

MR. PARIS ADDENDUM TO THE DEPARTMENT HANDBOOK

2016 - 2017



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Special Notification

WORKING ON A SHOW (AS A PERFORMER OR CREW) IS NOT A REQUIREMENT BUT IT **IS AN OBLIGATION.**

By auditioning for, or signing up to work on a show, both student AND parent are accepting the commitment to make sure the student is at all required rehearsals. Any and all conflicts must be noted on your audition or sign up form BEFORE you are assigned to the show.

Rehearsal dates will be posted on the department calendar prior to audition or crew sign up. Rehearsals typically take place after school on weekdays and last until 5 or 5:30. Tech days last until 8pm! Specific rehearsal schedules will be handed out at first rehearsal. **Double check your calendar to ensure communication of all conflict dates prior to casting or assignment.**

Once a student has been assigned to a show, be very careful with scheduling outside commitments and appointments. Communicate with your parents/children about their rehearsal schedule. We understand true emergencies arise, however, the expectation is that all students who have committed to a show will be at all rehearsals. **Double check your calendar before making commitments or appointments during a rehearsal period.**

Missing a rehearsal that was not listed on a conflict sheet may result in being removed from a portion of the show or from the show entirely.

Missing ANY day of a tech week* rehearsal will result in automatic artistic probation - this includes leaving early. Artistic probation is a warning and lasts for 6 calendar months. If no other issues arise in that time, no further action is taken. If further complications are noted with a student's grades, behavior, artistic growth, or commitment, a meeting between student, parents, faculty and administration will be called to plan a course of action, potentially leading to removal from the program.

Rehearsal issues such as poor behavior, tardiness, absenteeism, missing off-book deadlines, etc will affect a student's potential for casting in the future.

Dropping out of a show (either performers or tech) after casting and crew assignments have been made will result in being placed on artistic probation and the loss of auditioning privileges for 6 months (this includes MainStage shows, One Acts, IEs, special projects, Coffee House Cabarets, and other Theater Department events).

*Tech week is defined as the Monday, Tuesday and Wednesday before a Thursday opening. Tech rehearsals typically last until 8pm.

Welcome

Mr. Paris (AEA) - Instructor

Sean Paris has been working in the Theater and Education fields since 1988. He has worked as an actor, director, acting coach and casting director in National Tours, Off-off and Off Broadway, throughout the United States, Canada, and in New York.

Originally developing the Musical Theater program at H. W. Blake High School for the Arts in 1997, Mr. Paris returned to NY in 2001 to continue his professional career. He was thrilled to work with, and witness the success of, former students as they moved on to their own careers in media, movies, television, music, national tours, and Broadway.

As an actor, he performed in the National Tours of Joseph..., Tommy, and The Diary of Anne Frank. As a director, acting coach, and casting director, he worked with Prospect Theater Company, Clubbed Thumb, Ars Nova, The Pearl and others in NYC.

Coming home to Tampa in 2012, he joined the faculty of Orange Grove Middle Magnet School of the Arts where he developed the Musical Theater track - the first of its kind for a middle school in Hillsborough County.

A graduate of The University of Florida, Mr. Paris holds degrees in Theater Performance, English, and a minor in secondary education. His education career includes professional actor coaching (NYC, LA, Houston), Language Arts (Williams MS), and Musical Theater (Blake HS / Orange Grove MS).

He has appeared as a panelist before the Florida Association of District School Superintendents and The ECET2 Conference on the new Common Core State Standards sponsored by The Bill and Melinda Gates Foundation. Mr. Paris was featured on TheTeachingChannel.org discussing student achievement through close reading and text analysis.

When possible, Mr. Paris likes to keep his connection to NYC. He most recently, made a trip back to directed the world premiere of FULL, The Musical at FringeNYC - the largest multi-arts festival in North America. While he always misses New York, he is happy to be back at home in Tampa.

Contact: sean.paris@sdhc.k12.fl.us

I find that phone calls or face-to-face meetings are often more personal, so **please leave a number and a time at which you might be available.**

Class Descriptions

All classes require attendance at 4 department performances and may require performing in after school performances.

