useful, but they fill out your presentation and present the framework for discussion of your other documents

In addition, a Stage Manager might include:

- Copies of portions of a prompt script
- Examples of rehearsal notes
- Examples of blocking notation
- Examples of performance reports
- References (what directors you have worked for, stage managers you've assisted)

Scenic Designer Portfolios should include:

- Models or renderings of design
- Photographs of completed work
- Sketches of process work in design phase
- Floor plans for each set
- Construction documents for one or more productions
- Working drawings, cross sections and details
- Property drawings or renderings

Costume Design Portfolios should include:

- A series of sketches indicating familiarity with historical periods and the principle types of costume for those periods
- A series of color renderings, swatches showing costumes for entire small cast play or one scene of a large cast play. Indicate details such as cut, trim, fastenings, accessories, etc.
- Detail drawings of wigs, hats, jewelry, etc. and indicate construction technique
- Scale drawings of patterns
- Process drawings for a costume plot
- Photographs of above completed work

Lighting Design Portfolios should include:

- Scaled light plots with lighting instruments placed in proper location and the lighting areas outlined and identified
- Instrument schedules for the above plots
- Sample cue sheets for at least the major cues of one production
- Color photographs illustrating the effect of the light at selected moments in the play (include actors in the photographs)

*~from David Boevers and Anne Mundell, CMU School of Drama, and the USITT's Portfolio guidelines*

## PORTFOLIO PRINTS

The photographs included in your portfolio are the tools you will use to earn scholarship opportunities and/or gainful employment. The pictures must be photographically good, and they must show your work in a favorable light. A bad photograph will not aid you in your pursuit of scholarships or employment. Therefore, it makes sense that the photographs in your portfolio must be of the highest possible quality.

Production photos from each YPAS production will be posted to the school's photo web site:

<https://ypasproductions.shutterfly.com/pictures>

**ALL D&P students are entitled to ONE photo per show FREE.** There will be a posted due date for these FREE orders on the callboard following each production. If you miss the deadline you are responsible for ordering your own prints from shutterfly. You may also download the image and print it yourself...however we caution that you must have a high quality photo printer.

To order "Photographic Quality" prints of the production photos:

1. Identify the numbers of the photos you need to have printed.
2. Complete the Photo Order Form (located at bottom of web page & on call board).
3. For additional photos, submit the form and \$1.50 per photograph to Eric.

## DIGITAL PORTFOLIOS

Many technicians are moving toward digital versions of their portfolios. While we still suggest you get 1-2 "photographic quality" prints for each production, creating a digital version is also an option. You may download images from the site above to use. If you would like help in doing this please see any one of the D&P instructors.

## Production Glossary

<b>Call Time</b>	The time designated for all Run Crew members to actually begin daily preparations for a performance. Run Crew members must be <u>ready to work</u> at this time.
<b>Crew</b>	The group of students building & creating the show. Usually designated by Costume, Scenery, and/or Lighting.
<b>Cue-In</b>	The technical rehearsal(s) in which lighting and sound levels are established. Generally no crew members attend these rehearsals.
<b>Cue-To-Cue*</b>	The technical rehearsal in which the entire company will proceed literally from one cue to the next; thus, the rehearsal will be stop-and-go to establish the meticulous technical timing. All Run Crew members are required to attend.
<b>Dress Parade</b>	The time at which all of the cast members appear onstage, en masse, wearing their costume(s). At YPAS we typically use this time for final fittings.
<b>Dress Rehearsal</b>	This is the final rehearsal prior to the first performance. All aspects of the production must be "performance-ready" before this rehearsal.
<b>Dry-Tech*</b>	The technical rehearsal in which the various technical, non-lighting aspects of the production are learned and practiced. Performers are not required for his rehearsal unless they will be assisting with scene changes, etc.
<b>Full Tech Run</b>	A rehearsal in which all of the technical aspects of the production <u>except costumes</u> are practiced and perfected.
<b>Hang &amp; Focus</b>	The lab sessions designated for placing and manipulating the lighting instruments in the theatre.
<b>Load-In</b>	The lab sessions designated for placing scenery in the theatre.
<b>Rough-Through</b>	Also known as Stumble-Through. This is the first rehearsal the designers and certain specified Run Crew members will watch. The cast attempts to walk through the blocking/staging for the entire production.
<b>Run Crew</b>	The group of students designated to perform specific technical duties during each performance.
<b>Run-Through</b>	The rehearsal in which the cast members rehearse the entire script without stopping to fix problems.