

Baltimore School for the Arts

Information for Auditions Held on

January 23, 24, 25, 26, 2012

Students are selected based solely on the audition. The Baltimore School for the Arts does not ask for recommendations or student records, nor are student records or recommendations consulted.

Students may audition in one (1) or two (2) art areas: Dance, Vocal Music, Instrumental Music, Theatre (acting), Theatre (production), Visual Arts.

Dear Parent and Student:

This booklet contains information concerning auditions at the Baltimore School for the Arts for admission in **September, 2012**. The booklet explains what preparation is necessary for the audition or the visual arts portfolio review. Auditions will be held on **January 23, 24, 25, 26, 2012** in Dance, Music, Theatre, Stage Design & Production and Visual Arts for students who are currently (2011-2012 school year) in the 8th or 9th grade. A student may audition in one or two art areas.

An Audition Application can be downloaded from our website. Please fill out and sign the application. This is the only information the School for the Arts requires to register a student for an audition. **The application must be returned to the school by Friday, December 2, 2011.** We are not able to confirm receipt of your application by phone or mail. Near the middle of January we will mail you the date and time that your child should come to the school for an audition. If you do not receive an appointment letter by **January 16, 2012**, please call (443) 642-5167 between 9:00 AM and 5 PM. **Do not leave messages on the school's answering system concerning auditions.**

Non-Baltimore City residents who are accepted for admission must pay tuition. Tuition is set by the Baltimore City Board of Education. Tuition for the current **2011-2012** school year is \$4,660.00. Tuition is subject to change.

Your envelope containing the application should be addressed as follows:

**Audition Coordinator
The Baltimore School for the Arts
712 Cathedral Street
Baltimore, MD 21201**

**The School for the Arts will mail letters of acceptance or non-acceptance on
February 11.**

Dance Audition Instructions

How Must I Prepare for the Dance Audition?

Applicants must prepare and rehearse a solo dance in any style, not to exceed two minutes. The importance of rehearsing your solo cannot be overstated. A tape or CD of the music for the solo dance must be brought to the audition.

What Will I Do During the Dance Audition?

1. **Dance Audition Registration:** When called, applicants will register and each student will change into his or her audition class attire and be given an identifying audition number.
2. **A Brief Dance Movement Class:** Applicants will be directed by a School for the Arts' instructor in a brief dance movement class. Previous dance training is not necessary to follow the instructor's directions.
3. **Student Solo:** After the class each student will perform a two-minute solo dance in any style. A CD, tape or IPOD of the music for the solo dance [**instrumental music only, no vocals or lyrics**] must be brought by each applicant. Movie themes provide a good source of instrumental music. If a tape is used for the solo music, please be sure to have only the music for the audition on the tape. Occasionally, a student's solo music tape will break. Therefore, a back-up copy of the solo music tape is advisable.
4. **The whole audition process may take up to three hours.**

What Must I Wear for the Dance Audition?

For the audition, wear a leotard and light-colored dance tights for girls, dark dance tights for boys. **Tight fitting mid-thigh shorts** (Spandex or Lycra) and a **close fitting tee shirt** for both girls and boys are acceptable. Ballet slippers or socks should be worn. **No pointe shoes. Loose fitting clothing such as sweatpants should not be worn. Legs must be clearly visible. Girls' hair should be securely pinned back off the face and neck. No jewelry is to be worn.**

What Factors Are Considered By the Dance Judges?

Flexibility, coordination, presentation, musicality, physical characteristics, and the ability to follow directions demonstrated during the solo presentation and the class will be the factors considered for acceptance. **Should the judges decide that it is not necessary to see the entire solo, they will stop the applicant.** This means they have observed enough to make a judgment and is not an indication of acceptance or non-acceptance.

Is Previous Dance Training Necessary to Be Accepted?

The dance jury considers the **dance potential** of each applicant. Previous training or the lack of training is **not** necessarily a determining factor in acceptance to the program.

What Happens If You Are Late for the Audition?

Latecomers will not be admitted to the dance audition

Vocal Music Audition Instructions

How Must I Prepare for the Vocal Music Audition?

Applicants interested in voice should sing any song (no matter how simple) that demonstrates the quality of the voice and the clear articulation of the song's words. Patriotic songs, church hymns, some show tunes and art songs are appropriate.