Acting 2

Students examine the various dimensions of characters through analysis, discussion, and classroom performance, working with scripts from a variety of time periods and cultures. They learn to break down a scene from a character's point of view, and also learn to sustain a character and build the relationship between actor and audience. Public performances may serve as a culmination of specific instructional goals. Students may be required to attend and/or participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.

From the teacher: Acting technique (Stanislavski), introduction to acting styles, auditioning, developing a "book".

Focusing on contemporary dramatic scripts and actor transformation, this course teaches students to work creatively within a structure and to develop an acting process that balances and integrates text analysis and creative imagination.

Acting 3

Students focus on development of significant acting skills and knowledge of the actor's literature, compiling a working actor's portfolio for exhibition and/or the interview process. They research potential job opportunities in the film, television, game animation, and theatre industries, as well as scholarships and opportunities available at the university level. An inquiry-based capstone project may be required. Public performances may serve as a culmination of specific instructional goals. Students may be required to participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.

From the Teacher: Greek, Commedia, Shakespeare, Restoration, stage combat. This course will focus on performing classical texts. Students will address the challenges of heightened language, rhetoric, argumentation, style, scansion, poetry, and period movement.

Acting 4

Students create characters for theatrical productions through scene, character, and technical analysis. Through improvisation, script writing, and aesthetic creation and collaboration, actors refine their working knowledge and independent thought, articulating and justifying their creative choices. Students' "critical eye" becomes more developed and significant mastery of artistic choices becomes evident. An inquiry-based capstone project may be required. Public performances may serve as a culmination of specific instructional goals. Students may be required to participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.

From the teacher: College auditions, self-directed projects, "Too Much Light Makes The Baby Go Blind". Special topics. Course examining specific aspects of theatre not covered in other classes. Heavily performance and project based.

Directing

Students learn how to select, organize, and mount formal and informal staged productions by means of exploring the leadership roles of director and stage manager. Students focus on the nature and responsibilities of the director and stage manager in relation to the entire production team; the effect of the director's concept on the overall production; vocabulary and principles of the various elements of play production; techniques used to create an effective theatre work; and basic knowledge and application of staging. Public performances may serve as a culmination of specific instructional goals. Students may be required to attend and/or participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.

From the teacher: This course examines the process of stage managing and directing for the theatre. It involves choosing a play, casting, scheduling, design collaboration, script analysis, actor coaching, blocking. All students will be required to participate as actors for class projects.

Producing (The Business of Theater)

Students examine the practices and theories fundamental to theatre management and arts administration, focusing on administrative operations and economic aspects of theatre, in particular. Within this framework, students explore the concepts, principles, and techniques used to organize, manage, and promote theatrical productions in educational, community, and commercial settings. As they explore, students learn the basics of professional profit and not-for profit organizations that facilitate, promote, advocate for, fund, and/or govern arts, arts education activities, and/or spaces for arts performances and exhibitions. Public performances may serve as a resource for specific instructional goals. Students may be expected to attend one or more performances outside the school day to support, extend, and assess learning in the classroom.

From the teacher: This course examines the process of producing for the theatre. It involves securing performance rights, paying royalties, scheduling, design collaboration, script analysis, publicity, marketing, ticket sales, and development.

Classroom Policies

Guidelines for Success

- Take responsibility for your part in the creative process
- Approach every interaction as an opportunity to learn from another artist.
- See mistakes as building blocks for success and celebrate the attempt.
- Respect the work of others
- Be positive in your work with others

Classroom Rules

Come to class with all necessary supplies (including scripts).

Consequence:

- Documentation, Parent Contact for assistance, Loss of participation points

While rehearsing, remain in assigned locations.

Consequence:

- Verbal correction, Discussion with student, Parental contact, Parent conference, Referral

Stay on task.

Consequence:

- Verbal correction, Discussion with student, Parental contact, Parent conference

Listen while others are talking.

Consequence:

- Verbal correction, Discussion with student, Parental contact, Parent conference

Store all electronics out of sight unless otherwise instructed.

Consequence:

- Verbal correction, Confiscate device for Period, Confiscate device for Day, Parent phone call

Arrive on time (in the door BEFORE the bell rings). If you are late, you must have a pass.

Consequence: Documentation and warning, Documentation and parent contact, Documentation and referral.

Class Procedures

- All actors will receive a QR Code sticker (eventually) to scan on the teacher's iPad. Your QR code should be permanently affixed to something that you have with you every day. Scanning in will record your presence (or late check in). If you do not scan in, you may be marked as absent and you should notify the teacher if you forgot to scan in. Notify the teacher if you have any problems with scanning in.
- When the bell rings, all actors should be seated OR in the warm-up circle and quietly awaiting instructions.

- Passes to the restroom, water fountain, etc. will not be given during the first or last 10 minutes of class. Exceptions will be made with a note from a parent outlining extenuating circumstances (all previous notifications have been noted).
- All work must be properly headed with your name, date and period number written in the upper right hand corner of the paper. Improperly headed classwork will be marked down one letter grade.
- Book bags and other personal items should be left in the designated area.
- Many assignments will require internet access. If you do not have internet access at home, please notify the teacher privately and accommodations will be made.
- To participate in discussion, Actors should raise their hand and wait to be called. Please do not “call out” to be recognized.
- Actors should follow directions the first time they are given. If you need clarification, quietly ask three peers then raise your hand to ask for help if you are still unclear.
- Assignments must be turned in on time to receive full credit. Late work will be accepted up to three days after the assignment was due with 11% being subtracted for every day it is late.
- Because this is a performance class, Actors are expected to participate in all classroom activities to the best of their ability.
- **All final performances must be memorized to receive full credit.**

Important to know!

• Cell Phone Use:

There is absolutely no cell phone use in class. Parents, please do not call your child during class! If you text your child, please expect them to get back to you at the end of class.

• Eating in Class

There is absolutely no eating allowed in class. I will occasionally allow students to have a “working lunch”. That is the only exception.

• Working Lunches

If you wish to work during lunch, you must receive permission in advance. You must either arrive prior to the bell tardy bell and bring your lunch OR eat your lunch in the cafeteria and come to class afterwards. You must have a pass in either case.

• Staying after class

Don’t - passes will not be given unless arrangements have been made in advance

• Skipping and Tardies

Please review the policies regarding both. There are severe consequences to both.

In-class Rehearsal Procedures

Students are often required to spend time in class rehearsing for graded performances. The following procedures have been designed to ensure a productive and safe learning environment.

Conversation level - 3, with scene partners only, lasts throughout the activity as long as it is about the scene.

Help - Flip your “working” sign to “help” and continue to problem solve until instructor arrives.

Activity - students will summarize rehearsal on rehearsal reports & in-class wrap ups.

Movement - Students will be assigned AND sign up for a rehearsal location. You do not need to ask permission to use the restroom while rehearsing, however, wandering about the building and out of area will result in loss of participation points.

Participation - Students are actively involved in scene work. Discussion is about the work Students are not on phones, engaged in off-task conversations or talking to students not involved in the scene.

Class Materials Needed

- Girls must have black or tan character shoes (Yes, they are ugly). Shoes should be brought to class on performance days as noted on the Edsby calendar and syllabus. Character shoes start at about \$20 and go up from there. There is no need to purchase the most expensive shoes. If there are any problems finding or purchasing character shoes, please let the teacher know.
- Boys should have black jazz shoes (Yes, they are ugly) or dress shoes. Shoes should be brought to class on performance days as noted on the Edsby calendar and syllabus. There is no need to purchase the most expensive shoes. If there are any problems finding or purchasing character shoes, please let the teacher know.
- Internet access at home. If this is an issue, please see Mr. Paris. There are accommodations for this requirements.
- Actors should ALWAYS come dressed to move when we are rehearsing (no tight jeans, no short skirts, etc.). Unfortunately, we do not have time to “dress out” so please plan accordingly.
- Black Pants / black shirt or top (department polos may be used for this)

Grading

- A break down of grading percentages is listed below. The majority of a student’s grade, however, is dependent on a few key performance / presentation projects.
- Performance – Actors are required to prepare performances for class. There are a number of them spread throughout the year. All performance assessments will be listed on Edsby. The dates are subject to change based on fluctuations in the school and county calendars.