Students may choose to sing the **first stanza** of "*My Country Tis of Thee*" (*America*). This song is recommended for students who cannot decide what song to sing for the voice audition. A student could "Google Search" *My Country Tis of Thee*. There are several websites that play the melody. The first stanza is given below:

My Country Tis of Thee
My County tis of thee.
Sweet land of liberty.
Of thee I sing.
Land where my fathers died!
Land of the pilgrims' pride!
From every mountain side,
Let Freedom ring!

NOTE: "My Country Tis of Thee" is not a required song to sing for the audition. It is only a suggestion.

You may bring sheet music and the school will provide an accompanist. You may not bring your own accompanist.

Popular music that imitates the style of a particular singer is **not helpful** in determining the quality of a young voice and **should be avoided**.

Singing with records, tapes, or cassettes is not permitted.

The music jury considers the musical potential of each applicant. Previous training or the lack of training is not necessarily a determining factor in acceptance to the program.

INSTRUMENTAL MUSIC AUDITIONS

Applicants will be expected to play a solo selection of their own choosing with a second solo selection in readiness, should the jury require it. Piano accompaniment will be provided for any applicant who brings music for that purpose.

The school supplies a piano, guitar amplifier, music stand(s), practice drum pads, timpani and mallet instruments. The applicant must bring all other instruments and music equipment to the audition.

Applicants will be asked to sight-read music (supplied by the panel) with their instrument. Applicants will be asked to match pitches played on a piano with their voice.

The music jury considers the musical potential of each applicant. Previous training or the lack of training is not necessarily a determining factor in acceptance to the program.

Suggested Audition Repertoire

These suggestions offer guideline pieces that are of acceptable difficulty. They are only as guidelines. You may certainly play simpler or more complex music.

Flute – any repertoire from Rubank Advanced Method or Rubank Selected Studies

Oboe – any repertoire from Rubank Advanced Method or Rubank Selected Studies

Clarinet – p. 24 #6 & p.56 #24 from Rubank Advanced Method for Clarinet, V. 1

Saxophone – p. 23, #5 & p. 34#18 from Rubank Advanced Method for Saxophone, V. 1

Trumpet – Contempora Suite-Young, Bixt du bei mir-Bach, arr. Fitzgerald, Ballad-Fitzgerald

French Horn – Mozart 3rd Concerto, II; Hunt-Ployhar; scales-c major & Chromatic-slur & tongue

Trombone – etude #5 from Rubank Advanced Method for Trombone

Euphonium/Baritone – bass clef same as trombone, for treble clef—p. 7 #8 Rubank Method

Tuba – p. 8, #15 from Rubank Advanced Method

Piano – any Bach 2 part Invention, Any Clementi Sonatina

Guitar – Andante or Waltz by Ferdinando Carulli, (from his Method, Op.27)

Study in E Minor, OP. 35, No. 8, by Fernando Sor from “The Classical Guitar”,
a collection of 19th c. guitar music compiled by Frederick Noad.

Violin – 2 octave scale and arpeggio, Etude rom Wohlfahrt Book II, 2 contrasting mvmts
from a Seitz Concerto, Vivaldi Concerto, Handel Sonata or Bach Concerto

Viola – Etude-Wohlfahrt, Book I, Presto-Marcello Sonata, Bouree I – Bach 1st Suite (vc)

Violoncello – 2 octave G major scale; Suzuki Book 3 solos selection or beyond

Bass – 1 octave F, Bflat or G mj scale & arpeggio; any “Bach for Bass”, G. Schirmer

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AUDITION INSTRUCTIONS - VISUAL ARTS

The Visual Arts program concentrates on fine arts, so if you want to learn to draw, paint, and sculpt, then our program may be right for you. Unfortunately we **do not** teach cartooning, animation, fashion, jewelry, illustration, or airbrush.

WHAT YOU MUST DO AT HOME AND BRING TO THE AUDITION

1. BRING AS MUCH OLD AND CURRENT WORK AS POSSIBLE

You should collect artwork you have done at home, in school, or in private classes and bring it with you to the audition. We want to see all the things done in the past and work you are doing now. Do not eliminate work that is old or that you think is weak. The more you bring, the better idea we will have of your abilities and potential. During the review of your art work, you will be able to tell us what work is old or new, and what you think is weak or strong. You will take this artwork home with you after the audition.

2. BRING THREE SPECIAL DRAWINGS THAT YOU DID AT HOME

You must make three drawings at home **from observation** for your audition. "From observation" means that you are looking at something real while you are drawing it. **Do not draw from a photograph.** The drawings should be on **paper no larger than 18" x 24"**. You must bring the drawings with you to the audition and we will keep these three drawings. The three special drawings are:

- a) A drawing, from observation, of a shoe or boot (**no athletic shoes please**)
- b) A drawing, from observation, of a room, or part of a room in your home
- c) A drawing, from observation, of your hand holding something

3. BRING A WRITTEN STATEMENT

You have chosen to apply to the Visual Arts Department at the Baltimore School for the Arts for your high school education. Before answering the question below, you should research information about the school from our printed materials or on our website, www.bsfa.org. Answer the following question in 150 words or less, on a single sheet of paper. If possible, type your response double spaced, or write very neatly.

QUESTION: HOW WILL ATTENDING BALTIMORE SCHOOL FOR THE ARTS HELP YOUR EDUCATION AND CAREER GOALS?

WHAT YOU WILL DO AT THE AUDITION

When you arrive at The Baltimore School for the Arts, you will be registered. We will want information about you; your name, address and zip code, and phone numbers so we can contact you. The Audition process consists of two parts:

1. **A DRAWING:** You will be asked to make a drawing of objects set up on a table in the middle of the room. This will help us see how well you can draw from observation. We will provide all materials and we will keep this drawing.
2. **A REVIEW OF YOUR ART AND STATEMENT:** You will sit with two or three faculty members and talk about the things you brought to the audition
 - a. Your old and current art work
 - b. Your three special drawings done at home
 - c. Your written statement.

You may be asked questions to help the panel know you better and you may be asked to explain when or how the work was made. You will also have a chance to ask questions.

ACTOR TRAINING PROGRAM

The audition for students applying to the Theatre Department's Actor Training Program consists of the presentation of a **memorized** and *prepared monologue* (speech) by each student. In addition, some students may be asked to return to participate in an *improvisational group workshop*. This workshop allows the audition judges to take a second look at applicants about whom they do not have a definite judgment based on the monologue. **APPLICANTS WHO ARE NOT ASKED TO DO THE WORKSHOP SHOULD NOT ASSUME THAT THEY HAVE BEEN REJECTED.**

ALL APPLICANTS MUST PRESENT A MONOLOGUE:

The monologue should be a speech, one to two minutes in length, by an individual character in a play. A speech of required length may be developed by cutting out lines spoken by another character or characters, *if the sense of the speech can be preserved.*

Fully memorize the speech. Imagine yourself in the place where the speech is set in the play. Imagine the other character or characters to whom the speech is given. Imagine yourself thinking the thoughts and feeling the feelings of the character.

If possible, the student should read the entire play from which the monologue is taken to aid in comprehension, and the *monologue should be fully memorized and rehearsed* (a copy should be brought to the audition in case you need to refer to it).

SOME APPLICANTS MAY BE ASKED TO ATTEND THE WORKSHOP

The panel of judges may wish to see some students work in a different context, in which case those students may be asked to return to participate in a workshop. The workshop lasts approximately forty-five minutes and is conducted by members of the Theatre Department faculty. The students are asked to improvise (pretend) a variety of situations and events in immediate response to the teacher's direction. Loose-fitting clothes appropriate for physical exercise should be worn.

STUDENTS WILL BE EVALUATED AS FOLLOWS:

1. concentration - does the student stay focused on the task presented in the imaginary situation?
2. physical response - how freely and specifically does the student use his or her body to respond to the circumstances of the imaginary situation?
3. vocal quality - how easily and expressively does the student use his or her voice?
4. emotional connection – how fully can the student connect to the thoughts and feelings of the character?
5. imagination – how completely can the student enter the imaginary world of the play?

AUDITION DO'S & DON'TS:

DO:

Prepare a 1 to 2 minute monologue from a play.

Prepare: Fully **memorize** the speech. Imagine yourself in the place where the speech is set in the play. Imagine the other character or characters to whom the speech is given. Imagine yourself in the emotional and psychological circumstances of the character you are portraying.

Monologue: A speech from a published play, spoken by one character. A monologue of appropriate length may be created by cutting out lines spoken by other characters and "piecing together" a speech. (If you choose to do this, be sure the monologue makes sense, both logically and emotionally.)

DON'T:

DON'T present a monologue that you wrote yourself.

DON'T bring props or set pieces for your audition (if you must have something *very simple*, such as a piece of paper to use as a letter, that is permissible). Chairs, and/or stools, and a table are available in the audition room.

DON'T wear a costume for your audition.

DON'T present a poem or a public address (for example, the Gettysburg Address or Martin Luther King's "I Have a Dream.")

DON'T deliver your monologue to the panel of judges as if they were characters in the scene with you.

NOTES: Speak to another imagined character on stage with you. Place this imaginary person downstage (in front of you as you face the audience).

The following list of plays and characters offers possible sources for appropriate monologues. You are free to use a monologue from a different source. If you choose a monologue from another play, choose a character that is close in age to you.

GIRLS:

<u>TITLE</u>	<u>AUTHOR</u>	<u>CHARACTER</u>
THE DIARY OF ANNE FRANK	Anne Frank	Anne
A MEMBER OF THE WEDDING	Carson McCullers	Frankie
MY LORD, WHAT A MOURNING	Marion Anderson	Marian
THIS PROPERTY IS CONDEMNED	Tennessee Williams	Willie
DOES A TIGER WEAR A NECKTIE?	Don Peterson	Linda
A TOUCH OF THE POET	Eugene O'Neill	Sarah
BURIED CHILD	Sam Shepard	Shelly
CURSE OF THE STARVING CLASS	Sam Shepard	Emma
ANTIGONE	Jean Anouilh	Ismeme
THE LARK	Jean Anouilh	Joan
A RAISIN IN THE SUN	Lorraine Hansbury	Beneatha
THE RIMERS OF ELDRITCH	Lanford Wilson	Eva

BOYS:

<u>TITLE</u>	<u>AUTHOR</u>	<u>CHARACTER</u>
MANCHILD IN THE PROMISED LAND	Claude Brown	Claude
THE DARK AT THE TOP OF THE STAIRS	William Inge	Sammy
NO TIME FOR SERGEANTS	Ira Levin	Will
SUMMERTREE	Ron Cowan	Young Man
AND PEOPLE ALL AROUND	George Sklar	Roger
THE AMEN CORNER	James Baldwin	David
THE RAINMAKER	N. Richard Nash	Starbuck
THE RIMERS OF ELDRITCH	Lanford Wilson	Robert
CURSE OF THE STARVING CLASS	Sam Shepard	Wesley
AH, WILDERNESS	Eugene O'Neill	Richard
YOU'RE A GOOD MAN CHARLIE BROWN	Clark Gesner	Charlie

Following are complete texts of monologues that may also be used for the Actor Training Program auditions.

Monologues for males:

adapted from ... AND STUFF by Peter Dee. Billy, a young student, tells his friend about his feelings of loss when his favorite teacher leaves his school.

BILLY: Everyone tried to tell me Mr. McKenzie left because of the low pay and because he got a better job with IBM, but that's not true. Mr. McKenzie wasn't interested in that material stuff. He was interested in us. He cared. He made us work hard. Be serious about what we were doing. He was a real teacher. I used to dream he'd marry my mother and be my father. 'Cause he was like what a father should be. I never missed having a father till Mr. McKenzie came along... then I thought in some kind of crazy way that I finally had one. I never told anyone that till now. The day that George Blake tore Mr. McKenzie apart in class was the day Mr. McKenzie quit. I mean he stayed till the end of the year, but his spirit died that day. I could see the change in his eyes and the way he held himself. I tried to say things to make him feel good about himself again, but he wasn't listening anymore. George Blake spray-painted Mr. McKenzie's sport coat yellow. When Mr. McKenzie grabbed him, George just laughed in his face. Said it was time for him to get a new sport coat, that he looked like a bum and that it was hard to be taught by the dullest man in the world but did he have to look like a bum as well. He said his father made more in a month than Mr. McKenzie made in a year and he'd get his father to replace the sport coat he'd ruined with something that had some class. Mr. McKenzie could have reported him, but he didn't. That wasn't his way.... He just died inside. And then at the end of the year he left.

Monologues for males (continued):

Adapted from CANDID by Michael Scanlon. T. J. talks to a friend about another friend of his -- Rick.

T.J.: One time when we were just little squirts, Rick dared me to jump off the high dive at the pool. So, I climb the ladder -- my knees are knocking together, my lunch is rushing toward the nearest exit -- and I step onto the board, which I swear is at least six thousand feet above the surface of the pool. I look down and I know that there is no way I'm gonna jump. Even at the age of nine I understand that humiliation is preferable to death. So I back down the ladder to the calls and laughter of the kids who assembled to see me commit suicide. As I get to the bottom, Rick walks over to me, shakes my hand and says, "That was great. Anyone can jump off a diving board, but you have to be real brave to climb down a ladder backwards." All the kids act very impressed with me, start patting me on the back, telling me how brave I am. I even start believing it myself. I even start bragging about it. "Boy, I can't believe I actually had the nerve to climb down that ladder backwards," I say. Rick, totally disgusted with me, says, "You jerk. Did you ever hear of anyone coming down a ladder forwards?" I felt really, really dumb. But Rick's not a bad guy. Really.

Adapted from MAKIN' IT by Cynthia Mercati. Larry talks to a school counselor. The counselor has just said to Larry that he seems a little "different" from the other students.

LARRY. Different. There's that word again. "You're so different from the other kids," the teachers always say. "You really care about Henry the eighth and how many wives he had -- or why Russia invaded Afghanistan." And then everyone stares at me. Even my father says it. "You're such a different kind of kid. When I was your age, I was always with my friends or shooting baskets or just goofing off. You're always in your room reading." One day a guy in class asked me what kind of music I liked. Without thinking, I said, "Classical." He laughed so hard he turned red. Right then I decided I'd never -- ever -- let anyone know what I was really, *really* thinking or wanting -- or feeling. I could fit in if I pretended more, played the game. But I can't seem to figure out how -- or maybe it's just that I won't. My father says that I'm stubborn. "It's amazing. A quiet, shy kid like you, so stubborn." I guess that's something to be proud about. Only the way he said it, it sounded like I was stubborn about the wrong things. Different. It's the ugliest word in the English language. I hate different. So I guess I hate me. But someday I'm going to find a city or town or a world where *everyone* is different and no one cares.

Monologues for Females:

THAT DAY (adapted from *Inside/Out* by Michael Scanlon). Suzie tells a new friend about her older brother.

SUZIE. Michael and me -- well, we're closer than most brothers and sisters. I guess we had to be. We're what the school psychologist calls -- products of a broken home. It was more than broken, it was all smashed to pieces. Mom and Dad got a divorce. Not so awful, right? But then Dad remarries. Worse, but not tragic. Then Mom dies unexpectedly. An accident. And Michael and I have to move in with Dad and Patricia. I guess it all hit me pretty hard, but it destroyed Michael. He'd lock himself up in his room for hours at a time. Well, when he finally came out of it, started eating again and talking and stuff, the only one he seemed to care about was me. And I loved Michael more than anybody else in the whole world. When I was still little and played with dolls, if anything would happen to them -- you know, like if an arm or leg came off, I'd take it to Michael. He wouldn't tease me or anything. He'd just look very serious and say something like, "Well, fortunately, I think we can save the limb." Limb. That always used to crack me up, 'cause I was little and I thought only trees had limbs. And Michael would fix my doll, and bandage my scrapes, and hold me when I was sad. And when I'd try not to cry, he'd say, "It's okay, Suzie, you're allowed to cry. In fact, you're supposed to cry because it relieves eyeball tension." And of course I'd just laugh and laugh. Eyeball tension.

From *EATING CHICKEN FEET* by Kitty Chen. Betty is a teenager whose parents split up five years ago. She talks to a friend.

BETTY. One day, five years ago, the end of the world came. I sat on the grass and watched the moving men load the truck. All the furniture was on the lawn, the dining room set, the cherrywood dresser, sofas, mattresses. All her bags and trunks, and boxes and boxes and boxes. Furniture always looks so sad outside of a house. Have you noticed that? It's funny how you see all the dents and gouges and chipped paint you never saw before. Everything looked so shabby. For a moment I was almost happy to see it go. Then suddenly I had this fear, I *knew* that they were going to pull up my house and put it in the truck. It hit me like a twig thwacks back in your face. Everything would be gone. There'd be nothing left but an empty lot full of weeds. "Put it back! Put it back! You can't take my house!" But they don't hear me. I hit them and punch them in the face, but they don't notice. "Mom! Dad! Make them stop! Make them bring my house back!" But they're just standing there...looking at the air and not seeing anything. "Do something! Do something before it's too late!" They keep looking in the air. I'm screaming but no one hears me, nobody does anything. STOP IT! STOP IT! If I close my eyes...and wish real hard...everything will be all right. Any minute now Mom's going to say, "Open your eyes. No one's leaving, no one's taking the house. I've just been fooling you. This is a joke, a test. Just want to see if you're a good girl." When I open them, my house will be back in the ground. The furniture will zip back in like a movie playing backwards. The piano will be in its place under the staircase. The dining room table will be set for dinner...Everything will be the way it's supposed to be...And I will have a happy family.

Monologues for Females (continued):

Adapted from REAL by Jimmy Brunelle. A young girl talks to a teacher.

ERICA. Most people think I'm weird because I volunteer down at the local homeless shelter. "Why do you want to hang around those low-lives?" It's just that one day, I was walking around feeling really sorry for myself because my mother wouldn't let me pierce my nose – everyone else was getting it done. Anyway, I walked by this vacant lot that was really, really littered. Suddenly, this guy sits up from beneath all these cardboard boxes. I'd never seen anybody so dirty. Beard down to here. Hair down to here. It was his eyes, though. When I looked into them, it was like everything just disappeared...except for his eyes. It was like I was seeing myself – but he wasn't me – but he was me. I just took off running as fast as I could. I didn't want to feel what I was feeling. Finally, something made me stop. I couldn't just do nothing. So I bought him a pepperoni pizza, went back and plopped it down in front of him like he was going to bite me or something. He said, "Thanks, sister," and smiled. I said, "you're welcome," and really meant it. Then I walked home – the long way. I needed to think. Up to that point, my whole life was a lie. For the longest time I pretended to be something I wasn't – so other people would accept me. I finally saw someone for the first time... me. So, that's why I work at the shelter. There, I feel real.

Stage Design & Production Program
Theater Department, Baltimore School for the Arts
Audition Instructions

The Audition Interview will consist of five parts:

1. **Home Project**
2. **A short Drawing done on site at the school**
3. **A short Group Activity**
4. **An Interview**
5. **A Review of other materials which the student has brought**

HOME PROJECT

Choose a Fairy Tale, Folk Tale, Traditional Story, or Fable. Imagine you are presenting this story as a play for an audience. Do **ONE** of the following and bring it with you to the interview:

- Make a drawing or painting in color of how the set for this play would appear
- Make a model of how the set would appear
- Make a drawing or painting in color of how two of the main characters would appear

Suggested possible stories:

Rapunzel, Hansel & Gretel, Brer Rabbit, John Henry, Tortoise & Hare, Ali Babba, Princess & the Pea, Robin Hood, Noah and the Flood, Anansi the Spider

Bring this with you to the Audition Interview.

DRAWING EXERCISE

Applicants will be asked to do a short drawing exercise to evaluate visual skills. All materials will be provided. The drawing will be of a small object. Students will have 5 minutes to complete the drawing.

GROUP ACTIVITY

Applicants will do a short group activity to evaluate problem solving abilities.

- (1) Your background and interest in the following areas:
 - Costume Design and Construction
 - Set Design and Construction
 - Scene Painting
 - Lighting Design and Production
 - Stage Management
 - Film/Video Production
- (2) Be prepared to answer the question, "Why do you want to train in this program?"
- (3) Any related skills such as: carpentry, sewing, painting, electronics, musical engineering, handicrafts, photography

PRESENTATION OF PAST WORK

The school is aware that students in the 8th and 9th grades are not likely to have had extensive experience in stage or film/video production. Applicants should bring with them examples of past work such as:

- Drawings of scenery or costumes
- Drafting or plans in scale: ground plans, elevations, light plots
- Sound effects designs
- Production / prompt books or cue sheets
- Photos of things made: scenery, props, costumes
- Craft projects
- Examples of sewing
- Short video samples (We will be able to review no more than 2 minutes of video)

LETTERS OF VERIFICATION

Applicants may bring letters from teachers, directions, or supervisors which verify and describe their experience in producing the performing arts.

STUDENTS WILL BE EVALUATED BASED ON MOTIVATION, ENTHUSIASM, THE QUALITY OF PREVIOUS WORK, AND ON HOW STUDENTS HAVE USED THE OPPORTUNITIES AVAILABLE TO THEM.