- Rehearsal reports – From time to time, actors will be required to file a rehearsal report on-line discussing what was learned or what we worked on in class and how it relates to their acting. These reports are very simple and should take no longer than 5 minutes to fill out. Entries will be graded on the completeness of the response to the questions on the form. Reports should be submitted by midnight on Thursdays when class is in session.
- This is a performance class. Failure to attend class will affect your performance, your scene partner if you have one, and most likely your grade.
- Alternative assignments – Alternative assignments to performances will be given in extenuating circumstances (injury, excessive absence due to illness, outside work, etc.). It is important that all actors be present for rehearsals and performances. If an actor is not present, they may be pulled from a performance and given an alternative assignment.
- Participation (5 points per day/25 per week) 40%
- Performance (See Rubric) 40%
- Classwork/Homework (Presentations, journals, etc) 10%
- Quizzes / reflections (aka Rehearsal Reports) 10%

Makeup Work

For excused absences only, students will have three days to turn in make up work. It is the responsibility of the student to find out what work was missed either by asking the instructor and/or checking Edsby. After three days, the makeup work will be considered late. Please refer to the policy for late work. Students cannot makeup rehearsal time. No extra time can be given to rehearse. It is vital for you to be in class as often as possible.

Unexcused absences on assigned performance days will result in an automatic grade reduction.

Late Work

Homework and classwork will be accepted up to three days late. For every day it is late, there is an automatic 11% deducted from the grade. After 3 days, the work will no longer be accepted for a grade.

Classroom Subject Matter

Many students have difficulty procuring material suitable for classroom use. Most plays that are complex and rich enough in content to be used for the study of acting are written for a wide-ranging audience of mature theater-goers. Our theater students are expected to be open to the fact that we are a pre-professional training program but to also understand that we are a public high school. Material chosen for performance must be appropriate for the classroom. When in doubt, students should check with their parents about the material they wish to present. If you would not perform the material in front of your parents, it should not be performed in front of the class. Keeping in mind not every family has the same standards when it comes to material, the instructor should also be consulted prior to performing material that might be considered mature.

We have adopted the same standards as the Florida State Thespian Society. Prior to a performance containing any of the following material, a disclaimer should be made noting the content (if the instructor has not been forewarned, the performance will not be allowed until vetted) and allowing time for anyone uncomfortable with the content to excuse himself from the audience. There is no penalty for exiting the classroom under these circumstances. Material to be considered "asterisk material" includes:

- adult language
- religious commentary
- works related to prejudice or intolerance
- sexual situations
- frank talk of death
- substance abuse
- violence

From the Florida State Thespians

"We cherish the right to free expression, but we also understand that, as educators, we have a responsibility to use that freedom wisely. We have tried to differentiate between words which might offend and ideas which might make the audience uncomfortable. Theatre, at its highest, may create dissension and make people examine their beliefs. Blasphemy and blatant sexual references are not suited to this conference [**classroom**]. We have encouraged everyone to be sensitive to them starting at the district level. Discussion of contemporary issues and problems are the stuff of real theatre and deserve a place on our stages. Community standards differ widely in our state and this is a thorny issue we do not take lightly. As theatre educators, we cannot solve the problems of society by refusing to give a platform where those problems can be examined in an intelligent and forthright manner. We feel giving audience members the opportunity to challenge some of the choices local administrators make will give a greater voice to everyone in our large and extremely diversified audience."

PARENTS: it is imperative that you discuss what material you feel is appropriate with your child. Ask questions about what they are performing. Ask what they think it means. Ask how this material will help them grow as an actor. We encourage you to be frank and explicit about what is acceptable for your family - whether they are performing or as an audience member.

If the actor(s) fails to forewarn the audience AND the instructor of mature content, the performance will be cut short resulting in an "F" for that performance. Parents will be notified of the issue.

BASIC performance rubric

(additional categories are added based on specific performance objectives)

Know your lines

Know your blocking

Dress appropriately (must be in costume or in performance blacks)

Take the stage / Enter the room

Introduce yourself

Know where your focus should be

Transition into a character

Remain "in the moment"

Create a setting / Environment

Transition out of character

Be confident no matter how you think your performance went

Make Physical Choices (Body)

Postures

Leading Center

Gestures

Know what your movement says about your character

EVERY movement must have a motivation (reason)

Make Vocal Choices (Voice)

What kind of voice does he or she have?

What words are important and in what ways could you emphasize them to give them meaning?

How can you play with rate of speech / phrasing to say something about your character

Make Emotional Choices (Mind)

What is it you want? (Objective)

How do you get what you want? (Tactics)

If you don't get what you want, how/when do you change the way you try to get it?

As actors progress throughout the year and throughout their career at Blake, the rubric becomes more advanced. This is the foundation from which all other rubrics will be developed.

Edsby

It is very important that everyone has access to Edsby. It is available via the internet and/or the app available on iPhone or Android. Although we do our best to keep everyone informed in as many ways as possible, Edsby is the manner approved and endorsed by the county.

Facebook

Howard W. Blake School of the Arts Theater Department
Blake HS Thespian Troupe 5742 (Thespians Only)
H. W. Blake Theater Parent Page (Boosters)

Twitter

@BHSacting

Instagram

BHSacting

Hashtag

#bhs5742

Remind 101

This is a one-way text messaging / email service that does not share anyone's personal number or information with any party (You won't get my number, I won't get yours). You may opt out at any time.

To receive class related information via text, send a text to 81010 with your class code as the message.

Acting 2	@bhsact2
Acting 3	@bhsact3
Acting 4	@bhsact4
Directing	@bhsdirect
Producing	@bhsproduce

If you prefer to receive email updates instead, please send a blank email to [class code, no @]@mail.remind.com.

Thespian Festivals

District 9 Festival

The Florida State Thespian District 9 Theater Festival will take place on Saturday, October 1, 2016 at Wharton High School. Students may participate in a variety of adjudicated performances or presentations called Individual Events (IEs). IEs are divided into acting, musical theater and technical categories. Students may participate in the following events (there may be some limitation as to the number of events in which each student may participate):

Pantomime
Large Group Musical
Solo Musical
Monologues
Duet Musical
Duet Acting
Ensemble Acting
Small Group Musical
Playwriting
Student-directed scene (requires instructor approval)
as well as Tech events - Performance Majors may not audition for tech events unless there are not enough technical students interested.

Grading

All students are required to prepare an IE performance for a class grade, but students are not required to audition for IEs. If you are chosen to perform at Districts, your performance may count as a substitute for a class performance. Your grade will be based on the adjudicated score received at Districts.

Cost

There are costs associated with attending both District and State Festival, however, the inability to pay for these festivals should not be a determining factor as to whether a student attends or not. Financial assistance may be available. We will not have the cost information until after the start of the year.

Other requirements

All participants in Districts are required to perform at PIEs (see calendar). Any act not performing at PIEs will not be allowed to perform at Districts unless specific arrangements have been made with the faculty.

All participants in State Festival must be available to perform at D9 Cares (see calendar). Any act not performing at D9 Cares will not be allowed to perform at State unless specific arrangements have been made with the faculty.

Appendix A

Student / Caretaker Signature Page

Both student and one caretaker must **initial** that they have read **this acting, directing, & producing addendum to the department handbook** and **sign at the bottom** of the page indicating that they have been informed of the policies for this class. This page will be collected as homework the 4th day of class.

Please sign below indicating that you have received a copy of the student handbook for the Acting / Directing program. If you need clarification of anything contained in this booklet, please feel free to email me at sean.paris@sdhc.k12.fl.us. Please allow 24 hours for a response (although it is often sooner).

Contact information is also included on page 1.

Student Signature:

Parent Signature:
